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INDEX TO THE INLAND PRINTER

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A

PAGE

Acree, Edward H., with Dexter Folder Company 831
Advertiser, Service to the..... 329
Advertising Literature, An Unusual Piece of 261
Advertising, More and Better..... 254
Agencies, Desires to Secure..... 257
Allison, Alonzo, Editor and Publisher *Brown County Democrat* 823
American Association of Teachers of the Printing and Allied Industries..... 259
American Institute of Graphic Arts, Exhibition of American Printing by the... 830
American Numbering Machine, Tool Outfit for 399
American Printer, The, The Story of..... 263
Announcement, An Unusual..... 537
Apprentice Printers' Technical Club:
Apprentice Printers' Technical Club.... 69, 213, 355, 501, 647, 787
Lines of Type Should Be Set as They Are Read 787
Make It Readable.....69, 213, 501
Review of Specimens.....70, 788
Type-Design, Symmetry in..... 647
White Space, The Distribution of..... 355
Apprentices, Views and Practices Regarding 474, 616, 760
Automatic Justification 683
Automatic Justifier Company's Patents Sustained by United States District Court 119
Automatic Justifier, The..... 401
Automatic Pressroom, An..... 404
Auto-Mat Tabular System, The..... 544
Autopress Contest, Prize-Winners in the.. 400
Axe-Grinders, The 33

B

Baird Arrowgraph, The — Aids to Time-Keeping 832
Barnhart Brothers & Spindler, Changes Announced by 538
Bechman, Henry F.— Developing Influences 822
Beekman Paper & Card Company Takes Larger Quarters 831
Beresford, Richard, Now Assistant General Manager of Universal Type-Making Machine Company 114
Beresford, Richard, Returns to Monotype Company 831
Biscuits as an Instance..... 482
Bonn "Always-Set" Mitering-Machine, The 399
Book Review:
Advertising, Productive 533
Book Review 253, 395, 533, 670, 830
Color and Its Applications..... 830
Direct Advertising, Principles and Practice of 670
English, A Short History of..... 534
German Empire, Government and Politics of the..... 534
Glue Book, The..... 253
House Organ, The — How to Make It Produce Results 253
Industrial Management, The Elements of 533
Industry and the Industrial Arts, A List of Books on the History of..... 671
Justice in War-Time..... 830
Lithography and Lithographers..... 396
Newspaper Stories, Typical..... 395
Ocean Shipping 534
Ornament, Projective 253
Vial of Vishnu, The..... 671

PAGE

Books and Utilities for Printers, New Catalogue of 399
Borden, Joseph A., New Secretary United Typothetæ and Franklin Clubs of America 545
Bourges Service Goes to New York..... 542
Bourges Service, New York..... 689
Boyle, James V., with Sinclair & Valentine Company 117
British Commercial Organizations, New Publication on 544
Business Research Service, The..... 538

C

Canadian News-Print and Pulp Exports.. 635
Cards and Calendars, Holiday Season..... 119
Catalogue Composition, The Proper Arrangement of Copy for..... 494
Challenge Rigid-Rim Steel Galley, The New 260
Cheshire Book-Gathering Machine, The.... 258
Chicago Typographical Union, No. 16, Band to Give Concert..... 262
Circular, How I Wrote the..... 190
Clippings and Comments.....113, 240, 664, 784
Clore, Joel C., Candidate for Postmastership of Cincinnati..... 689
Cochrane, Charles H., Opens School of Journalism 689
Cole, Timothy — A Master Wood-Engraver. 781
Colored Inserts:
Cosmic Spectra — Abstract Art..... 377
Credit 754
Endeavor 467
Eucalyptus 345
Giving Thanks 177
Happiness 321
High-Speed Printing, Specimen of..... 625
Hills of San Rafael, California..... 489
Invocation, The 808
Montrose Hills, California..... 233
Nieuhaven, Dordrecht 521
Noble System, Decorative System by..... 611
Peace 824
Southern California 105
Thrift 33
Ventura Valley, A..... 665
Color Shortage, Some Facts about the..... 59
Commercial Press, The, Limited, Shanghai, China 373
Composing-Machinery, Signs of the Times in 184
Compound Words, Some Practical Thoughts on 778
Copper Electrotyping Baths, Study of..... 495
Correspondence:
Advertising, Critics and Criticism of.... 197
Apprentice, The Plight of the..... 773
"Boost-Knock," A 629
Bouquet, A Fragrant..... 485
Composing-Machinery, Signs of the Times in 341
Composing-Machines and Cost-Accounting 54
Correspondence ...53, 197, 341, 485, 629, 773
Customer, Educating the..... 629
Flood Edition, Getting Out a..... 773
Gardening as an Antidote to Worry..... 53
Hardie, James Kier, M. P..... 197
"How a Newspaper Editor Secured the Funds to Purchase a Linotype"..... 773
How He Helped Himself..... 486
L'Indepcndance Belge 485
Mergenthaler Memorial, The..... 341
"Newspaper Men of the Night"..... 773
What a Printer Is..... 53
Who Knows of This Monument?..... 199

Cost and Method: PAGE
Advertising, How Much for..... 658
Alterations, Keeping Track of..... 225
Bindery, Cost and Production in the..... 659
Composing-Room Bulletin, The..... 659
Coöperation within the Plant..... 369
Cost and Method..81, 225, 369, 523, 657, 817
Cost, Just About..... 81
Customer, A Present to the..... 818
Cutting Stock 819
Do They Really Mean It?..... 81
Estimates and Bids..... 226
Estimates, Small 225
Estimating the Cost..... 818
Extreme Case, An..... 817
Handling Stock, Possibly He Did Not Charge for 82
How the Other Fellow Does It..... 370
Ink — A Warning 817
Job Press, The Cost of Running a....83, 369
Job-Ticket and the Job, The..... 524
Just Pulled Through..... 228
Money, Interest on Your..... 657
Office Pay-Roll, The..... 817
Overhead Expense 660
Partially Right 658
Posters, Making Prices on..... 523
Printers Are Hard Up, Why Some..... 226
Printer Who Did It Was Right..... 820
Production, Records of..... 820
Real Coöperation the One Method..... 821
Reminder, A Convenient..... 82
Theoretical versus Actual Cost..... 819
Theory versus Practice..... 371
Thousand-an-Hour Fetich, The..... 660
Time versus Money..... 817
Too Close for Comfort..... 661
We Pity the Other Fellow..... 526
Work and Spoilage, Working to Save.... 657
Year End, The..... 369
Cost-Finding and Estimating by Correspondence Offered Printers of Washington, Instruction in..... 228
Cost-Finding System in Little, A..... 539
Curtis, Truman, Cartoonist..... 84

D

Dennett, H. W., Seeks Election as I. T. U. Delegate to American Federation of Labor 541
"De Vinne, Theodore Low, Printer"..... 625
Dilks' Tintlaying — An Economical Substitute for Ben Day Work..... 257
Drake, Alexander Wilson, The Father of the New Wood-Engraving..... 828
"Duro" Overlay Process, The (with specimen) 106

E

Editorial:
American Printer, The..... 193
Biscuits as an Instance..... 482
Blues, For the..... 481
Business, The Point in..... 627
Caution 193
Character 769
Color 769
"De Vinne, Theodore Low, Printer".... 625
Disinfecting Books, Machine for..... 481
Editorial 49, 193, 337, 481, 625, 769
Educational Idea, An..... 195
"Fillers," A Scientific Policy in Regard to 770
Glycerin 769
Good Feeling Will Be Needed..... 49
Green and Ripe Printing..... 481
Health of Printers..... 49
Ideas and the Market, New..... 481

Editorial — *Continued:* PAGE
India, Printing in... 194
Industrial Schools ... 50
Knowledge, An Investment in... 481
Labor Unions and the Vocational Schools 481
Lawsuits ... 49
Man Who Does Not Know, The... 49
Mergenthaler, Ottmar, A Memorial to... 194
Merry Christmas and a Happy New Year, A ... 337
Mind, The One-Track... 193
Money Lying Around... 337
Newspaper Making ... 769
Organization ... 625
Patents ... 625
Powers, Constructive ... 193
Precedents, Dangerous ... 193
Preparedness ... 625
Printed Word, The... 769
Printers and Their Market... 770
Printers' Colors and War Munitions... 337
Reputation, The Value of a... 50
Thermostat Control of Metal Furnaces.. 337
Vacation Time ... 50
Walk In ... 193
What Have You?... 337
Editors Made Subjects of Theses, Lives of Great ... 640
Efficiency, Retaining Employees an Important Factor in... 673
Elliott Publishing Company... 689
Emboso Process, Growth of the... 399
Emboso Process, The... 117
Embossing Wax, Ever-Ready... 692
Empire Mergenthaler Linotype School in New Quarters ... 114
Erickson Linotype Slot-Cutting Machine, The — A New Tabular System... 692
Error, A Typographical... 676
Ertz, Gordon, and His Work... 516
Evans, C. P., Receives Acknowledgment for Greatest Volume of Sales... 690

F

Federal Printing Company Employees to Hold Annual Beefsteak Dinner... 540
Federal Trade Commission Investigates the Trade in Printers' Supplies, The... 811
Folding, More Money in, Than in Printing. 258
Follansbee, Fixing It with... 321
Foreign Graphic Circles, Incidents in... 55, 205, 351, 486, 630, 774
French, George, Lectures on Printing for Advertising by ... 121

G

Gas Governors for Linotype Machines... 117
Golding Manufacturing Company Developing Sales Organization for Direct Selling ... 690
Greer, Wyche, to Fort Worth (Tex.) *Record* ... 114

H

Hampton Institute, The Work of the... 379
Hancock Type Tie-Up, The... 537
Handling and Storing Cuts, Charging for. 39
Hardie, James Kier, M. P... 197
Hartford Press, Information about the... 118
Hartford Printing-Press, Points of Interest about the... 263
Hickok, W. O., Manufacturing Company, New Paper-Feeder and New Plant of the ... 539
Hold-Up, The ... 467
Holiday Cards, Folders and Envelopes... 257
Holtzer-Cabot Electric Company in New Factory ... 257
Hook, The ... 261
Hoshino, S., An Interview with... 636
Huls, A. Carey, Takes Much-Needed Rest.. 831

I

Ideal Coated Paper Company Now Making Gold Papers ... 831
Ideal Gummed Paper... 537
Illinois Soldiers Orphans' Home Installs Printing-Plant ... 537
Illustrations:
Advertisements, Assembling Display... 245
American Numbering Machine, Tool Outfit for ... 399
Atlantic City, by Sanders... 204
Arizona, In ... 663, 684
Automatic Justifier Company, A Corner of the New General Sales Office of the ... 683
Auto-Mat Tabular System, The... 544
Baird Arrowgraph, The... 832
Bonn Stationary-Guide Mitering-Machine, The ... 399
Brown County Democrat, Press Day on the ... 823
Canoe Lake, Algonquin National Park, On ... 200
Cases, Lay of, Used by Compositors in 1694 ... 348

Illustrations — *Continued:* PAGE
Challenge Rigid-Rim Steel Galley... 260
Cheshire Book-Gathering Machine, The.. 258
Christmas Tree, The First... 527
Commercial Press, Limited, Works of the ... 373, 374, 375
Coöperation ... 343
Curtis, Truman, Cartoons by... 84, 85, 86
Daily News Composing-Room Apprentices ... 244
Department of State, Clerks Handling Correspondence at ... 111
Department of State, Frequent Consultations Necessary in Handling Diplomatic Correspondence of... 112
Department of State, Washington, D. C. 110
Desk on Which Thomas Jefferson Wrote the Declaration of Independence... 110
Desplaines River, The, at Riverside, Illinois ... 371, 372
El Tovar Hotel, At the Side of... 231
Elzevirs, Page from Law Book Printed by the, in 1663... 348
Erickson Slot-Cutting Machine, The... 692
Ertz, Gordon, Paintings by... 486, 492, 495, 516, 517, 518, 519, 520, 536
Federal Trade Commission in Session... 812
Foreman, The Inexperienced... 672
Full-Faced Type ... 95
Gee! I Ain't Mad at Nobody!... 227
German Book Trades House, at Leipsic, The ... 206
Gutenberg Monument in Mainz... 346
Hampton Institute, Students Carry Culture Received at the, to the Folks Back Home ... 380
Hickok, W. O., Manufacturing Company, New Plant of the... 539
High and Low Relief... 98
Hopi Indian Village... 232
Il Traghetto (The Ferry)... 378
Indian Pueblo, Visiting an... 232
Industries Illustrated:
Garment-Making ... 196
Meat Dressing ... 52
Mining Coal ... 340
Painting Theatrical Scenery... 484
Tanning Leather ... 628
Vulcanizing Rubber Type... 772
I. T. U. Convention Souvenir Cover-Design ... 259
Jenson, Nicolas, Book Printed by, Venice, 1479 ... 349
Joy of Living, The... 48
Lanston Monotype Machine Company, Cup Presented by... 118
Learning the Trade... 816
Linotype Machine, Learning to Operate a ... 243
Mama, Where's the Soap?... 386
Mead, C. M., and His Home-Made Printing-Press ... 496
Mergenthaler Linotype Company, Ornamental Cover-Design Issued by the.. 118
Mighty Race, Remnants of a... 64
Miller Lino-Slug Router... 400
Mirror Pool and Towers, San Diego, Exposition ... 230
Morgans & Wilcox Knife Grinder, The.. 538
Multigraph Ribbon Renewing Device.... 404
Native Hawaiian Lad Climbing a Cocoanut Tree ... 776
Newspaper Man, A Future... 488
Noble Geometric Pen, Specimens of Work Done with the... 401
Office Cat, A Twelve-Hundred-Dollar.... 680
Old Dutch Windmill... 534
Old Hampshire Bond, Kit to Be Awarded for Best Letter on How to Sell... 387
Opening a Year of Promise and Fulfilment ... 480
Paper-Drying Rack, Ball Pattern... 262
Poor Richard Club at Annual Banquet.. 833
Practical Chase Lock, The... 542
Printers' League of New York at Ninth Annual Dinner and Dance... 540
Printing, Earliest Picture of... 346
Printing-Office, Earliest Picture of a.... 346
Printing-Office in Germany in 1740..... 347
Printing-Press and Case-Stand, 1568.... 347
Proof Presses in the Ad.-Room, On the.. 246
Question-Mark, A Human... 631
Ripley, E. P., Banquet in Celebration of Birthday of ... 388
Rule-Case Which Can Be Attached to Chase ... 402
Sparks, Henry Lawrence, Posters from Collection of ... 344
"Stub," the Pressfeeder, Gets a Raise, Little ... 192
Surf-Board Riding, An Unusual Feat in. 779
Tannenberg ... 821
Thompson Type Machine Company, View of the Factory of the... 403
Thomson, John, Press Company, Officers and Representatives of... 834
Typefounding, Earliest Picture of... 345
Typefounding in England in 1683... 345
Typewriter Ribbon Refresher... 260
Typographical Saint, A... 336
Watching the Old Year Out... 688
Zig-Zag Folding Machine, The... 120

PAGE
Imposition, Fundamental Principles of.... 477
Indexed Dump Saves Time and Labor.... 765
India, An Appreciation from... 235
India, Compulsory Education in... 631
India, Industry in... 640
India, Printing in... 194
Ingham, A. Vyrde, Joins Faculty of Carnegie Institute of Technology... 115
Ink, Structure of a Simple Colored... 117
Instructors of Printing, Organization for, 545
Insurance, Experience in Printers' Mutual. 342
International Typesetting Machine Company Rehabilitated ... 83
International Typesetting Machine Company, Reorganization of... 261
I. T. U. Convention Souvenir, The... 259
I. T. U. Course, Increase in Price of the... 537
Iowa Press Association, First Annual Convention of ... 832
Iron Age, The — Some Trade Journal..... 691
"Itso" Dry Ink Remover and Roller Saver. 403

J

Job Composition:
Booklet, Reconstruction of a... 497
Business Cards — A Few Suggestions... 65
Contour ... 209
Christmas Greetings Received... 641
Job Composition ..65, 209, 353, 497, 641, 785
Shape and Design... 785
Spacing, A Lesson in... 353
Job Composition, Speedy Construction of.. 37
Johnson Angle-Roller Socket for Inking-Rollers ... 114
Journalism Students Aid in Campaign.... 536
Judgment, The Faculty of... 333

K

Kastner, Joseph, Jr., in Charge of Western Office of John Thomson Press Company ... 116
Keystone Type Foundry Announces New Additions to Forces at New York Office ... 116
Kidder Press Shows Trend of the Times, The ... 114
Kidder Press Company Rushed with Orders ... 399

L

Labor Unions and the Vocational Schools. 481
Lead-Poisoning ... 203
Legal Holiday Is Legal, Where a... 199
Leigh, Robert W., New Manager Milwaukee Printers' Supply House... 116
Letter, How to Mail a... 54
Lincoln, George E., Is Sixty-Seven Years Young ... 121
Linotype, Attractive Book Announces Model 14 ... 118
Linotype Bulletin, The... 257
Linotype Exhibit at Los Angeles, The Special ... 258
Linotype, How a Newspaper Editor Secured the Funds to Purchase a... 688
Linotype Slugs Used as Plate Base... 400
Long Price-List, Ben Franklin Club of Albany Adopts ... 262

M

Machine Composition:
Asbestos Packing Becomes Detached.... 383
Bar Point Interferes with Matrices..... 242
Casting Twin Slugs... 814
Cleaning Linotype Machine, Compressed Air for ... 514
Clutch Buffers May Be Gummy... 384
Damaged Matrix Ears... 815
Delivery-Link Catch-Spring Hook Breaks 681
Distributor Box, Matrices Bent in... 681
Distributor Box Trouble... 815
Distributor Lifter Cam, Trouble with.... 241
Double-Priced Matter ... 384
Ears of Matrices Damaged, Lower... 383
Ejector Failed to Retract Fully... 814
Felt to a Back Mold-Wiper, How to Attach ... 513
Fingering a Word, Method of... 87
Friction Clutch Makes Unusual Noise.. 814
Gasoline Improves Its Quality, Camphor in ... 383
Gas Supply, Trouble with... 87
How to Remove Lower Magazine of Model K ... 814
Imperfect Face Alignment of Matrices... 513
Intermediate Magazine on Model Eight, How to Remove... 681
Linotype Matter, Linear Measurement of 513
Loss of Metal by Remelting, Test Made to Determine the Actual... 88
Machine Composition 87, 241, 383, 513, 681, 814
Matrices Falling Off First Elevator..... 87
Mold-Guide Marks More Legible, To Make 681
Mouthpiece, Device for Filing Pot..... 383
Much-Abused Machine, A... 514
Operator Makes Wrong Diagnosis of Trouble ... 241

Machine Composition — *Continued:* PAGE
Porous Slugs with Tight Plunger..... 513
Pot Gas Governor, Adjustment of..... 514
Pot Mouthpiece Leaks..... 515
Remove Magazines from Model Eight Linotype, To 88
Second-Elevator Lever, Peining a..... 241
Slug-Casting and Composing-Room Inventions 515
Spaceband and Matrix, Transposition of. 513
Spacebands, Casting a Line without..... 241
Thermostat Needs Adjustment..... 682
Transposition, Causes of..... 814
Trimming Knife, Misadjusting of..... 242
Truing Up a Pot Mouthpiece, A Tool for 681
Verge, Trouble with..... 87
Machine Composition, A Specimen of Intricate 384
Making Business by Making Printing Effective 622
Man and the Field, The...99, 236, 376, 546, 679, 835
Master Minds of Type and Press..... 491
Mergenthaler, Ottmar 662
Tolbert Lanston 807
Typesetting Machines 662
Meanest Theft, The..... 177
Meetings:
Advertising Women, League of, Holds First Meeting of Season..... 257
Boston Club of Printing-House Craftsmen 257
Chicago Old-Time Printers, Franklin Birth Anniversary Celebrated by.... 694
Chicago Old-Time Printers to Hold Banquet January 15..... 539
Chicago Printing Crafts Association, Educational Night 121
Franklin-Typothetæ of Chicago Holds First Meeting of the Season..... 86
Kentucky Press Association Holds Regular Midwinter Meeting..... 694
Machine Composition Division of Franklin-Typothetæ of Chicago Elects Officers 56
National Association of Advertising Specialty Manufacturers, Annual Convention of 104
New York Master Printers' Association Holds Interesting Meeting..... 538
Philadelphia Club of Printing House Craftsmen Holds Annual Election... 689
Printers' League of New York Holds Annual Dinner and Dance..... 540
Printing-Ink Manufacturers Hold Convention 539
United Typothetæ and Franklin Clubs of America, Digest of the Proceedings of the Twenty-Ninth Annual Convention of the..... 229
Washington Paper Institute, Fourth Annual 542
Mergenthaler, Ottmar, A Memorial to..... 194
Metals Used by the Printing Trades, To Standardize All 116
Miller Saw-Trimmer Company Increases Capital Stock 831
Monotype in a Trade Plant, The..... 207
Morgan Expansion Rolier Truck for Platen Presses, The 691
Morgan, J. P., Daughter of, Learns the Art of Bookbinding..... 632
Morgans & Wilcox Knife Grinder, The.... 538
Munsell, Prof. A. H., Addresses American Institute of Graphic Arts..... 389

N

Nashua Non-Curling Gummed Paper Sample Book Free..... 401
Nashua Salesmen, Roundup of..... 693
National Automatic Press Company Plant Reorganized 400
New Field for the Printer, A..... 45
Newspaper Art Work Taught at University 242
Newspaper Engraving House, A..... 117
Newspaper Men of the Night.....257, 403
Newspaper Office, Learning the Printing Trade in a..... 243
"Newspaper Reporting," by W. L. Taylor. 114
Newspapers, Make Survey of Weekly.... 199
Newspaper Work:
Advertising, A New Note in..... 667
Announcement, Which Is the Better?.... 391
Appreciation Week 250
Association Activities 249
Business, How to Get the..... 666
Contract Advertising 529
Contract, The Form of..... 530
Country Paper with Four Editions..... 250
Foreign Advertising via Industrial Service 665
Fremont *Evening Tribune*, Bulletin of... 250
Keeping the Advertisements Straight.... 90
Morgue, Keeping a..... 90
Newspaper Contests, Result of..... 801
Newspaper Day 249
Newspaper Work 89, 249, 390, 529, 665, 801

Newspaper Work — *Continued:* PAGE
Recognition Day 250
Review of Newspapers and Advertisements 90, 251, 392, 531, 667, 802
Scientific Assistance, Lack of..... 666
Special Editions, Why Do We Lose Money on? 390
What One Publisher Is Doing..... 666
Whose Business Is It?..... 665
Would Pay Instead of Imposing on Newspapers 89
News Print Shortage in England..... 256
Newton, James, in Eastern Territory for Modern Die & Plate Press Manufacturing Company 689
New York Evening Post, The, Celebrates One Hundred and Fourteenth Anniversary 543
New York Typographical Union Holds Sixty-Sixth Charity Ball..... 544
Noble Geometric Pen, Work of the..... 401
Notion and Novelty Review, The, A New Publication 537

O

Obituary:
Aimer, George Troupe..... 686
Allen, Mrs. Henry..... 828
Anderson, James Kirk..... 827
Bagley, Frederick 256
Bassett, Charles Osgood..... 535
Beedle, E. W..... 107
Bill, Edward Lyman..... 686
Boughton, Edward Smith..... 827
Callan, F. L..... 536
Chamberlain, Samuel S..... 827
Chesterman, E. W..... 108
Comstock, Anthony 112
Dodge, Frederick W..... 535
Donohue, Michael A..... 255
Fenner, George Potter..... 397
Goodrich, Grant 686
Gounley, James F..... 685
Hill, John Alexander..... 827
Houser, Daniel Malotte..... 255
Hynes, Charles F..... 107
Juergens, Charles W..... 685
June, Marcus M..... 827
Kerr, William N..... 108
Lacey, William R..... 827
Lowell, John Adams..... 686
McMillin, Robert 535
Obituary 107, 255, 397, 535, 685, 827
Prescott, William Blair.....637, 805
Putnam, John Bishop..... 256
Ridder, Herman 398
Snow, Joseph Chapman..... 686
Spottiswoode, William Hugh..... 108
Strang, Charles J..... 827
Valentine, Theodore S..... 397
Vandercook, Henry R..... 536
Van Horn, Robert Thompson..... 686
Wallower, William W..... 828
Welsh, R. F..... 108
White, Grant A..... 686
Wilson, Watts D..... 827
Worthington, John S..... 827
Young, Howard 536
Office Clerk Problems — Collections..... 186
Offset Printing-Presses Increase in Size and in Sales..... 258
Offset Process Gaining in Favor, The..... 537
Old Hampshire Bond, How to Sell..... 387
Old-Time Printers' Association of Chicago in Thirtieth Annual Picnic (with photographs) 103

P

Paper-Mill to Pressroom, From:
Paper Troubles 93
Static Electricity in Paper..... 204
Personal Element in the Printing Business, The 247
Peterson Process of Printing in Colors from One Plate, The..... 824
Poetry:
Soliloquies of the Devil..... 102
Poor Richard Club Holds Annual Banquet. 833
Portraits:
Aimer, George Troupe..... 686
American Federation of Labor, Some Prominent Printer Delegates to Convention of 635
Anderson, John E..... 675
Babbage, John D., Jr..... 687
Bagley, Frederick 256
Bechman, Henry F..... 822
Beedle, E. W..... 107
Beresford, Richard 114, 687
Carr, Wilbur J..... 109
Carranza, Venustiano 248
Chambers, W. John..... 116
Chesterman, E. W..... 108
Choate, Warren R..... 813
Cole, Timothy 781
Dennett, H. W..... 541
Donohue, Michael A..... 255
Drake, Alexander Wilson.....828, 829
Duha, Anton F..... 673

Portraits — *Continued:* PAGE
Ertz, Gordon 516
Evans, C. P..... 690
Fenner, George Potter..... 397
Frazier, Miss 386
Gast, William 676
Gent, Thomas, Printer, of York..... 63
Gore, Harold Edward..... 488
Gounley, James F..... 685
Griebel, L. F..... 687
Grumman, F. C..... 687
Gunthorp, W. P., Jr..... 687
Hardie, James Kier, M. P..... 198
Hart, Horace 351
Hays, John W..... 528
Hengsler, Herbert C..... 109
His Highness, the Maharaja of Mysore, Personally Signed Portrait of..... 235
Hoshino, S..... 636
Hynes, Charles F..... 107
Ingham, A. Vyrde..... 115
Juergens, C. W..... 685
Koehler, Edward F..... 403
Lahey, Marguerite Duprez..... 632
Lee, Robert G..... 693
Linotype Company Officials Snapped at San Jose, California..... 671
Mathews, Harry T..... 538
McFarland, J. Horace..... 687
McMillin, Robert 535
Morey, George W..... 116
Moxon, Joseph, Printer and Typefounder, London 61
Nuernberger, Philip G..... 403
Nye, Ray 687
Prescott, "Billy," and "Kid" Shields... 382
Prescott, William Blair..... 804
Reed, Talbot Baines..... 350
Renk, John M..... 678
Ridder, Herman 398
Ripley, E. P..... 389
Ruder, Joseph C..... 682
Savory, Walter H..... 690
Sinclair & Valentine Company, Officers and Salesmen of..... 691
Slaughter, C. B..... 687
Smith, Paul Gilbert, Jr..... 688
Snell, H. H..... 687
Soderberg, John 674
Sparks, D. E., Jr..... 527
Spicher, Craig R..... 541
Sweeney, James H..... 115
Tracy, Edward A..... 538
Valentine, Theodore S..... 397
Walker, Francis 813
Wilson, Woodrow 780
Wise, Isaac M..... 640
Poster Exhibition, A Wonderful..... 344
Practical Books about Printing and the Allied Trades 543
Practical Chase Lock, The — A Labor-Saving Device for the Cylinder Press..... 542
Preparedness, The Question of..... 755
Prescott, W. B., Chicago Trade Press Association Honors 515
Prescott, William Blair..... 805
Pressmanship, Precautions of Good..... 765
Pressroom:
Aluminum, Printing on Satin-Finished.. 237
Celluloid Printing-Plates 237
Color-Plates Develop a Worn Edge..... 387
Column-Rules Cut the Sheet..... 237
"Cutting and Creasing"..... 825
Cutting Cartons on a Platen Press from Doubled-Up Form on Cylinder Press, Method of 677
Die-Cutting Labels on a Platen Press.... 678
Discoloration of Lithographed Cutouts.. 825
Felt with White Ink, Printing on..... 385
Gas-Flame Neutralizer 521
Gold Ink Does Not Cover Well..... 238
Gold Ink on a Lithographed Label, Printing with 385
Gold Ink on Antique-Surfaced Board.... 678
Gold Ink, Printing with..... 521
Gordon Press, Making Ready on a..... 826
Hot Embossing 825
Impression, Insufficient 677
Ink Specialties, Should a Pressman Make His Own? 105
Inks, Lack of Uniformity in..... 105
Mechanical Overlay, The Valuable Points of a 386
Newspaper Not Printed Clearly..... 522
Newspaper Wrinkles while Printing.... 522
Offsetting Caused by Too Much Ink..... 238
Paraffined Paper, Printing on..... 385
Parchment, Erasure of Lithographic Ink from Real 239
Platen Press, Slur Corrected on..... 237
Pressroom Department 105, 237, 385, 521, 677, 825
Pressroom, Temperature of the..... 521
Printing a Half-Tone on Bond-Paper.... 825
Printing-Presses, Patents Relating to... 522
Rotary Photogravure Printing, Newspaper 677
Rotary Press, Wear of Plates on..... 826
Rulework in Color, Registering..... 521
Safety Inks 385
Silk Used When Printing Imitation Typewritten Letters, Tearing of..... 385

Pressroom — *Continued:* PAGE
Slides for Moving-Picture Shows, Printing ... 237
Slugs Rise while Printing, Blank End of. 521
Slur, Lowering Cylinder Eliminates..... 677
Special Ink, A Question of..... 106
Terms Employed by Printers, The Meaning of ... 386
Type Wearing on Page Edges..... 238
Varnishing Labels ... 387
Waterproofing of Paper..... 105
Wear on Plate Edges..... 825
Weekly Times Annual, The..... 522
White Letters in a Solid Plate, Filling Up of ... 677
" Printaslide," The — Another Advertising-Slide Printer for the Movies..... 261
Printer Who Handles Dollars by the Millions, A ... 528
Printers' Colors and War Munitions..... 337
Printer's Marriage in One Sentence, A.... 202
Printing Business, Do Your Own..... 199
Printing-Offices, Values of..... 43
Printing-Press Built from Odds and Ends. 496
Printing Small Sheets on Large Presses... 764
Printing to Influence Women Buyers..... 779
Printing Trades Exposition, The Next.... 537
Process Engraving:
Ammonium Bichromate or Potassium Bichromate ... 233
Antipodes, Engraving and Printing at the ... 633
Castor Oil in Iodized Collodion..... 99
Collodion That Turns Red Immediately. 233
Color — to Read, Write and Speak It.... 377
Colorwork, Terms Used in..... 99
Copper and Silver Intensifier..... 377
Copper Plates, Enamel Lifting from..... 377
Cotton, Ether and Half-Watt Lamps.... 489
Doctor's Christmas Card. A..... 634
Enamel for Both Zinc and Copper..... 233
Enamel Trouble Again..... 489
Engraved Plates During Printing, The Durability of ... 634
Four-Color Work, Faking..... 97
Half-Tone Printing on Rough Paper.... 233
Half-Tone Screens with a New Idea..... 809
High-Light Half-Tone Negatives for Offset ... 489
High-Light Negative Making Again..... 97
" Horgan's Half-Tone " Criticized 810
Ink as a Protection for Enamel..... 98
International Association of Photoengravers, Work for the..... 234
Lens Facts a Photoengraver Should Know ... 378
Mr. Ives' Latest Achievement..... 810
Name-Plates, Etched Metal..... 489
Name-Plates for Processworkers..... 379
Negatives, Printing in Ink Direct from.. 490
Offset Plates, Preserving Ink for..... 377
Offset Process, Sunday Supplements Printed by ... 378
Offset Work, Negatives or Positives for. 634
Penrose's Process Year Book, 1915-1916. 635
Photoengraving, Misinformation about.. 633
Photoengraving on the Decline, Is?..... 634
Photographing Glassware 810
Photolitho Transfers on Bromid Paper.. 98
Portraits, Offset or Photoengraving for. 234
Poster-Stamp Advertising 233
Potassium Bromid Substitute..... 633
Printing and Embossing to Imitate Fabric ... 97
Process Engraving Department..97, 233, 377, 489, 633, 809
Process Notes and Answers..... 810
Processwork, America First in..... 490
Processwork, Electric Light for..... 490
Rotary Photogravure as a Business..... 97
Rotary Photogravure Extending Round the Globe ... 809
Rotary Photogravure in an Amateur Way 234
Schoolbooks, Photoengraving in..... 633
Substitutes for Costly Potassium Bromid. 809
Swelled-Gelatin, Wash-Out and Photoceramics ... 633
Two-Color Printing ... 809
Productimeter, The ... 831
Proofreading As It Is..... 639
Proofreading, Varying Styles and..58, 202, 326, 472
Proofroom:
Apostrophes ... 777
Close Quote Inside of Point — " Only ".. 777
Comma and Dash..... 777
Comma, An Instinctive..... 638
Compounding, A Strange Question About. 57
Copy, Preparation of..... 381
" Counsel " in Both Numbers..... 638

Proofroom — *Continued:* PAGE
French Family Names..... 777
Head-Lines with and without Points..... 638
" None," Singular or Plural?..... 493
Paragraphs and Punctuation..... 493
" Petit " and " Petty "..... 638
Points with Quote-Marks..... 201
Possessive Abbreviations 493
Possessive Doubted, Another..... 493
Proofreader Improve, How May a?..... 58
Proofreading As It Is..... 639
Proofreading, How to Learn..... 57
Proofreading, Varying Styles and....58, 202, 326, 472
Proofroom Department 57, 201, 381, 493, 638, 777
Punctuation and Diction..... 201
Quotations, Punctuating 381
" St. James's Street " Again..... 57
Script and Old Style..... 202
Some Practical Thoughts on Compound Words ... 778
Three-Year Old ... 201
Word, a Point, and a Cap., A..... 57
Publicity Merchant, The..... 611
Punctuation Invented, When Was?..... 527

Q

Quality in Printing..... 516

R

Record, Willard, Now General Manager of Albert Frank & Co..... 689
Reformatory Inmates Are Studying Journalism, Five ... 235
Remarkable Feat of Photographic Reproduction Marks Birthday Banquet of Santa Fe Railroad President..... 389
Renuzit, Renewing Multigraph and Other Ribbons with ... 404
" Riteway " Numbering Machine, The..... 119
Rival Printing Methods in One Book..... 260
Rockford, Illinois, A Modern Plant for.... 114
Roos Embossing Machine, The..... 832
Rosback Creations ... 401
Rotogravure, The Process of — and the Advertising Man's Relation to It..... 782
Rule-Case for the Make-up, A Handy..... 402
Russian Market, How to Capture the..... 824

S

Safety System for Tabular and Blank Forms 540
Sales Campaign, Organizing a..... 188
Savory, Walter H., New York Sales Manager for Mergenthaler Linotype Company ... 690
School for Printers' Apprentices of New York, Annual Reception to Be Held by Students of ... 831
Scott Offset Perfecting Press, The..... 401
Seasoned Paper Before Printing, Racks for 262
Shartle, E. H., Purchases Printing-Plant of Spirella Corset Company..... 260
Sinclair & Valentine Salesmen Hold First Annual Convention ... 691
Slideograph, The ... 117
Special Characters and Letters, The Use and Misuse of..... 40
Specialty-Printing Problems and How to Overcome Them:
Intricate Numbering ... 619
Order Sheets ... 762
Striping Paper in the Roll..... 763
Specimen Review ...71, 215, 359, 503, 649, 789
Spicher, Craig R., Joins Faculty of Carnegie Institute ... 541
Sprague Electric Works Opens Office in Cincinnati ... 399
Standard Automatic Job Press, The..... 259
Stansbury Proof-Planer, The..... 257
Stock to Employees, Selling..... 182
Subscriptions, Cash-in-Advance 674
Sweden's Largest Paper-Mill Completed... 398
Sweeney, James H., Western Manager Lanston Monotype Machine Company..... 115

T

Tatum Catalogue, New..... 114
Telephone, Selling by..... 239
Third-Class Postage, In Re..... 101
Thompson Type Machine Company, Larger Business and New Employees for the. 403
Thomson, John, Press Company, Service Convention of the..... 834

PAGE
Trade Notes 114, 257, 399, 537, 689, 831
Turner, " Gene," Purchases All Interests in the Turner-Bland Company..... 689
Typecaster Facts ... 689
Type for the Blind, Standardizing the..... 51
" Type Hi " Company, Success of the..... 537
Typographical Operation, An Unusual..... 380
Typography, The Literature of.....60, 345
Typewriter Ribbon Refresher..... 260

U

Ullman-Philpott Company's Salesmen in Convention ... 690
Union Printers' National Baseball League, Eighth Annual Tournament of the.... 118
United States Department of State, Handling Correspondence at the..... 109
United Typothetæ and Franklin Clubs, News Notes from Headquarters of... 693
Universal Type-Making Machine Company Acquires the National Matrix Company, The ... 404
Universal Type-Making Machine Company — Increasing the Flexibility of Type Composition ... 687

V

Vacuum Cleaners in the Printing-Office.... 261
Venezuelan Paper to Be Made from Aquatic Plant ... 637
Vincennes (Ind.) *Commercial* Tendered Banquet by the Publishers, Employees of ... 694

W

Walton & Spencer Company, Sales-Making Printers ... 808
Washington Newspapers Form Central Bureau ... 834
" Wellcome " Photographic Exposure Record and Diary, 1916, The..... 542
" While-U-Wait " Rubber Stamp Process.. 691
Wisconsin, Field Man to Aid Printers and Publishers of ... 693
Who Am I?..... 96
Wood-Engraving — Alexander Wilson Drake, The Father of the New..... 828
Wood-Engraving Increasing 640
Wood-Pulp and Paper in New Zealand, Manufacture of ... 246
Word and the Printer, The:
Advertising, A Remarkable Piece of — for a Printer..... 222
Advertising, Clearness Is All Important in ... 509
Advertising Literature, A Highly Commendable Piece of..... 80
Cheese to Hay Rakes, From..... 367
Circular, An Entirely Different — Yet Fairly Effective ... 224
Conception, Hardly a Correct..... 79
Direct Advertising, An Excellent Example of the Unusual in..... 510
Faithorn's Unique Circular Has a Strong Appeal ... 798
Four of Hoyt's Circulars Analyzed to Discover Why They Win Trade..... 799
Introductory, A Sort of an..... 367
Invoice Envelope, A Unique Use for the. 656
One of the Elect..... 365
Point of the Needle, The..... 512
Printed Salesmen, The, Is Pleasing — Yet Lacks Selling Force..... 221
Printer and an Advertising Specialist Get Together, A..... 511
Printing and Advertising Combination, Another ... 797
Success, The Finest Kind of, in Our Opinion ... 655
T & T Imprint Talks — and Says Something ... 366
Using a Thing Doesn't Necessarily Mean That You Stole It..... 77
Word and the Printer, The.....77, 221, 365, 509, 653, 797
Yes, The Idea's All Right, But How Shall I Go About Carrying It Out?..... 653
Wright, William J., Now with Latham Machinery Company ... 257

Z

Zig-Zag Folding Machine, The Accordion Fold with the..... 120

THE INLAND PRINTER

Smithsonian
OCT 8 1915
National Museum



OCTOBER 1915



Do You Know About SULLMANCO

The up-to-the-minute ink proposition

That Appeals to every Job Printer.

The Ink you want—as you want it, How you want it, when you want it!

Have YOU received your Sullmanco Way Booklet?

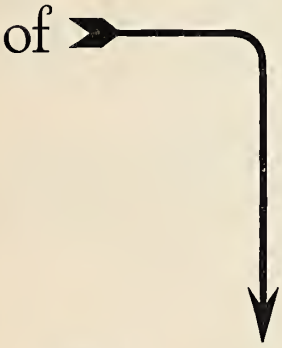
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Baltimore . American Type Founders Co.	Duluth . . . . Peyton Paper Co.	Omaha . . . . Carpenter Paper Co.
Baltimore . . . B. F. Bond Paper Co.	Harrisburg . . The Johnston Paper Co.	Omaha . . . . . Western Paper Co.
Boston . . American Type Founders Co.	Indianapolis . . C. P. Lesh Paper Co.	Philadelphia . . Garrett-Buchanan Co.
Boston . . . Carter, Rice & Co., Corp.	Kansas City . American Type Founders Co.	Philadelphia . Keystone Type Foundry
Boston . . H. C. Hansen Type Foundry	Kansas City . Barnhart Bros. & Spindler	Pittsburgh . American Type Founders Co.
Boston . . . Keystone Type Foundry	Kansas City . Keystone Type Foundry	Portland, Ore. American Type Founders Co.
Buffalo . . American Type Founders Co.	Kansas City . Missouri-Interstate Paper Co.	Reading . . . . . M. J. Earl
Buffalo . . . . Holland Paper Co.	Los Angeles . American Type Founders Co.	Richmond . American Type Founders Co.
Chicago . . American Type Founders Co.	Louisville . . . Louisville Paper Co.	Rochester . . The Alling & Cory Co.
Chicago . . . Barnhart Bros. & Spindler	Milwaukee . Milwaukee Printers Supply Co.	St. Louis . American Type Founders Co.
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Cincinnati . American Type Founders Co.	Minneapolis American Type Founders Co.	St. Louis . . . . Graham Paper Co.
Cleveland . American Type Founders Co.	Minneapolis . . . . Printers' Supply Co.	St. Paul . . . Barnhart Bros. & Spindler
Dallas . . . Barnhart Bros. & Spindler	Nashville . . . Graham Paper Co.	Salt Lake City Carpenter Paper Co. of Utah
Denver . . American Type Founders Co.	New Orleans . . . . E. C. Palmer & Co.	San Francisco . . Pacific Coast Paper Co.
Denver . Carter, Rice & Carpenter Paper Co.	New York City American Type Founders Co.	Seattle . . . Barnhart Bros. & Spindler
Des Moines . . . . . Carpenter Paper Co.	New York City . Barnhart Bros. & Spindler	Spokane . . American Type Founders Co.
Detroit . . American Type Founders Co.	New York City H. C. Hansen Type Foundry	Syracuse . . . J. & F. B. Garrett Co.
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Sigmund Ullman Co.

New York Chicago Cleveland

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Brother Jonathan Bond

"TELL ME What Paper He Uses— THAT'S ALL"

It is a pretty safe plan to follow to judge a man by the company he keeps. Business men sometimes neglect this point in sending out advertising matter, business letters, etc., greatly to their discredit. The printer is the logical one to point out the error of such ways. Certainly no man will argue against the advisability of using a business Letterhead paper that is made with exclusive regard to "sales value." The increasing appreciation of this point is responsible for the growing demand for Brother Jonathan Bond.

Brother Jonathan Bond is the business man's ideal. Examine samples and you will be instantly impressed by its distinctive quality. This notable paper combines the proper surface for printing, lithographing, type and pen writing and erasure with a pleasing bright color, satisfying to the eye. It has considerable strength, of course, being made of new linen rags after the fashion which promotes quality rather than cheap price.

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Missouri-Interstate Paper Co.	Kansas City, Mo.
Mississippi Valley Paper Co.	St. Louis, Mo.
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, Cal.
Sierra Paper Co.	Los Angeles, Cal.
Central Michigan Paper Co.	Grand Rapids, Mich.
Mutual Paper Co.	Seattle, Wash.
Commercial Paper Co.	New York City
American Type Founders Co.	Spokane, Wash.
American Type Founders Co.	Vancouver, British Col.
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	Havana, Cuba
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	Monterey, Mexico
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Established 1844

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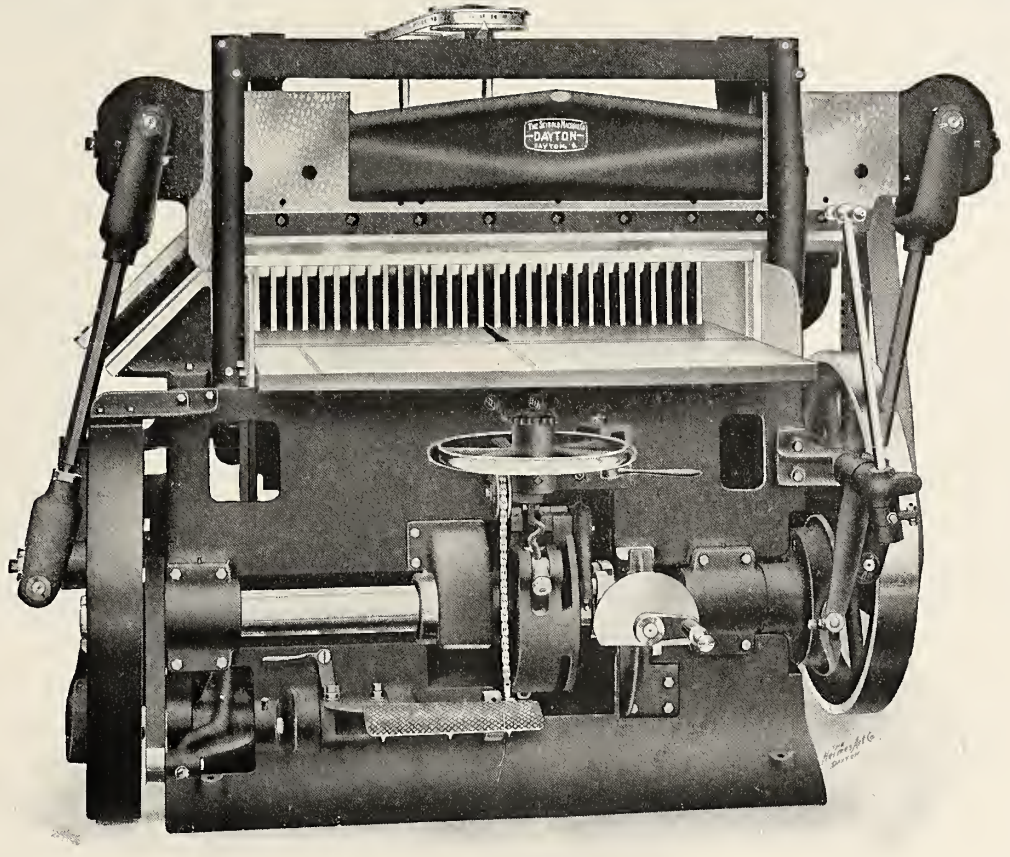
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Illustration—35-inch, 40-inch, 44-inch and 50-inch sizes.

The Cutting Machine with FIVE DISTINCT SAFETY FEATURES which protect both Operator and Machine.

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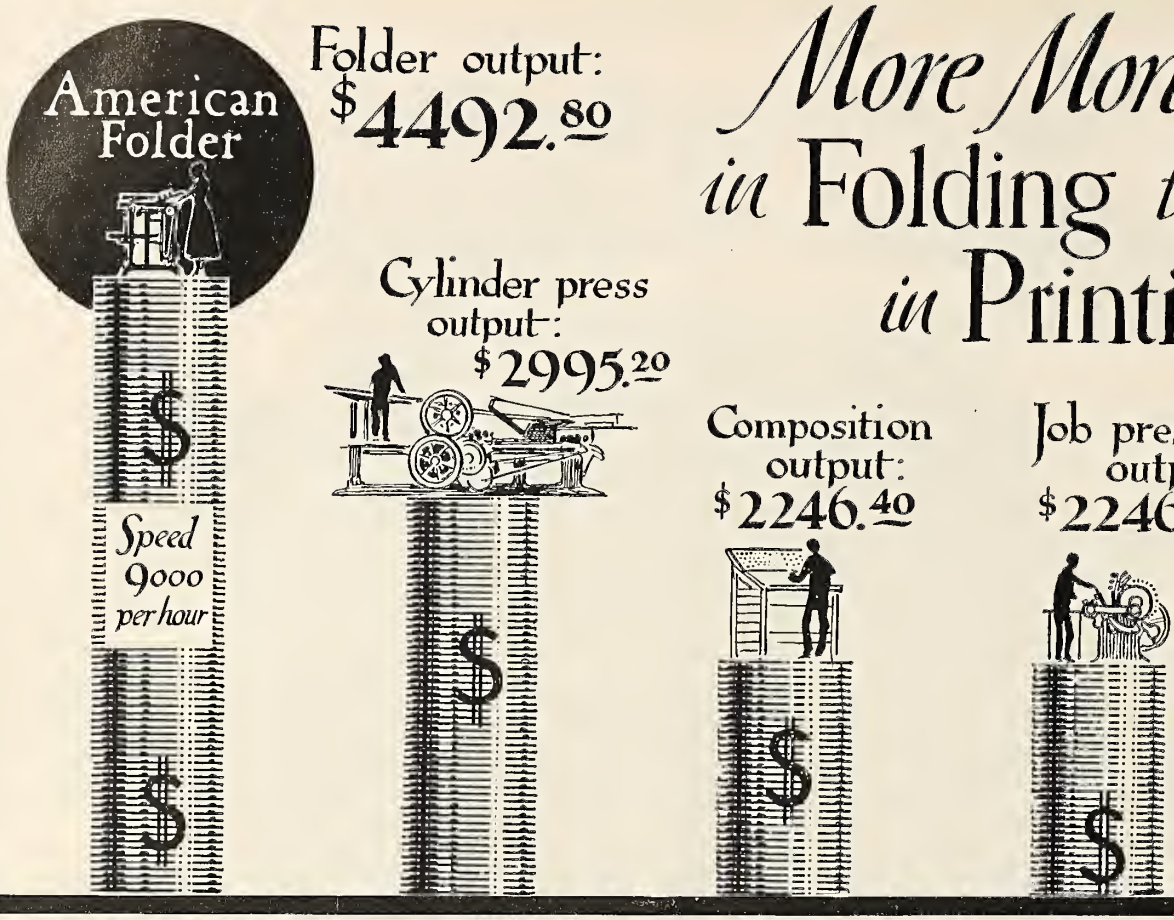
Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

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Winnipeg, Canada	Toronto Type Foundry Co., Ltd.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

More Money in Folding than in Printing



OPERATED one year, 60% productive time, the American Job Folder will deliver an output worth $4492.80. Its labor cost is but $8 a week.

We have just published an intensely interesting booklet for printers, entitled *More Money in Folding than in Printing*. It analyzes every department of the printing business and it shows how there is more profit in folding the jobs you print than in either the composition or the presswork.

You sacrifice your biggest money-making opportunity when you deliver work flat or send it out to be folded.

Write for your copy, Booklet H.



An entirely new kind of folding machine, built particularly for the commercial printer, has made possible this new condition of affairs in the printing business.

Even though you operate but a three-job-press plant and can only keep our folder busy 15% of the time, there is money for you in doing your own folding.

And you can tell from the charts and figures in our booklet whether or not there is a profit for you in operating our folder. Write us now for a copy of this astonishing and wonderfully helpful booklet, *More Money in Folding than in Printing.*

THE AMERICAN FOLDING MACHINE CO., WARREN, OHIO

TYPE MADE IN AMERICA ACCLAIMED IN EUROPE

"The leaders of fashion in print are the Americans, so far as typefounders are concerned, and one is compelled to turn thither to obtain such novelties as will appeal to the special advertising public."

"To get striking founts we have to go to America."

"It is really wonderful the versatility of the American founders in the extent of the families, as they term them."

FROM AN ADDRESS BY MR. J. T. COOPER, OF MESSRS. COOPER AND BUDD, LTD., GIVEN BEFORE THE ASSOCIATION OF MASTER PRINTERS OF WEST AND NORTHWEST LONDON, ENGLAND

UP TO THE TIME of the present European disturbance no people appreciated the accomplishments and attractiveness of their own country so little as did Americans. A foreign label on any article seemed to make that article superior. The war having to a large extent cut off imports, Americans have had to depend on goods of their own manufacture and they are now realizing that the manufactured products of this country in most cases are as good as any imported from Europe and in some instances far superior.

Europeans in this country have in conversation conceded as instances that we make the best shoes and the best collars and now, as will be seen by the above quotation, a prominent employing printer of England in a speech before an authoritative association in that country plainly states that the typefounders of America lead the fashion in print and that the British printer must send to America for type faces and decorative material that will appeal to the special advertising public.

The American Type Founders Company takes this compliment to itself, as it has been told so frequently by its friends that the type faces designed and cut by the American Type Founders Company are the most beautiful and are more numerous and useful than those of any other type foundry in any other country of the world.

A quality of printing is being produced at the present time in this country that can be placed fearlessly in comparison with any produced in Europe, and in most cases the type faces and other material used are products of the American Type Founders Company. Let us take as an instance the Cloister Oldstyle type face. The cutting of this face has made it possible for the printers of this country to produce classic typographic effects in the spirit of a Jenson or an Aldus, and has given a neatness and dignity to those strong and forceful typographic effects liked by so many American advertisers.

Cloister Bold is a new accession to this family.

It should be borne in mind, however, that all printing produced in this country is not of the highest quality, and here we offer our services. American printing should be the best in the world and the printers of the United States should place before themselves a high standard of quality, in the attainment of which they should enlist their best efforts. The fact should be kept in mind, however, that printing to be good must be good all the way through. Good ink, good paper and good type. Not only must the type be well made, but the type faces must be designed according to the best standards in lettering, and manufactured accurately by the most approved modern methods.

In the specimen books of the American Type Founders Company are type for every conceivable purpose that can be used by the printer. Cheltenham, a thoroughly American type face and the most remarkable type family ever conceived, is one of the triumphs of this Company and there are many other series and families that have helped to add lustre to the fame of American typography.

ARE YOU WITH US IN OUR EFFORTS TO MAKE AMERICAN PRINTING THE BEST IN THE WORLD?
IF SO, LET US SEND YOU SAMPLE SHEETS OF OUR NEW TYPE FACES

AMERICAN TYPE FOUNDERS COMPANY

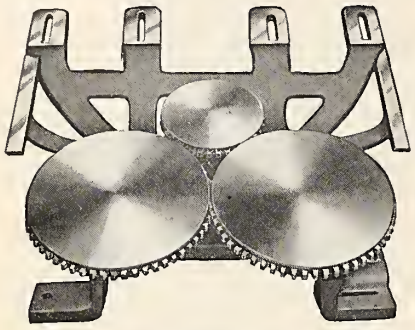
Set in members of the Cloister Family Cloister Initial

THROUGH OUR

EQUIPMENT DEPARTMENT

WE 3 OFFER

MONEY-MAKING SPECIALTIES

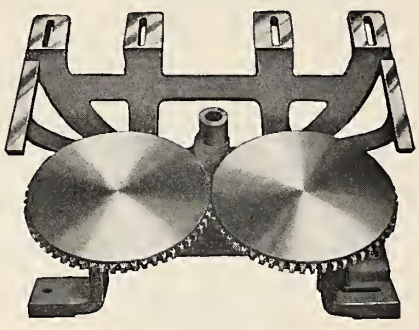


For Single Color
50 Per Cent Increase in Distribution

THE DUAL PRINT

ATTACHMENT

Saves ½ of the Impressions on Two-Color Work



Permits of Printing
Two Colors at Same Time

OUR
NEW PROCESS

OVERLAY

IS NOW BEING
USED
IN

Hundreds of the Leading Printing Establishments

SAVING
Fully ONE-HALF of the
MAKE-READY
TIME

BLACK AND COLORED LETTERPRESS INKS

FOR EVERY KNOWN PURPOSE

The Universal Pressure Quoin

PRESSURE APPLIED
AND
DISTRIBUTED
WHERE
REQUIRED



Screw
Pressure

A CHASE CONTAINING 16 SMALL QUOINS
REQUIRING MANY ADJUSTMENTS EACH
BEFORE FORMS ARE SECURELY LOCKED
IS PROPERLY LOCKED . . . . . WITH TWO
FULL LENGTH UNIVERSAL PRESSURE QUOINS

The Queen City Printing Ink Co.

CINCINNATI

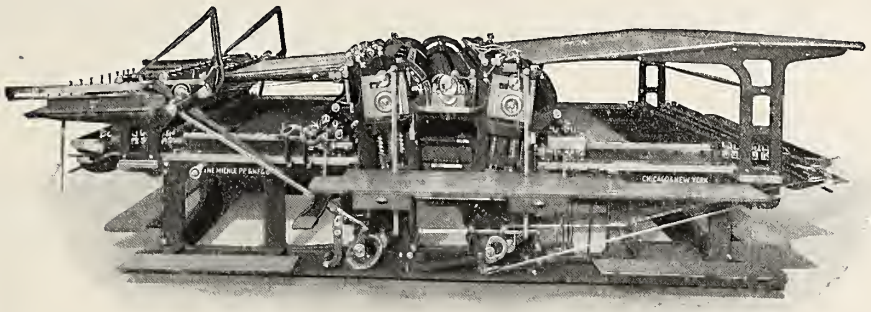
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ROCHESTER
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PHILADELPHIA
KANSAS CITY
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CHICAGO
DETROIT
ST. PAUL

H·D· INK

H·D· INK



The Miehle

TWO-COLOR, FLAT-BED PRESS

Is an established factor in the economical production of many classes of printing. Your pressroom should be equipped with one of these machines.

WRITE US FOR INFORMATION

Miehle Printing Press & Manufacturing Co.

14TH AND ROBEY STREETS
CHICAGO

Nine acres of floor space devoted exclusively to the manufacture of two-revolution presses

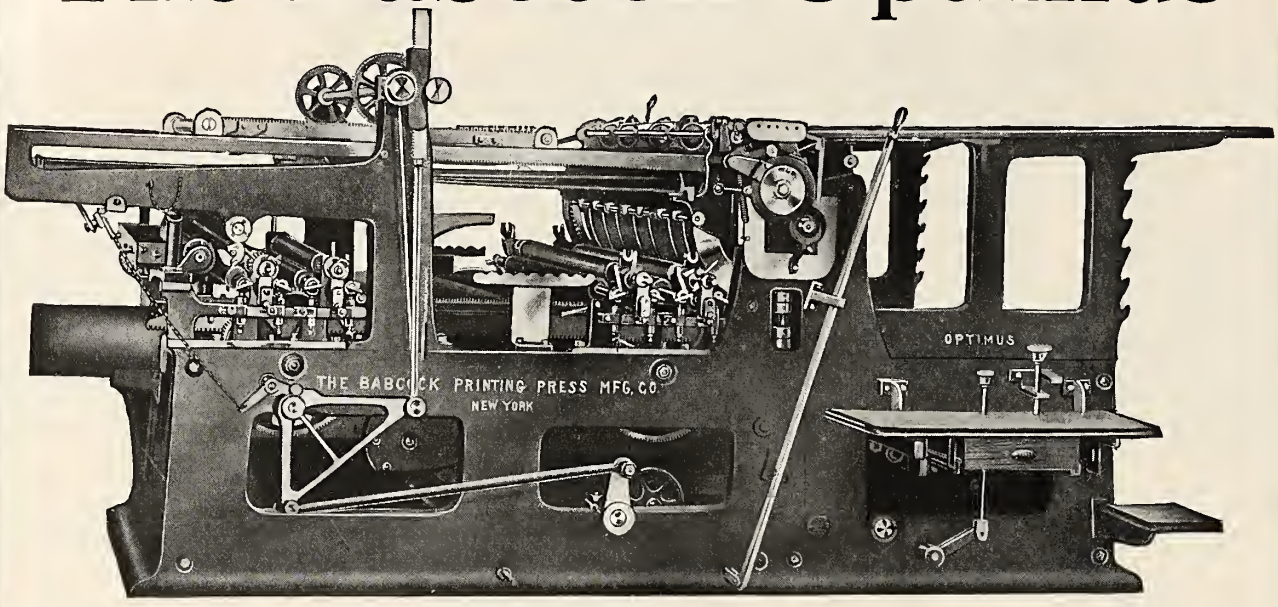
SALES OFFICES IN THE UNITED STATES:

Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 176 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

FOREIGN DISTRIBUTORS:

Toronto Type Foundry Co, Ltd., Toronto, Canada
S. A. des Presses Typogr. Miehle. 7 Rue Laffitte, Paris, France
Miehle Druck Pressen G m. b. H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana

The Babcock "Optimus"



The final test of a press is its *output.* In that, *Quality* is the first consideration and then *Quantity.* Frequently workmanship is lost sight of and too much stress is laid on *Speed.* The combination of the two, *Quality* and *Quantity*, is essential—and that is one potent reason why you should

BUY THE BABCOCK "OPTIMUS"

The "OPTIMUS" is first of all built to turn out printing that is better than the average work of a two-revolution. Perfect distribution, accurate register, even impression and unequalled speed are built into

THE BABCOCK "OPTIMUS"

The principle of construction in the "OPTIMUS" gives *SPEED* without jarring or jerking, and friction is reduced to the minimum. The finest quality of printing is produced at high speed, with least possible wear and tear. The "OPTIMUS" stands up under the most unfavorable conditions.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

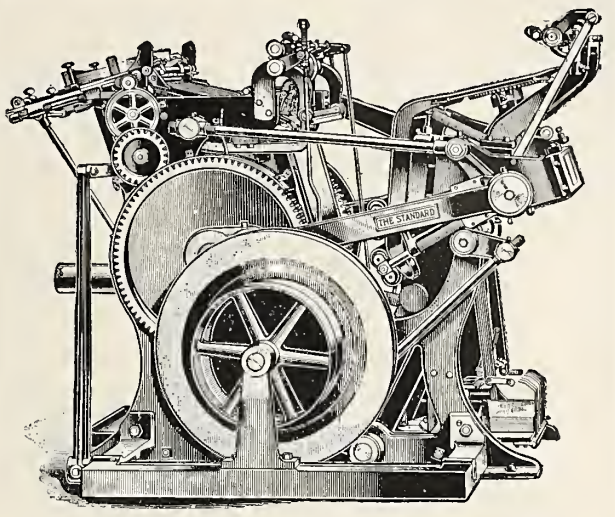
The Standard

High-Speed Automatic Job Press Pays for Itself Automatically

Easy to Buy
Easy to Learn
Easy to Keep Busy
Easy to Earn Big Money With

Only $250 Down

Our terms run on rubber tires.
So easy they never jar.



THE STANDARD AUTOMATIC

The STANDARD HIGH-SPEED AUTOMATIC JOB PRESS alone has stood the practical test of day in and day out work in the job department. No other machine has ever survived this test.

SOME STANDARD USERS

New York City
Metropolitan Life Ins. Co..... 5
John C. Rankin Co..... 2
Roy Press..... 2
Adams & Grace Co..... 2
M. B. Brown Ptg. & Bndg. Co... 2
J. C. & W. E. Powers..... 2
Euclid Ptg. & Bndg. Co..... 2
Lehmaier & Brothers..... 2
Hamilton Press..... 2
Commercial Printing Co..... 2
Louis Taterka..... 2
C. E. Sheppard Co..... 2
Jaques Company..... 2
William Green, Inc..... 2
William B. Sutherland..... 2
J. W. Pratt Co..... 1
Pyle-MacLaren Printing Co..... 1
Boschen & Wefer..... 1
Fleming & Benedict..... 1
Paul Overhage..... 1
Trow Direc. Ptg. & Bndg. Co.... 1
Brieger Press, Inc..... 1
Packenham & Dowling..... 1
L. Kehlmann & Co..... 1
J. Schapiro..... 1
Walcutt Brothers Co..... 1
Montross & Clark..... 1
Arthur, Mountain & Co..... 1
Acme Manifolding Co..... 1
Printing Trade News..... 1
Oswald Publishing Co..... 1
Herman & Brokaw..... 1
Peck & Durham..... 1
Kienle Press..... 1
William E. Rudge..... 1
Francis J. Pasotti Press..... 1
J. J. Little & Ives Company..... 1
John B. Watkins Co..... 1
The Lent & Graff Co..... 1
Clark Loose Leaf Mfg. Co..... 1
Schluetter Printing Co..... 1

Brooklyn
Brooklyn Daily Eagle..... 4
Boorum & Pease..... 1
Louis J. Saltzman..... 1
Home Talk Publishing Co..... 1

Garden City
Doubleday, Page & Co..... 1

Hastings-on-Hudson, N. Y.
The Hastings Ptg. & Pub. Co... 1

Niagara Falls, N. Y.
The Shredded Wheat Co..... 1

Poughkeepsie, N. Y.
The De Laval Separator Co..... 1

Rochester, N. Y.
John P. Smith Printing Co..... 1

Schenectady, N. Y.
Maqua Company..... 2

Troy, N. Y.
Cluett, Peabody & Co..... 1

Syracuse, N. Y.
D. H. Cook..... 1

Albany, N. Y.
Albany Per. Wrap. Paper Co.... 2
C. A. Hollenbeck..... 1

Buffalo, N. Y.
Geo. E. Farthing..... 1
Hausauer-Jones Co..... 1
F. J. Offerman..... 1

Cooperstown, N. Y.
Arthur H. Crist Co..... 1

Valatie, N. Y.
Charles Wild, Jr..... 1

Boston, Mass.
A. T. Howard Co..... 2
C. S. Binner Corporation..... 1
Gale-Sawyer & Co..... 1
The Libbie Printing Co..... 1
Southgate Press..... 1
The Sparrell Print..... 1
Wright & Potter Ptg. Co..... 1

Cambridge, Mass.
Ginn & Co..... 2
Library Bureau..... 1
University Press..... 1

Holyoke, Mass.
Baker-Vawter Co..... 2
(Benton Harbor, Mich., 4)
Eureka Ruling & Bndg. Co..... 1
White & Wyckoff Mfg. Co..... 1

Worcester, Mass.
Davis Press, Inc..... 1
Royal Worcester Corset Co..... 1

Dorchester, Mass.
Educational Publishing Co..... 1

Taunton, Mass.
Harrington Press..... 1

Pittsfield, Mass.
Eaton, Crane & Pike Co..... 2

Salem, Mass.
Milo A. Newhall & Co..... 1

Springfield, Mass.
Morgan Envelope Co., Div..... 2

Woonsocket, R. I.
Robinson Press..... 1

Hartford, Conn.
The Chapman Printing Co..... 1
Plimpton Mfg. Co..... 1
Travelers' Insurance Co..... 1

Waterbury, Conn.
The Waterbury Paper Box Co... 1
The Mattatuck Press..... 1

Rockville, Conn.
T. F. Rady & Co..... 1

Philadelphia, Pa.
Marcus & Company..... 2
Williams & Marcus Co..... 2
Geo. H. Buchanan Co..... 1
Craig, Finley & Co..... 1
Patterson White Co..... 1
H. M. Gifford Mfg. Co..... 2

Pittsburgh, Pa.
Pittsburgh Printing Co..... 1

Scranton, Pa.
Eureka Specialty Co..... 2

Reading, Pa.
Bright-Faust Printing Co..... 1

Lebanon, Pa.
Lebanon Paper Box Co..... 1

Lewistown, Pa.
H. J. Fosnot & Son..... 1

Newark, N. J.
Essex Press..... 2
Gubleman Publishing Co..... 1

Elizabeth, N. J.
Henry Cook Print Shop..... 1

Passaic, N. J.
Botany Worsted Mills..... 1

Paterson, N. J.
Press-Chronicle Co..... 1

Chicago, Ill.
Glennon & Kern..... 2
Sears-Roebuck Co..... 2
Chicago Legal News..... 1
The Holland Press..... 1
Fred. Klein & Co., Inc..... 1
Pryor Press..... 1
The Henry O. Shepard Co..... 1
U. S. Sample Co..... 1
Workman Mfg. Co..... 2

St. Louis, Mo.
George D. Barnard & Co..... 1
Buxton & Skinner Ptg. & Sty. Co. 1
Hesse Envelope & Litho. Co..... 1
Kutterer-Jansen Printing Co.... 1

Kansas City, Mo.
Redfield-Powers Ptg. Co..... 1

Minneapolis, Minn.
Hetwood Manufacturing Co..... 1

Lansing, Mich.
Allen & De Klein Co..... 1

Superior, Wis.
Silver-Tonsberg Co..... 1

Detroit, Mich.
Gregory, Mayer & Thom..... 1
The Griswold Press..... 1
Hilton, Hart & Garrett..... 1
Ockford Printing Co..... 1
Frederick Stearns & Co..... 1

Indianapolis, Ind.
Levey Bros. & Co..... 1
Printing Arts Co..... 1

South Bend, Ind.
L. P. Hardy Co..... 1

Clinton, Iowa
T. I. McLane Ptg. Co..... 1

Baltimore, Md.
Lucas Bros..... 2

Salisbury, Md.
Brewington Brothers Co..... 1

Atlanta, Ga.
Atlanta Envelope Co..... 2
Byrd Printing Co..... 1
Retail Credit Co..... 1
Bean & Magill..... 1

Elyria, Ohio
F. S. Reefy & Son..... 1

Benton Harbor, Mich.
Baker-Vawter Co..... 4
(Holyoke, Mass., 2)

Bowbells, N. Dak.
B. A. Stefonowicz..... 1

Auburn, Me.
Merrill & Webber Co..... 2

Augusta, Me.
Kennebec Journal Co..... 1

Salt Lake City, Utah
The F. W. Gardiner Co..... 1

Spokane, Wash.
McKee Printing Co..... 1
Shaw & Borden Co..... 1

Melbourne, Australia
Gordon & Gotch..... 2

Toronto, Canada
TheCopeland-ChattersonCo.,Ltd. 2
R. G. McLean, Ltd..... 1

OVER 40 PER CENT OF OUR SALES ARE TO REPEAT-ORDER CUSTOMERS

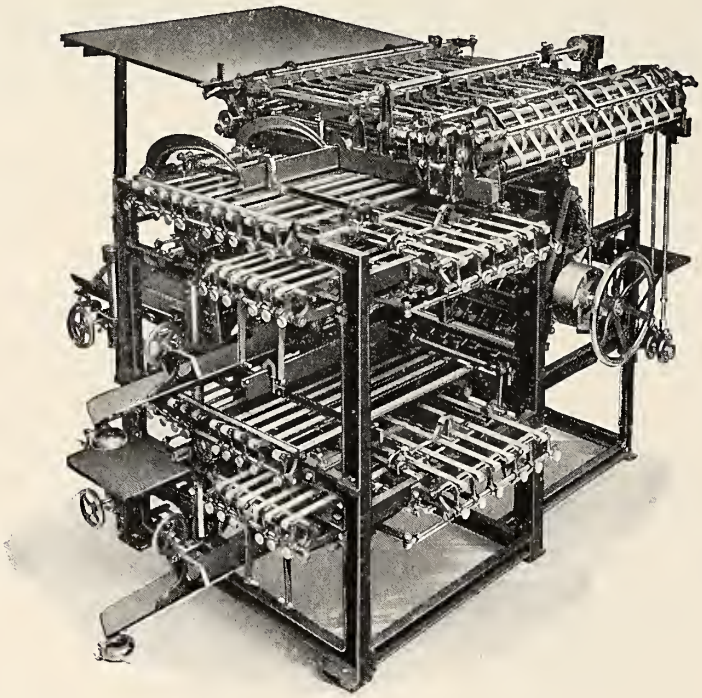
WRITE FOR PARTICULARS

WOOD & NATHAN COMPANY, *Sole Selling Agent*

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

OUR GREATEST TRIUMPH

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE



MADE BY

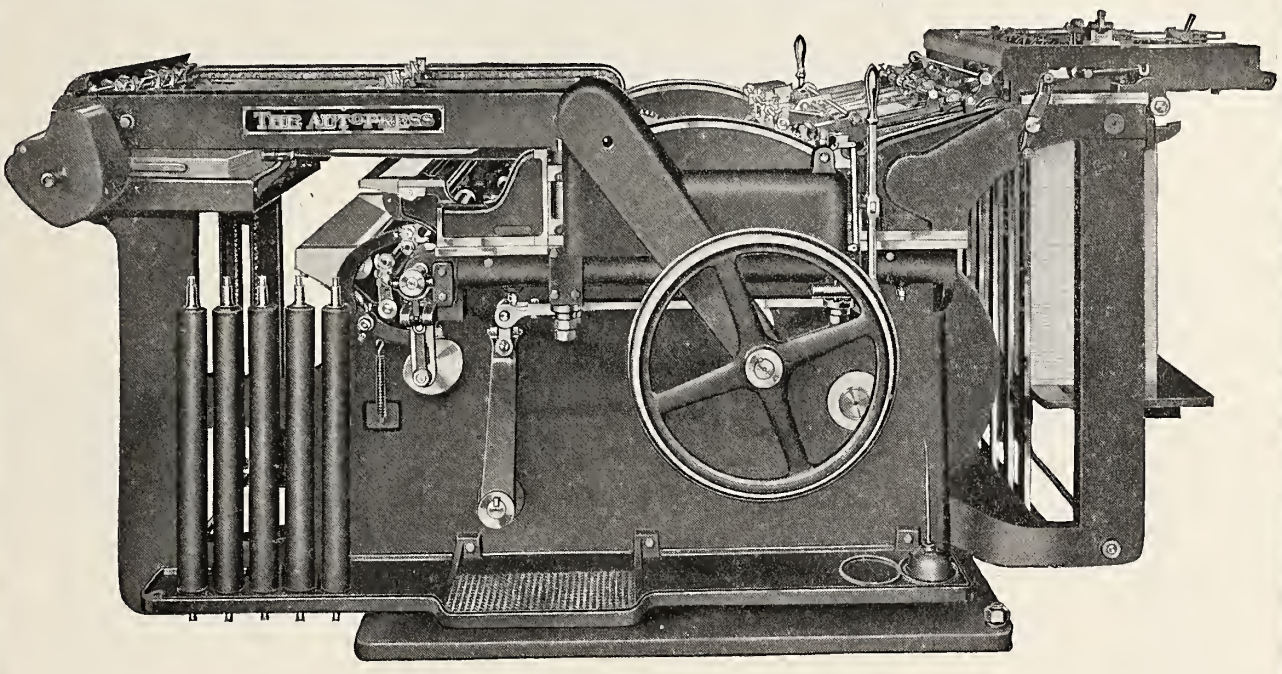
BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce Street
TORONTO, CAN.: 114 Adelaide, W.

SILENT SPEED

Let This Press Lift You



Above Competition

¶ This wonderful Model CC Autopress is solving the Profit Problem for other printers—why not for YOU? It will pay you to write us.

¶ Highest Quality of Printing, Register Perfect and the same at all speeds. Unequalled Distribution of Ink.

¶ Automatic Feed, 4500 per hour.

¶ This Model CC takes a sheet 14" x 20" in size and will print any paper from French Folio to 120 lb. Card board.

¶ If you wish to escape the discouraging effects of keen competition buy a Model CC Autopress and you can turn out fine presswork in large volume and at small cost.

¶ Sold on a reasonable cash payment and guaranteed to do all that we claim for it.

WRITE US FOR FURTHER INFORMATION

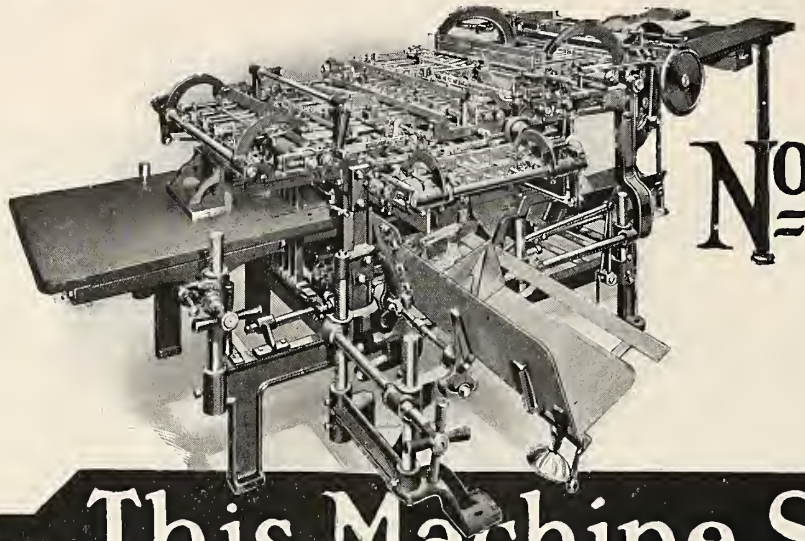
AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CHICAGO	SAN FRANCISCO	PHILADELPHIA	RICHMOND, VA.
431 S. Dearborn St.	Phelan Building	1011 Chestnut St.	16 N. 14th St.

DEXTER PONY FOLDER



No. 722

This Machine Saves

75% of this waste and floor space

SAVES — a mighty little word to be so important. But after all, it is the *savings* you effect in your plant that spell the difference between small and big profits.

This new Dexter All Around Circular and Jobbing Folder No. 722 is a waste saver, a time saver, a profit saver, also a life saver, for it enables you to put your folding girls at less tiresome and more profitable work.

Here is a folding machine that will care for an unusually wide variety of work — probably nine out of every ten jobs you handle which come within its size range. That is why it is such a safe and useful investment in every plant, large and small.

Note what it will do:

Pages.	Folds.
4	One fold
6 or 8	Two parallel folds
12 or 16	Three parallel folds
8	Two right-angle folds
16	Three right-angle folds
24 or 32	Two parallel, then two right-angle folds parallel to each other
24 or 32	Three right-angle and one parallel fold
16	Two right-angle and one parallel fold
12 or 16	Two parallel and one right-angle fold
12	Letter fold

Range of sheets sizes 6 × 9 to 24 × 28 inches. Signatures delivered into individual adjustable packing boxes at the rate of 3,000 to 5,000 an hour.

Sheets are registered at all right-angle folds. Nothing to watch. Simplicity and ease of adjustment perfected to the last detail. No machine we have ever turned out in our 35 years' folder experience has given such promise of universal satisfaction. We're so proud of it we want to tell you more about it. Write for information.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

NEW YORK CHICAGO DETROIT PHILADELPHIA BOSTON
ATLANTA DALLAS SAN FRANCISCO TORONTO



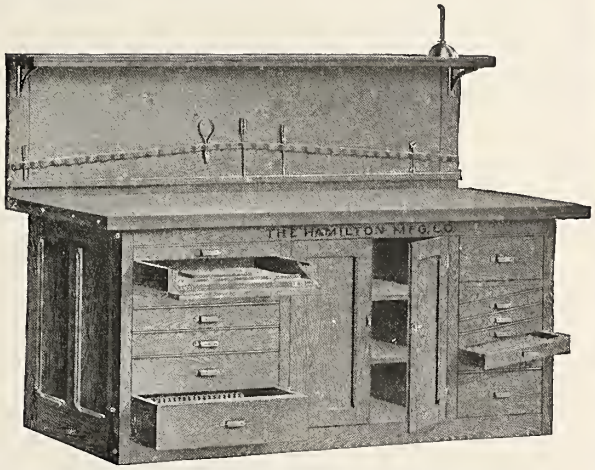
EVERY department of the printing plant is provided for by some suitable piece of Hamilton Equipment—either wood or steel.

The utmost care is used in producing equipment for special purposes that will cover in the most efficient manner the various requirements.

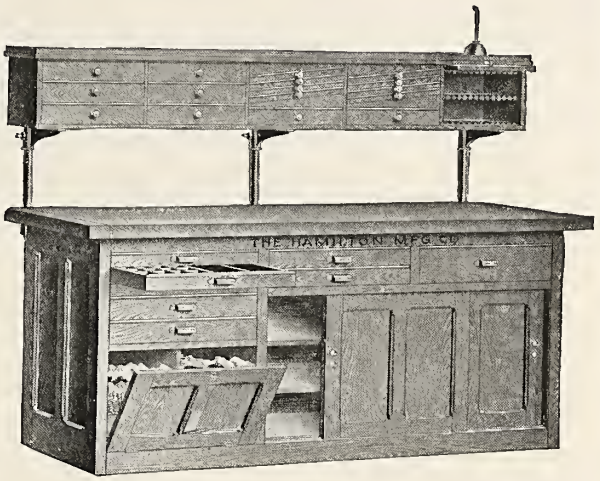
Very rarely is a design the product of any one brain, but usually is the composite expression of the best informed men in the printing industry.

The two designs shown with this advertisement are indicative of the spirit of The Hamilton Manufacturing Co. and its desire to keep pace with the shifting and changing conditions of the printing industry.

Wherever there is need of cabinet equipment in the printing office, there will be found a Hamilton Cabinet carefully studied out and suitable for the purpose.



The design of this Linotype Machinists' Cabinet Work Bench has been approved by expert operators and also by the manufacturers of the casting machines. Supplied in steel or wood construction.



The design of this Monotype Machinists' Cabinet Work Bench has been approved by expert operators and also has the approval of the manufacturers of the monotype machines. Supplied in steel or wood construction.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed free to every inquiring printer

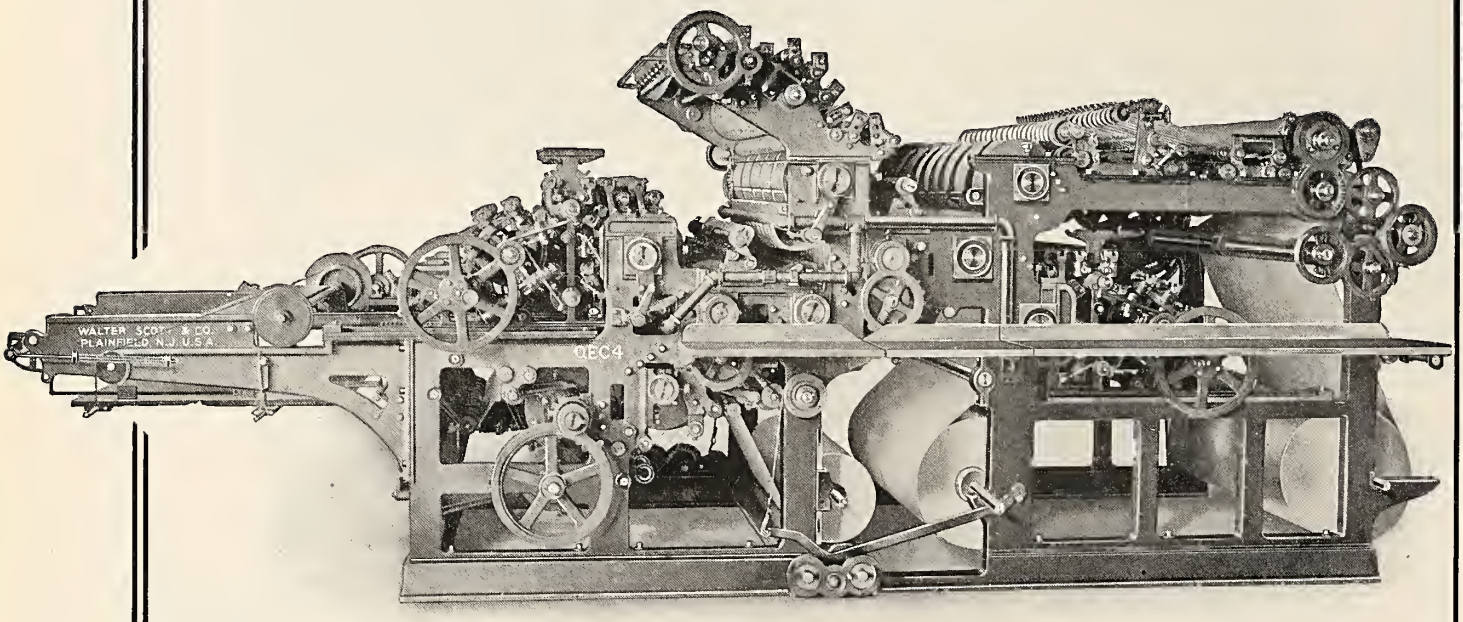
LOOK AT THE FIGURES!

Forty-Seven Thousand One Hundred Sheets Printed on a

SCOTT All-Size Rotary

In Seven Hours Thirty-Eight Minutes

ACTUAL RUNNING TIME



EVERY LARGE PRINTING-OFFICE

having long runs of presswork can use one of these machines to advantage. The only trouble is many printers can hardly realize there is a web printing-press that cuts off any length of sheet.

IT IS POSSIBLE THAT YOU

are not thoroughly familiar with the Scott All-Size Rotary Web Press, and what it does, and we will briefly state to you that this machine cuts off ninety different lengths of sheets from 20 to 46 inches, and any width of paper can be used on the machine up to 70 inches. The speed of this machine varies according to the class of work, but you can do as good work on this machine as can be printed on any rotary press under the same conditions, as to paper, ink and pressman. It is also built to print an extra color on one or both sides of the sheet, if desired.

WHY NOT INSTALL ONE NOW?

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 1 Madison Avenue **CHICAGO, Monadnock Block**

New Oswego Cutting Method

For All Duplicate Size Cuttings, Labels, Strips, Bands, Etc.

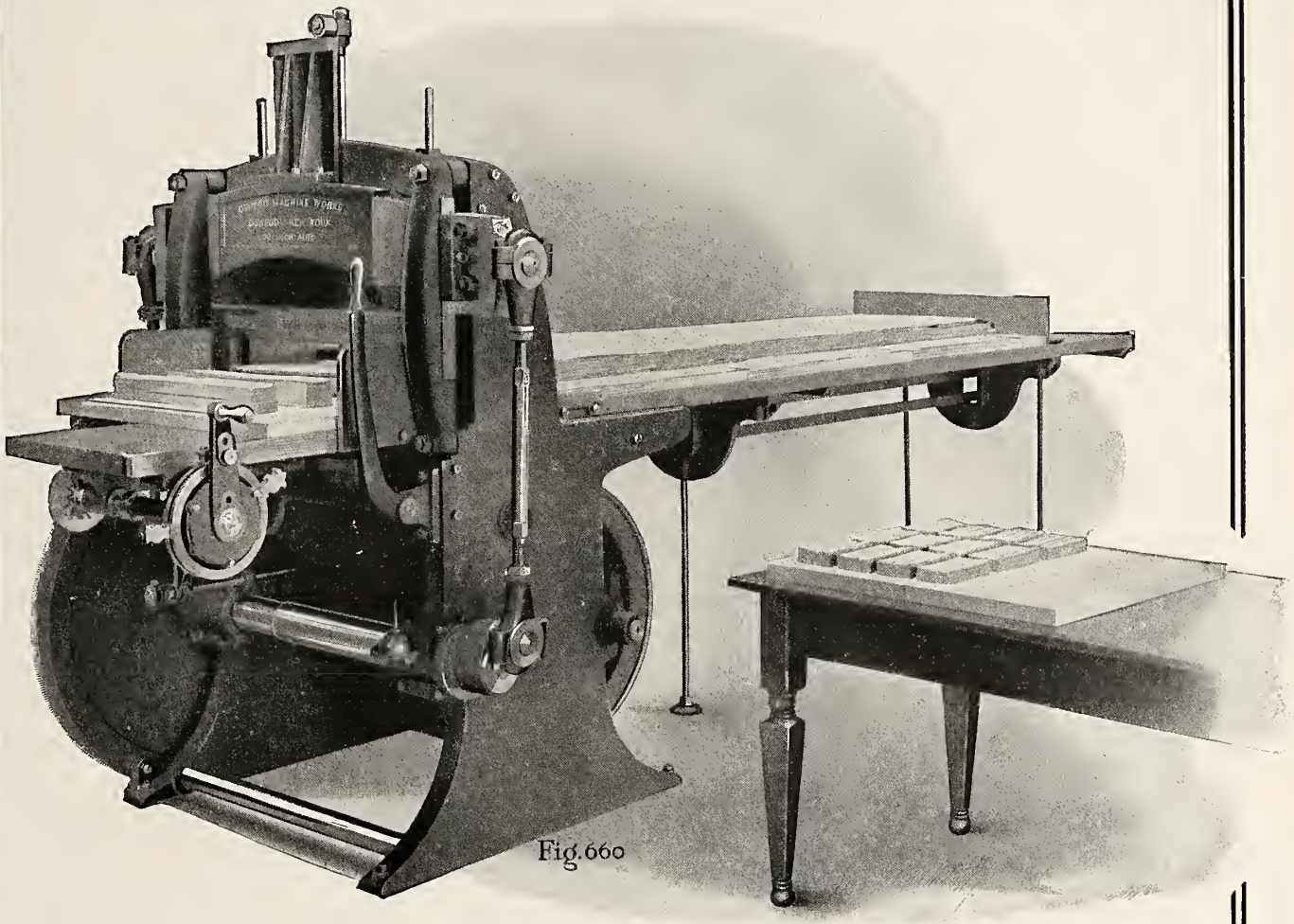


Fig. 660

ONE EQUIPMENT OF THE RAPID OSWEGO STRIP AND LABEL CUTTER

Pioneer Oswego patents allowed controlling new and exclusive improvements. Furnished in all Oswego stock widths from 32-inch up to 84-inch

One of these new Oswego machines increased the daily cuttings from seven hundred thousand to four million pieces.

On another class of work from five hundred thousand to one million and a half pieces.

That is, three hundred per cent increased product in one case and six hundred per cent increase nearly in the other.

Particulars of these new Oswego Strip and Label Auto Rapid-Production cutting machines will be furnished you promptly on request by mail, or a skilled representative will study your conditions and recommend the Oswego equipped machine that will pay you the largest profit. It will be a pleasure to hear from you.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY; NINETY SIZES AND STYLES—16-INCH TO 84-INCH; FOR PAPER, BOARD, CLOTH, FOIL, LEATHER, CELLULOID, RUBBER, CORK, ETC.

Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

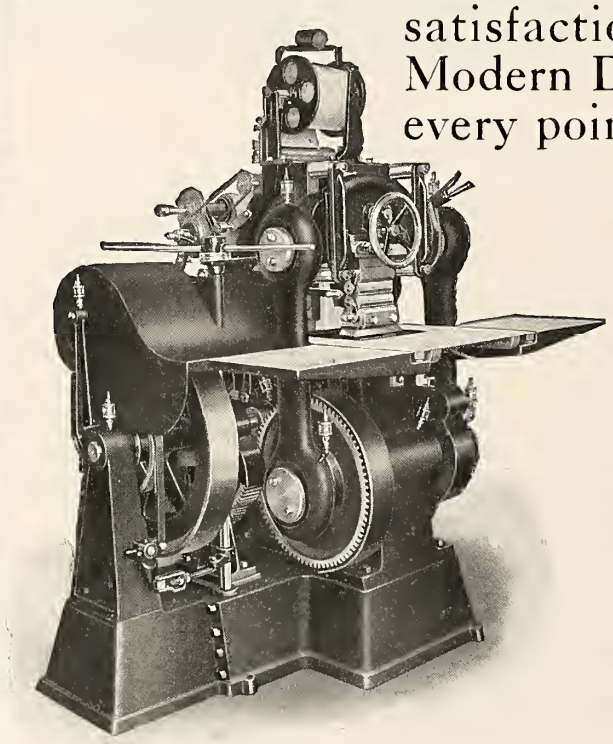
CALENDAR BOSTON STITCHERS

Seasonable just now when calendar manufacturers and printers are busy with the 1916 work. The No. 20 Boston was designed especially for Calendars and is the greatest calendar stitcher in the world. It produces more and better work than any other and has every feature for efficiency and economy. *Twenty-four inches of flat gauging space back of the stitching point.*

WRITE FOR OUR NEW BOSTON STITCHER CATALOGUE

AMERICAN TYPE FOUNDERS CO.

It has been demonstrated to the complete satisfaction of engraving printers that Modern Die and Plate Presses embody every point of advantage necessary for the large production of highest grade work at minimum cost.



THE NEW 6x10

Our presses are built in three different sizes, designed to do every variety of work for which an automatic die and plate press may be adapted.

THE NEW 6x10—1,500 impressions per hour. Price $1,800.

THE NEW 4x8—1,800 impressions per hour.

"OUR BABY"—Designed for the practice of short runs as well as long ones. 2½x4. 2,400 impressions per hour.

We also manufacture a complete line of copper-plate and hand-stamping presses. Every machine we turn out undergoes the severest test, and we guarantee each press to uphold our claim in every respect.

CATALOG, CIRCULARS, TERMS, ETC., SENT ON REQUEST

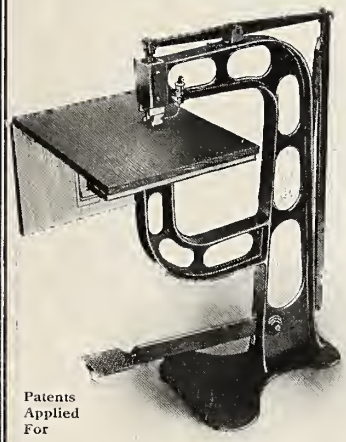
MODERN DIE & PLATE PRESS MANUFACTURING COMPANY

BELLEVILLE, ILLINOIS New York Offices and Salesroom: 116 Nassau Street

Sole Agents for Australasia: Parsons & Whittemore, Inc., 352 Kent Street, Sydney

The Riteway Numbering Machine

A HIGH-GRADE MACHINE AT A MODERATE PRICE



Patents Applied For

For numbering blanks, checks, coupons, envelopes, filing folders, orders, etc. Fitted for duplicate, triplicate, continuous and repeat work in any color required.

The machine has an automatic inking attachment and quick set gauges, and is easily the fastest machine built for numbering work.

Price complete, with one six-wheel head f.o.b. Phila.

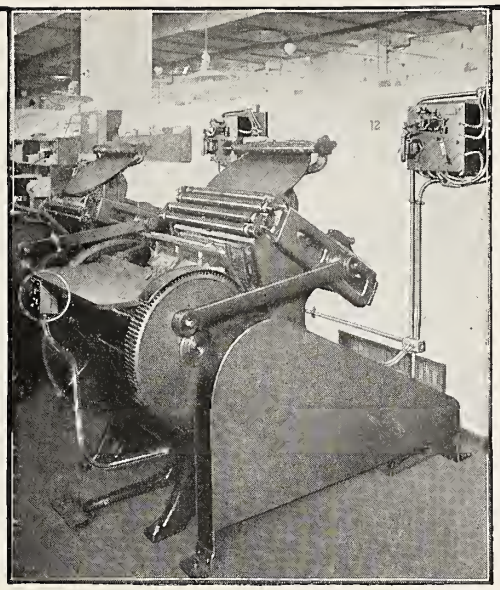
$60

RITEWAY MACHINE WORKS, JENKINTOWN, PA.

FOR SALE BY

Keystone Type Foundry

Philadelphia New York Boston Chicago Detroit Atlanta Kansas City San Francisco



Just PUSH the BUTTON

to start or stop. The motor will always run at the RIGHT SPEED for the job. The pre-set controller on the wall takes care of it.

Send for Exhibit Sheet No. 8304

SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

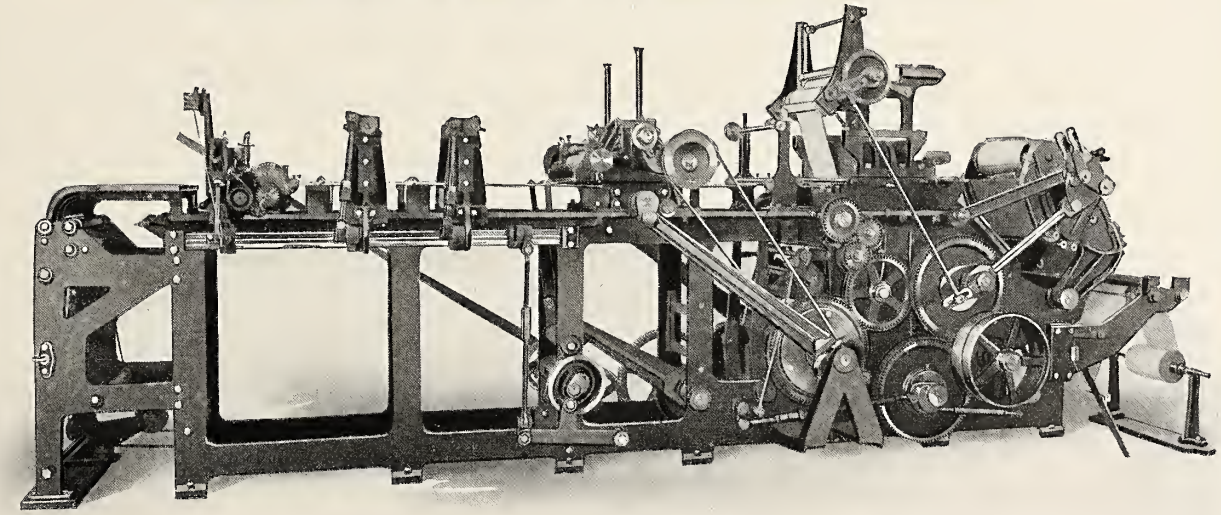
Main Offices:

527-531 West 34th Street, NEW YORK, N. Y.

Branch Offices in Principal Cities

Kidder Roll Feed Bed and Platen Perfecting Press

Prints one or more colors on top and one color on reverse side of the web. Numbers, punches, perforates both lengthwise and across the web. Slits and delivers either in rewound rolls or in the flat. All at one operation. Write us.



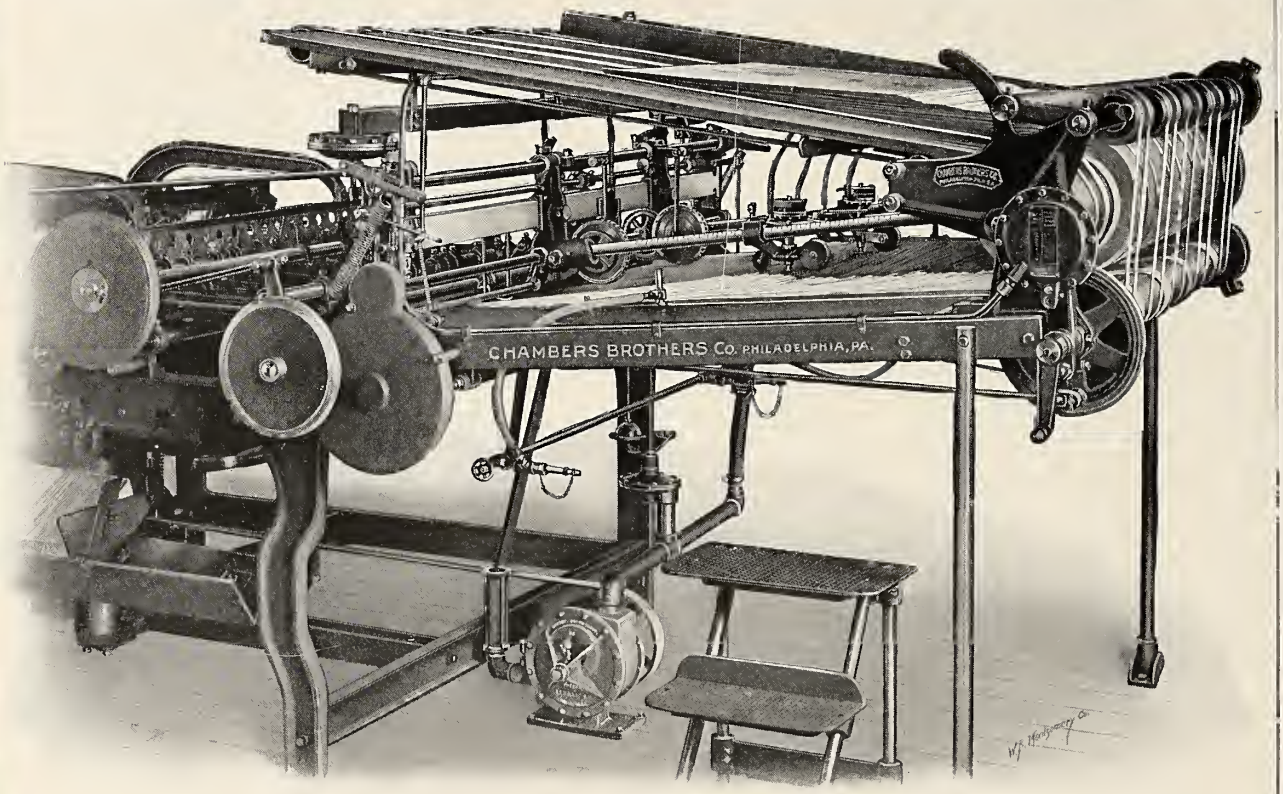
KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK: 261 BROADWAY
GIBBS-BROWER CO., Agents

184 SUMMER ST., BOSTON, MASS.
445 KING ST. WEST, TORONTO, CANADA

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

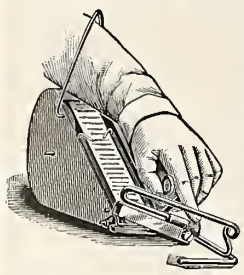
CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets — CHICAGO, 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. — SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

Consult the Specialists who KNOW

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

TYPO

EIGHTEENTH YEAR

Will help to Increase Your Sales—Decrease Your Losses

RATINGS Most Carefully REVISED

and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY

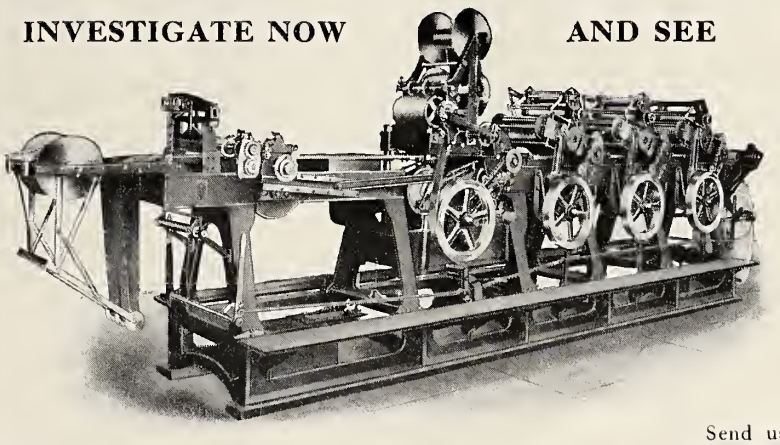
160 BROADWAY — General Offices — NEW YORK

This Is an Era of Specialists

Outdistance Competition and Increase Profits—You Can Do This with a

NEW ERA MULTI-PROCESS PRESS

INVESTIGATE NOW AND SEE



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Great Variety of Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

How About Those Improvements You Planned to Make This Fall?

Now is the time. Your customers are not howling for their work. When the rush comes next winter you will be ready and can make better delivery if you

Put In Westinghouse Motor Drive Now

Our power engineers have made a specialty of saving time in printing plants and can show you various ways of improving your plant efficiency.

Write our nearest office and ask for our representative to call.

Westinghouse Electric & Manufacturing Company

Sales Offices in All Large American Cities **East Pittsburgh, Penna.**



A BUSINESS cannot outlast its records. Its very history is in its ledgers and record books. That is why all ledgers and record books should be made of the paper that endures—

Brown's Linen Ledger Paper

Brown's stays fresh, clean and clear—retains its snap and vitality—preserves its records for ages. It works up into the finest record books possible to produce—prints perfectly, rules sharply and clearly and takes kindly to ink. Brown's is the universal standard. Specify its use for particular purposes.

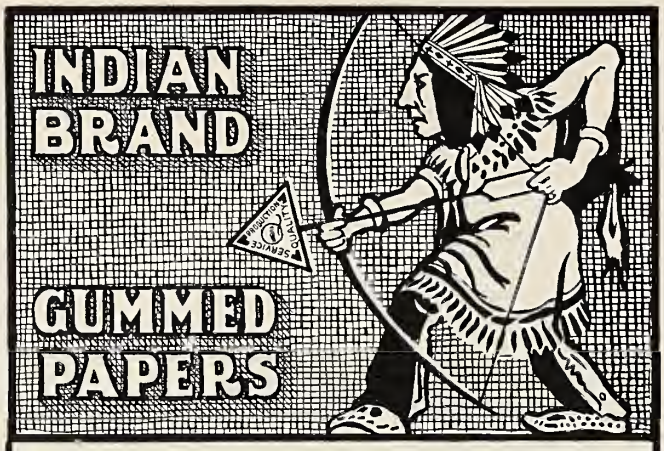
Write for Sample Books

L. L. BROWN PAPER CO.

Est. 1850 ADAMS, MASS., U. S. A.

FACSIMILE OF WATER-MARK

L.L.BROWN LINEN PAPER CO. LEDGER



GO after gummed Label and Poster Stamp work armed with Nashua INDIAN BRAND No-Curl Gummed Paper. As straight as an arrow, you can run off a color job on Indian Brand as easily as if it had no gummed surface. The foundation of imported esparto stock, specially manipulated *after gumming* to take out the curl, is treated to a high machine finish, just fine for color work.

Send for new Sample Book, now on the press, showing Labels and Poster Stamps printed on Indian Brand Gummed Paper.

Buy by the Brand.

Nashua Gummed and Coated Paper Company

Nashua, New Hampshire

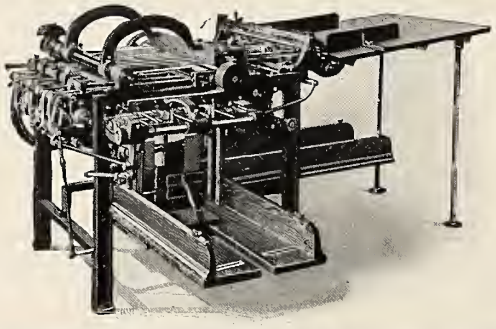
35 to 40 thousand 16-page Catalog Sections folded in 8 hours

You can not fail to appreciate what it means to have a folding machine that will do this, day in and day out—with a *girl* operator.

This is one of the many reasons why the ANDERSON High-Speed Job Folder has met with such a great popular demand.

A post card addressed to us will bring you a list of users and detailed information about this simple, inexpensive machine with the "extraordinary" output.

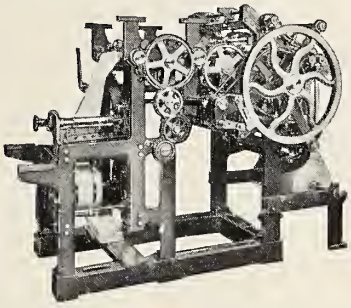
C. F. Anderson & Co. 710 S. Clark St. CHICAGO

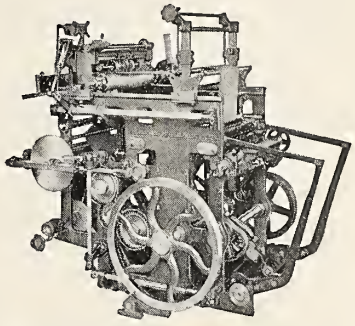


The Anderson High-Speed Job Folder No. 110

The MEISEL PRESSES

have "The E's"





Excellence of Design, Material, Workmanship
fficiency and Economy
limination of Trouble
ndurance

MEISEL PRESS MFG. CO.

944-948 DORCHESTER AVENUE BOSTON, MASS.

1/3 H.P. KIMBLE Job Press Motor

Runs 26 days for $2.75—10½c a day or 1⅓c an hour

The Cary Printing Company, Columbia, S. C., write Aug. 15, 1915:

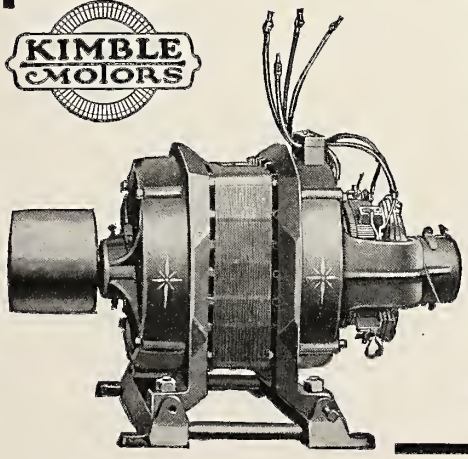
"Please send us one dozen brushes, suitable for use on your one-third and one-half h. p. motors. We are enclosing sample of same (worn). We have in the last three months bought two motors from you, and we assure you that we can not speak too highly of them. We ran the one-third horse motor for twenty-six days, eight hours, for $2.75—that's cheap enough."

This wonderful economy is due to the fact that every time you reduce press speed with this motor you cut current consumption correspondingly.

This motor has another exclusive advantage over all others—it gives absolute and flexible *control of speeds*, not by steps but by infinitesimal gradations.

And there are many other features that make the

KIMBLE MOTORS



KIMBLE Single Phase, Variable Speed ALTERNATING Current
PRINTING PRESS MOTOR

the *one best* motor for every printing plant on an alternating current circuit.

SEND FOR OUR CATALOG

KIMBLE ELECTRIC CO., 635 N. Western Avenue CHICAGO, ILLINOIS

BENZINE GASOLINE AND OILY WASTE ARE DANGEROUS

WHY

take chances by using unapproved safety cans? Guard your plant from destruction and reduce your insurance rate by using devices bearing the Underwriters label—a guarantee of the highest efficiency. All

Justrite TRADE MARK

FIRE PREVENTION DEVICES

Approved, Tested and Inspected by the
Underwriters Laboratories, Inc.
Under Direction of
The National Board of Fire Underwriters

Security Benzine Cans

Special Funnels Not Required

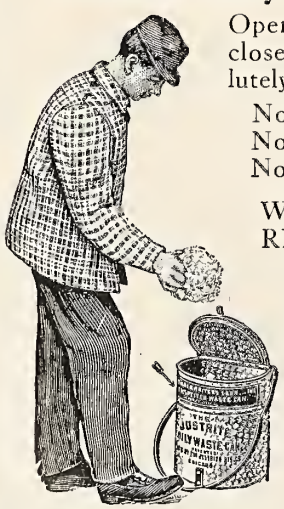


No Waste No Leakage

The Price is right—The Can is right

1 PINT	$0.75	½ GALLON	$1.25
1 QUART	1.00	1 GALLON	1.50

Justrite Oily Waste Can



Opens with foot pressure, closes automatically; absolutely safe.

No. 1— 6 Gallons $2.00
No. 2— 8 Gallons 2.50
No. 3—10 Gallons 3.00

We also make the JUSTRITE Safety Can, 6 sizes—1-pint to 5-gallon, and a 1-quart chemical Fire Extinguisher.

Booklet on request

Justrite Mfg. Co.
Dept. P
327 So. Clinton St.
Chicago, U.S.A.

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street CHICAGO
JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI

A "shell" game with no "goat"

In this new "shell" game we are now running, the only "easy mark" is the electrotype user who doesn't consider our *quicker service* when buying.

Perhaps you have heard this "service" talk before and been "buncoed," but ours is straight.

We have recently installed a new patented process for making the shell, which enables us to deliver a finished electrotype one hour and thirty minutes quicker than any one else.

This extra time, added to our already quick service, makes us *your* logical electrotyper. *Let us prove it.*

Remember that quality and price are the same as before—they can not be beaten.

DINSE, PAGE & CO.

Electrotypes, Nickeltypes and Stereotypes
725-733 S. La Salle Street, Chicago
Telephone, Harrison 7185



JUST TAKE THIS CARBORUNDUM MACHINE KNIFE STONE

and run it three or four times across the edge of the paper-cutter knife. If the knife is very dull use the coarse side of the stone first, then finish the edge with the fine side—the knife will cut clean and true without feathering. The time and trouble in sending the blade to the grinder will be saved. No need even of taking the blade from the machine—the stone is grooved to protect the fingers—it just fits the hand.

There is nothing harder, sharper or faster cutting than Carborundum.

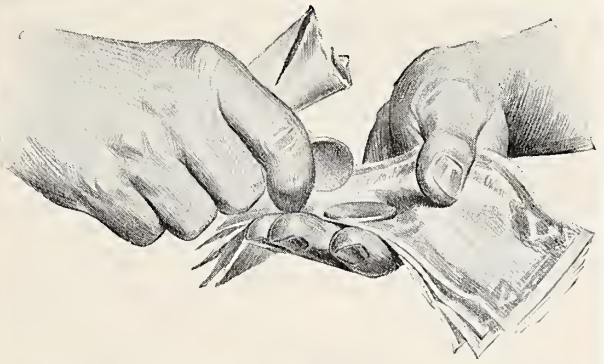
From your hardware dealer round or square stone, $1.50.

.....

THE CARBORUNDUM COMPANY

NIAGARA FALLS, N. Y.





Learn to Earn More in ADVERTISING

Printers who learn how to write good advertisements can earn more than most professional men. Advertisement-writers are sure of work—the demand for trained advertising men always exceeds the supply. They have pleasant hours and interesting, enjoyable occupations. Their salaries *increase* as their ability grows with experience.

WHAT 44 COPYWRITERS EARN IN ADVERTISING

Advertising and Selling (May, 1914) stated the results of an investigation of the average salaries paid to advertising copywriters. It found that 44 men, chosen at random, earned these annual salaries:

4	$1,800	2	$3,600
3	$2,300	6	$4,000
15	$2,600	2	$5,000
5	$3,100	1	$6,000
2	$3,400	2	$8,000
1	$3,500	1	$10,000

These men earn good salaries because they are *trained*—because they *know how* to do their work well.

Let the I. C. S. Train You for Advertising Work

You, as a printer, are particularly well fitted for advertising work. All you need is *special* training. The International Correspondence Schools can supply you with this training now—in your spare time. They will give you thorough instruction in writing copy, preparing layouts, choosing media, etc.—everything from the *fundamentals* of advertising to the management of a national campaign.

Mail the Coupon for Full Particulars

Fill out and mail the coupon *now* and learn what the I. C. S. advertising course is, and how it can qualify *you* for a better-salaried position.

International Correspondence Schools
Box 1207, Scranton, Pa.

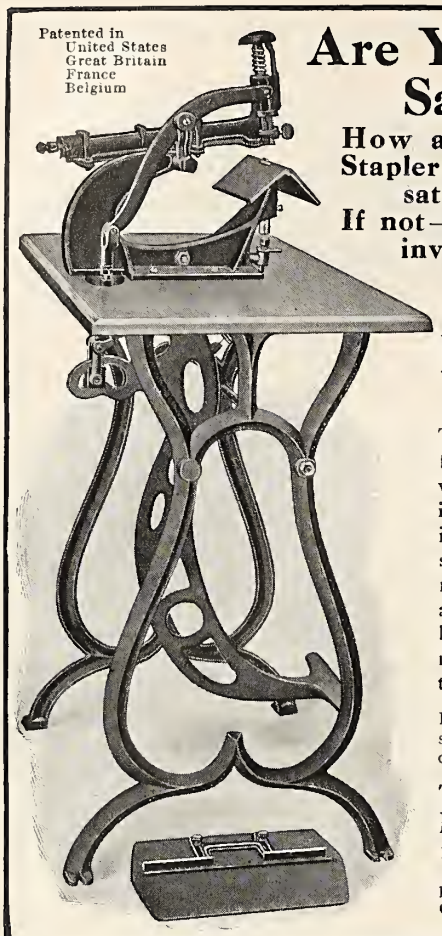
Please send, without obligation to me, full description of your new and complete Advertising Course.

Name _____

Street and No. _____

City _____ *State* _____

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
1643-47 Haddon Avenue,
Camden, N. J.
Progress Typewriter Supply Co., Ltd., London, England, European Agent

The Monitor System

THE ORIGINAL

"Just Press a Button"



system, embodying the most advantageous features of automatic control for motor-driven presses, binders, etc. There is a type of Monitor Controller for every need—either alternating or direct current.

The Monitor System has been adopted by such representative institutions as:

Curtis Publishing Co., Philadelphia.
Crowell Publishing Co., Springfield, Ohio.
R. R. Donnelley & Sons Co., Chicago.
Rural New Yorker, New York.
National Tribune, Washington, D. C.
Sefton Manufacturing Co., Anderson, Ind., and Chicago.
Poole Brothers, Chicago.
Frank Meany Printing Co., New York.
Times-Democrat, New Orleans.
Wilmer Atkinson Company, Philadelphia.
U. S. Lithographing Co., Elizabethport, N. J.
U. S. Printing and Lithographing Co., Brooklyn, N. Y.
People's Home Journal, New York.
R. G. Dun Mercantile Agency, New York.
U. S. Bureau of Engraving and Printing.
Dennison Manufacturing Company.
New York American, New York.

Monitor Controller Company
111 South Gay Street, Baltimore
NEW YORK PHILADELPHIA BOSTON CHICAGO

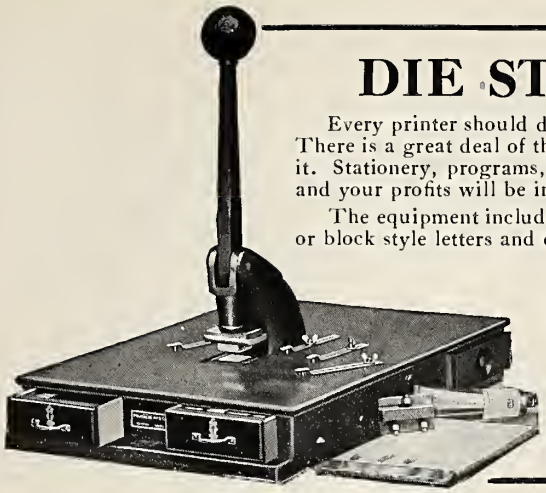
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.



DIE STAMPING IS PROFITABLE

Every printer should do his own die stamping and pocket all the earnings from this profitable work. There is a great deal of this work getting away from you each year because you are not equipped to handle it. Stationery, programs, menus, cards, letterheads, etc., can be made more attractive by die stamping and your profits will be increased.

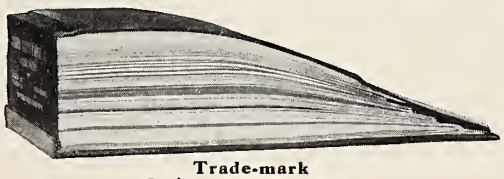
The equipment includes 1001 dies which enable you to furnish any one or two letter monogram in script or block style letters and delivery can be made the same day by using our QUICK DRY INKS.

The PROGRESS DIE STAMPING PRESS is thoroughly practical, easy to use and effective in operation. Anyone can use it with slight experience and produce the highest grade of die stamping. When stamping with the 1001 dies the patent universal counter eliminates the need of make-ready. The press is absolutely complete and guaranteed in every respect.

Fully descriptive booklet, samples of work and convincing testimonials will be mailed upon request.

PROGRESS MFG. CO. 79 Sudbury St., Boston, Mass.

JAMES WHITE PAPER CO.



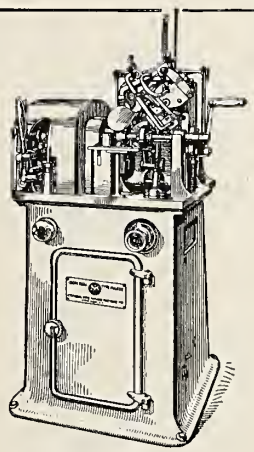
Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO



DESIGNING ENGRAVING ELECTROTYPING
ARTOTYPES AND PHOTOGRAVURES
F.A.RINGLER CO.
NEW YORK CITY



THE UNIVERSAL casts type, borders, quads and spaces 5½ to 48 point. Leads and slugs any thickness up to 12 points. A user of the UNIVERSAL TYPE CASTER *has* 1000 *fonts of our own matrices* from which to make selections, and can also cast type from Linotype matrices. Fonts may either be rented for $1.00 per day, or a font purchased for $30.00 can be retained as long as the customer desires and then exchanged at a cost of only $2.00.

Announcement

THE UNIVERSAL TYPE-MAKING MACHINE CO.
announces the appointment of

MR. RICHARD BERESFORD

Formerly Western Manager of the Lanston Monotype Machine Co.

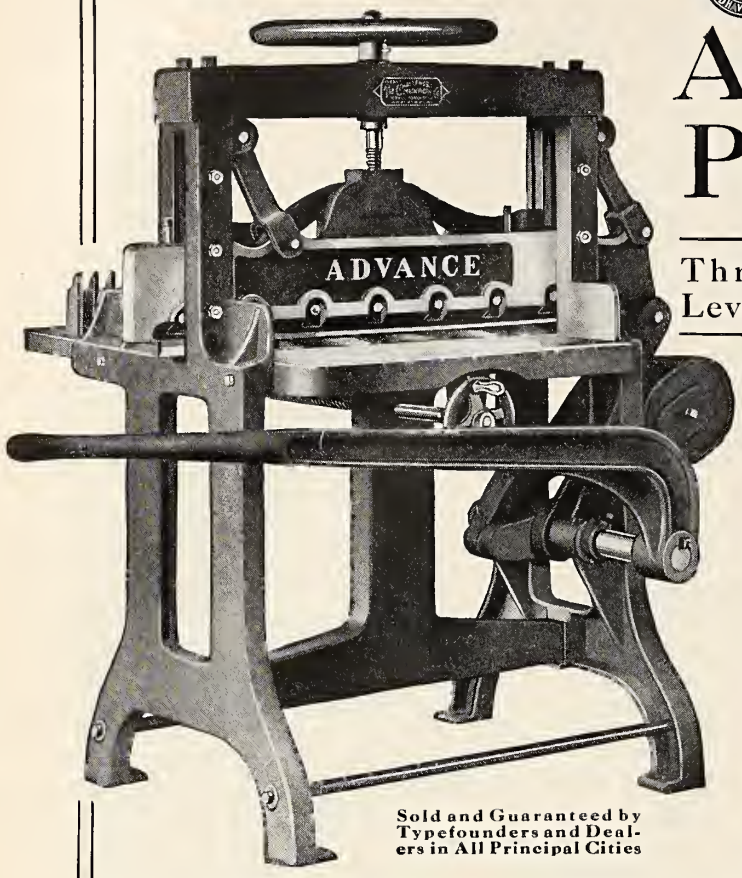
to the position of ASSISTANT GENERAL MANAGER, having direct charge of its Western territory, with offices at

1730-1731 TRANSPORTATION BLDG., CHICAGO

. . .

DICK BERESFORD is a practical printer—serving his time at the case in his father's office at Washington, as a proofreader for Ketterlinus, Philadelphia, and as Superintendent of Printing for the Westinghouse Co., Pittsburgh. His long successful experience, his knowledge of printing machinery and a thorough acquaintance with composing-room efficiency, specifically fits Mr. Beresford to render a *practical and profitable service to all printers and publishers desiring to improve their composing-rooms.*

h f s



Sold and Guaranteed by Typefounders and Dealers in All Principal Cities

Advance Lever Paper Cutters

Three Reasons Why the ADVANCE Lever Cutter Cuts EASY and TRUE:—

FIRST—The lever is so curved as to leave it waist-high at the end of the stroke, and the greatest available power can be brought to bear at the most effective point.

SECOND—The powerful compound leverage, driving the knive in a sliding shear cut, easily forces the blade clear to the stick.

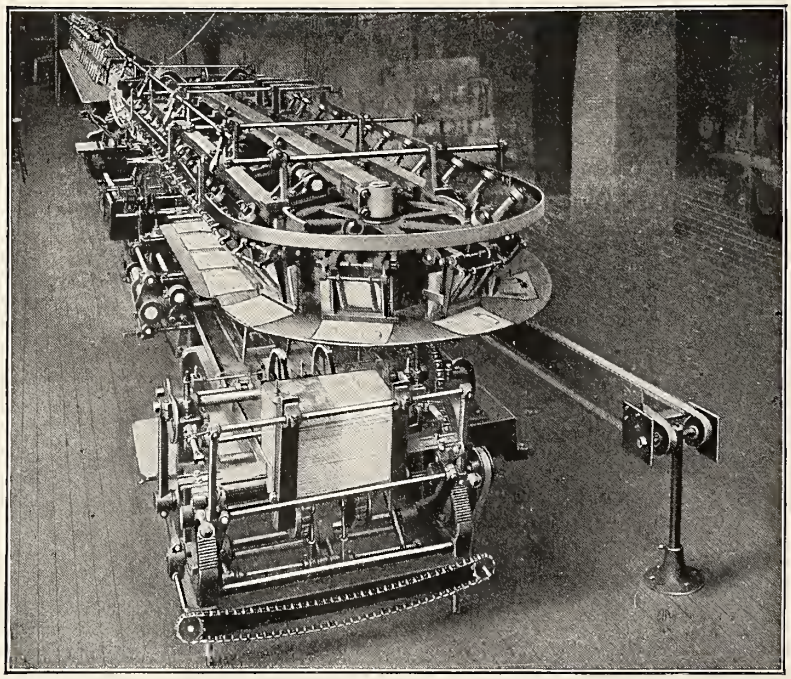
THIRD—The massive brace supporting the bed directly under the point of greatest pressure holds the bed absolutely rigid under the cutting strain.

There are a host of other good ADVANCE features that are of vital value to the printer in his daily work, fully described in catalog—free on request.

The Challenge Machinery Co.

Main Office and Factory: Grand Haven, Mich.

Chicago Salesroom: 124 S. Fifth Ave. New York Office: Tribune Bldg.



The Juengst

Gatherer

Gatherer-Stitcher

Gatherer-Stitcher-Coverer

Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

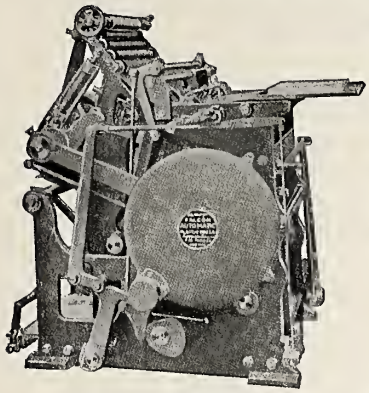
A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

"THE FALCON" HIGH-SPEED JOB PRESS



Semi-Automatic

AUTOMATIC OR SEMI-AUTOMATIC

Produces work of the highest grade, gives more than double the output of the ordinary job press — and costs no more to operate.

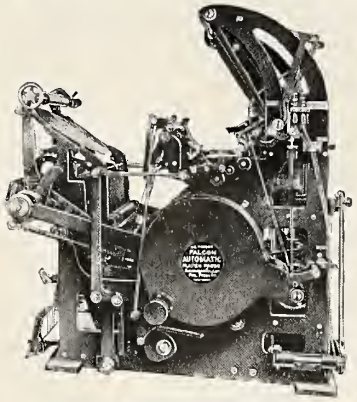
Gripper feed and delivery. Foot and hand impression trip. Ample distribution, also double roll attachment if desired.

Send for complete information

James Newton

SOLE SELLING AGENT

TRIBUNE BLDG. NEW YORK CITY



Automatic Envelope Press

Charles Hellmuth Inc

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street

CHICAGO: 536-8 South Clark Street

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

Are White Knives 10 to 50 Per Cent Better?



PAPER TRIMMING KNIVES

We'll tell you one of our customers in your vicinity to ask if you don't believe it.

THE L. & I. J. WHITE COMPANY, *33 Columbia St.*, Buffalo, N.Y.

AFTER the fire

will you be prepared to combat the clause in your policy that protects the Insurance Co. by providing for settlement upon a *detailed statement of losses?*

Will you have this statement prepared *before the fire* in good shape ready to be accepted for satisfactory adjustment, or will you have to depend upon memory, which means that every item is justly subject to scrutiny and dispute? All questions and guesswork are eliminated if you have a correct inventory, and no inventory is practical, systematic, or complete unless it is made up on

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM

This is not a new system; it has been in use in large and small plants for 17 years, and its simplicity and efficiency have been demonstrated many times by actual test and years of service.

It has written many thousands of dollars in sound values, and is accepted by Insurance Cos. as absolute proof and a basis for settlement. It saves the expense of appraisers and time lost in disputes which always arise if the assured is not prepared to show what his plant value was *before a fire.*

This system will also tell you instantly — the worth of your plant — the source of all purchases — what insurance to carry — what your investment is. It will renovate your plant and disclose enough old worn-out materials, ready to be sold, to more than pay for itself. It is classified, perpetual, and informs you of your plant value every hour of the day, every day of the year.

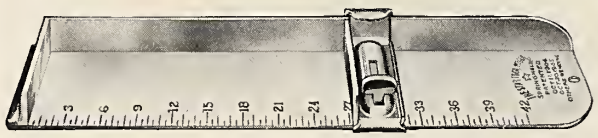
Every printer who has bought it swears by it.

Investigate to-day. Start by sending for complete information and testimonial letters from prominent users.

THE PROUDFIT LOOSE LEAF CO.
GRAND RAPIDS, MICHIGAN

Justification Troubles Are Few When You

Use the Star Stick



When a "Star" is set to a certain measure you can be *sure* that all the matter set, regardless of tight spacing, will be uniform—*the "Star" is accurate.* The "Star" feels light and easy in the hand, its adjustment is quick and its capacity is more than others.

Don't blunder along with inaccurate measures, causing inefficiency and loss of time on imposing tables and presses, but save time and money by the exclusive use of the "Star."

ON SALE BY SUPPLY HOUSES GENERALLY

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

DEFIANCE BOND

"We are convinced that any printer who pushes Defiance Bond ahead of the cheaper grades, not only insures future orders, but makes a greater profit."
F. P. BURNAP STA. & PRINTING CO.,
Kansas City, Mo.

A Surety Bond for Re-orders

USE Defiance Bond for invitations, announcements, deeds, bank notes, bonds, checks, certificates, insurance policies, diplomas, circulars, and all high-grade advertising purposes, and your customers, *not the job,* will come back.

Works Well on Offset

Defiance Bond has proved superior for lithographic work; works well on the offset press; and measures above standard for strength, color, finish and snap.

Prices and samples sent Printers.

Byron Weston Company
Dalton, Massachusetts
"THE PAPER VALLEY OF THE BERKSHIRES."



THIS MAN writes house organs, booklets, folders, letters for advertisers who demand big returns. That's what you want. Write him now. Enclose some of your present advertising for free criticism. Address JAQUES, 329 W. 11th St., Jacksonville, Fla.

One Minute Only

to Put in Operation



12 Machines in One

The Miller Saw

A Standardizing Machine for Printers

A Power Saw
A Power Saw-Trimmer
A Power Grinding Machine
A Power Mitering Machine
A Power Beveling Machine
A Power Rabbeting Machine
A Power Routing Machine
A Power Drilling Machine
A Power Broaching Machine
A Power Jig-Sawing Machine
A Power Mortising Machine
A Power Type-High Planing Machine

Each machine equipped with quick-acting Pica and Micrometer Point Gauges.

Each machine equipped with quick-acting locking vises.

Each machine complete in itself, and designed exclusively for the printer's use.

You are losing dollars every day you run a print-shop without it. Ask for a thirty-day Free Trial.

Miller Saw-Trimmer Company

Point Building, Pittsburgh, Pa.

Printers and Their Customers

AMERICAN science is endeavoring at the present time to supply "American made" ingredients for colors, heretofore imported. Under the circumstances good progress is being made. Substitutions and new formulas are being tried out. There may be some disappointments, but patience and American science are winning.

We, as inkmakers, are keeping right up with the achievements of American science in this development, and in spite of past disappointments the printer and his customers may feel sure that they are getting from us the best up-to-the-minute results in inkmaking that American genius can achieve in the hurry-up crisis.

Sinclair & Valentine Company

Main Office and Factory:

603-611 West 129th Street, New York City

BRANCHES:

Boston, Mass.	St. Louis, Mo.
Philadelphia, Pa.	Toronto
Cleveland, O.	Winnipeg
Chicago, Ill.	Baltimore, Md.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

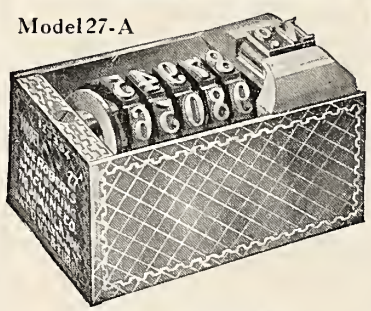
WAVERLY PARK, N. J.

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression
Size 1½ x 15/16 inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456

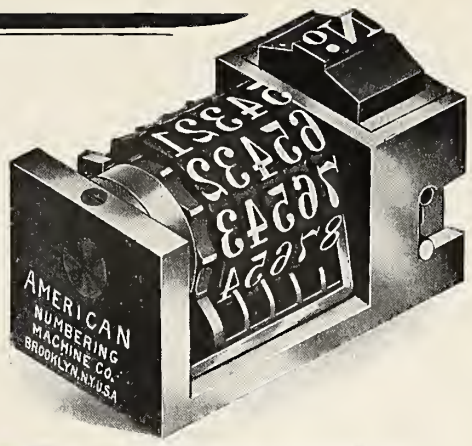
A PERFECT MACHINE of the very highest grade possible. Steel throughout. Every machine tested in a printing-press and guaranteed accurate.

Price, 5 Wheels $5.00 Price, 6 Wheels $6.00

For sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

224 & 226 Shepherd Ave., Brooklyn, N. Y. 123 W. Madison St., Chicago, Ill.
2 Cooper Street, Manchester, England



AMERICAN MODEL 30

1,000 more impressions per day per press

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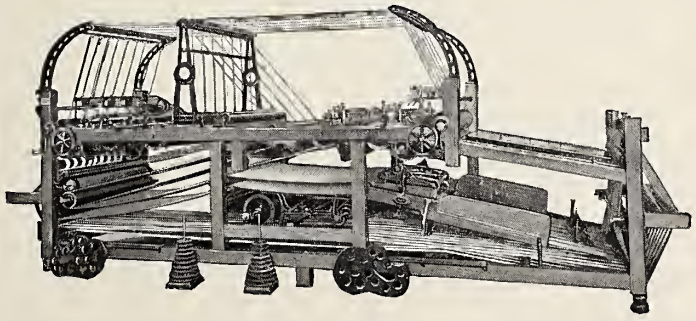
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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 56 OCTOBER, 1915 No. 1

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LEADING ARTICLES IN THIS ISSUE

THE AXE-GRINDERS (Illustrated) 33
By Ross Ellis

SPEEDY CONSTRUCTION OF JOB COMPOSITION 37
By Frederick F. Turner

CHARGING FOR HANDLING AND STORING CUTS 39
By R. Kynett Penfield

THE USE AND MISUSE OF SPECIAL CHARACTERS AND LETTERS (Illustrated) 40
By D. H. Howard

VALUES OF PRINTING-OFFICES 43
By Charles S. Brown

A NEW FIELD FOR THE PRINTER 45
By Thomas H. Stark

THE VALUE OF A REPUTATION (Editorial) 50

INDUSTRIAL SCHOOLS (Editorial) 50

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 55
By Our Special Correspondent

VARYING STYLES AND PROOFREADING — No. IV 58
By F. Horace Teall

THE LITERATURE OF TYPOGRAPHY — GREAT BRITAIN. — Continued (Illustrated) 60
By Henry Lewis Bullen

TRUMAN CURTIS, CARTOONIST (Illustrated) 84
By Herbert Harley

FROM PAPER-MILL TO PRESSROOM — No. X. — PAPER TROUBLES 93
By William Bond Wheelwright

SOLILOQUIES OF THE DEVIL (Poem, Illustrated) 102
By H. F. Lockhart

OLD-TIME PRINTERS' ASSOCIATION OF CHICAGO IN THIRTIETH ANNUAL PICNIC 103
By William H. Seed

HANDLING CORRESPONDENCE AT THE UNITED STATES DEPARTMENT OF STATE (Illustrated) 109
By Waldon Fawcett

Complete Classified Index will be found on page 141

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Thrift

Thrift in its larger sense is the art of making the best use of what we have



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The Axe-Grinders

By ROSS ELLIS

SAM GRADEN, salesman for the Pennock Printing Company, had built up a good business for himself and his employers by the use of direct methods. That is to say, he followed up all inquiries that came into the office and, in addition to this, made regular calls upon such concerns as might be expected to have printing orders to place. He was rather a serious, earnest young man, very anxious to succeed. For a long time he had felt that his progress, though steady, was not sufficiently rapid. His sales might satisfy the Pennock Printing Company, but they did not satisfy Sam Graden. He was constantly on the alert for ideas that would enable him to increase the totals in his order-book.

Therefore, he was much interested in an article on "Salesmanship" which he found in a trade magazine one hot August morning. The most alluring paragraph read thus:

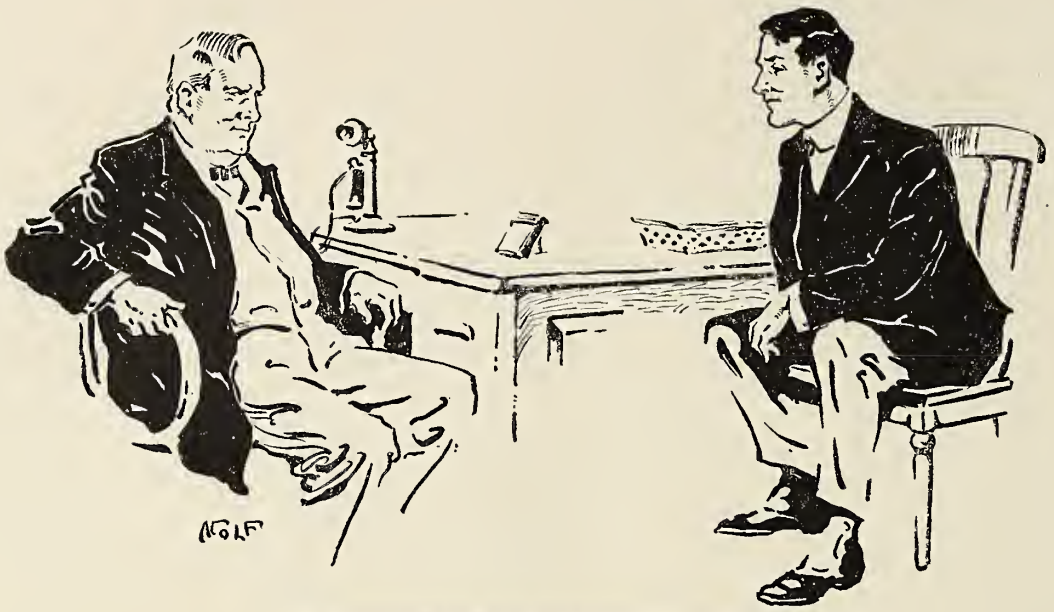
"Many sales are made because your customer finds you a congenial and interesting companion. Why not take time off some of these hot summer days and get acquainted with the man who really pays your salary? He will enjoy a ball game or an auto ride and during these 'joy rides' or 'play spells' you can give him the information he ought to have about your line in a way he could never get it at his desk."

Sam read the paragraph several times. It interested him. The fact that the communication was signed "A Salesman" deepened the impression that the article itself had made. "I'll bet he's a real salesman, too," he mused. "His letter reads as if he knew the selling game from A to Z."

He wondered if he had erred in his own work by putting too much emphasis on the product of the Pennock Printing Company and not enough on his own personality.



He was much interested in an article on "Salesmanship."



"Did you expect me to go to the ball game in a street car?"

In his dealings with the Wimble Biscuit Company, for instance. That one concern had enough printing in the course of a year to keep a small shop fairly busy, yet Sam had secured only a few unimportant orders. Perhaps if he were on more personal terms with Peter Wimble he could get it all!

"What's the excitement?" demanded Grant Pennock as young Graden burst into his sanctum.

"I'll not be here this afternoon," asserted Sam, "I'm going to ask Peter Wimble, of the Biscuit Company, to go to the ball game with me."

"Yes?"

"Between innings we'll have a chance to talk, get really acquainted, and I'll lay myself out to make him like me. It's the up-to-date way to do business."

Pennock grinned.

"You expect to exchange a dollar seat at the ball park for a big printing order, I suppose. It sounds plausible. Go ahead."

Sam winced at the jeering tone.

"I merely want to take Mr. Wimble for a little outing, so we can get acquainted. I won't even talk business to him unless he brings the subject up."

"Wimble is no fool. He'll know you have an axe to grind. Ask him if you like, but he'll not go with you."

"Other people are getting results by that method," asserted the salesman stubbornly. "I'm going to ask him."

"Suit yourself. If Peter Wimble doesn't have you thrown out of his office, I'll be surprised. If he goes with you, I'll be astounded. If any order is placed as a result of the trip—I'll buy you a hat. Real business simply isn't done that way."

"I intend to find out," said Sam. "I think I'll go right up to the Biscuit Company and ask Mr. Wimble to save the afternoon for me." And he did.

Peter Wimble was a round little man, somewhat past middle-age, whose eyes were shrewd and bright, and whose naturally fair skin was burned brick-red from much

exposure to sun and wind. He listened to Graden's invitation with no apparent surprise. Then he put his hands on the office table and thrust his face forward.

"What's the main idea?" he demanded. "Why do you want me to go with you?"

"Well, I thought we might get better acquainted," said Sam lamely. "You see——"

"I see," said the round little man. "Very flattering to me, I'm sure." He was silent for a long moment, frowning deeply the while. Then he nodded, as if he had come to a decision.

"You want to get better acquainted, eh? All right. Suppose we begin now. How old are you?"

"Twenty-four," said Sam.

"I'm sixty-two. Do you make a pretty fair salary—as much as thirty dollars a week?"

"About that," admitted Sam, "but why do you ask?"

"We're getting acquainted, aren't we? Do you save your money?"

"I have eleven hundred dollars in the bank," said Sam, not ill-pleased at the opportunity to state a fact of which he was quite proud.

"Bad place for it. I keep my money moving. Have you an automobile?"

"Not yet," laughed Sam, wondering what the next question would be.

"Did you expect me to go to the ball game in a street car, or were you planning to walk?"

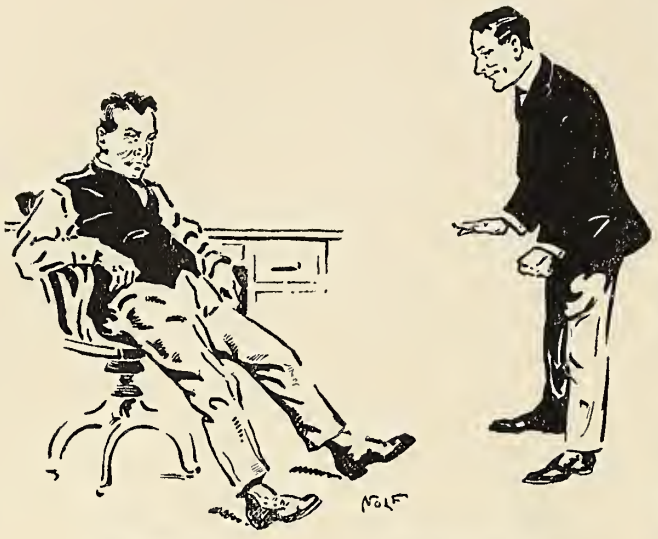
"I could rent a machine." Now that Graden had committed himself, he was bound to play the game through to the end.

"I'll go with you," agreed the biscuit manufacturer. "Never mind renting a car, though. I'll have one of my own machines here at the office at two o'clock sharp. Don't keep me waiting."

Sam went back to the Pennock Printing Company, feeling decidedly pleased with himself and his methods. The catechism to which he had been subjected, though in itself somewhat disconcerting, was evidence of the interest he had already caused the



"The finest popular-priced car made."



"Great fishhooks! . . . There were two of you!"

biscuit manufacturer to feel in him — and interest which he would endeavor to increase before the day was over.

At two o'clock that afternoon he found Peter Wimble waiting for him at the curb, fondling the lustrous hood of a powerful-looking little roadster, as a horseman might fondle his steed.

"The finest popular-priced car made," he boasted. "Not two weeks out of the shops. Hop in and feel the luxury of those cushions. Notice how smoothly she starts. No back-breaking cranking for me. Touch a button and off we go. When do we have to be at the ball park?"

"The game is supposed to begin at three-thirty," said Sam.

"Then we have oceans of time. I'll take you for a little spin. When we get past the city limits I'll show you some speed. This boat can travel!"

Half an hour later, Mr. Wimble had proved his statement.

"Like it?" he queried, after a breathless period during which Sam had braced his feet and clung desperately to his hat. The biscuit manufacturer cut down the speed and looked at his companion with an expression that invited approval.

"This is the smoothest running car I ever was in," gasped Sam.

"She's a dandy," agreed Mr. Wimble. "Say, what do we want of a ball game? This is better, eh?"

It was apparent that the biscuit manufacturer was a motor enthusiast. There was every reason to humor him. Moreover, Sam was enjoying the ride.

"Suits me," he said. "Good roads, a good car, and a good companion. You can't beat that combination."

"Right," said Peter Wimble. "And there's no one I'd rather have beside me this afternoon than you, Mr. Graden. Want to take her for a bit?"

"Why, I don't know," hesitated Sam. "I'm not much of a driver. Would you be willing to trust yourself and the car to me?"

"Trust you with anything," said Mr. Wimble heartily.

The salesman thrilled with satisfaction. He felt that his course was justifying itself. Already there was something almost affectionate in Mr. Wimble's manner.

They exchanged seats, and for the first time in his life Sam experienced the sense of mastery over time and space that is felt by the driver of a high-powered modern car. The nervousness that at first afflicted him began to wear away. As his confidence increased, so did the speed. Fields of yellowing corn, stretches of woodland, flashed by unnoted on either hand. His hat on the floor of the car, his hair flying in the wind, Sam had eyes only for the white ribbon ahead. Soon they were flying along at a fifty-mile clip.

"Beats ball games, eh?" yelled Mr. Wimble in his ear.

"You bet!" shouted Sam ecstatically.

The next morning Grant Pennock looked up inquiringly as young Graden came into the office.

"Since you didn't come back to the office yesterday afternoon, I judge Wimble actually went with you."

"Yes, and you owe me a hat, too."

"Show me your order."

"I haven't any. But you said you'd buy me a hat if any sale was made as a result of yesterday's trip."

"Well?"

"Look out of the window and you'll see a very classy little Speedomobile roadster. That was a sale that resulted from the excursion. Wimble quizzed me until he found that my income would support an inexpensive car and that I had money enough saved to pay for one. Then he took me out and sold it to me. His son-in-law has the Speedomobile agency. Peter puts up the money and takes half the profits. Talk about people having axes to grind!"

"Great fishhooks!" ejaculated Pennock. "There were two of you!"

Speedy Construction of Job-Composition

By FREDERICK F. TURNER

NEXT to the ability to do the job right from a technical standpoint, the greatest desideratum in the job-compositor is speed in construction. In some offices the latter quality takes precedence over the former, but in all offices under existing conditions it is a necessity for profit.

With the indulgence of the reader I will discuss for a few moments some of the qualifications required: First — The attainment of speed is an ultimate of the organization of one's forces and mental alertness. There must be nothing about the job-compositor that smacks of the lazy, cumbersome or clumsy. Dexterity of fingers and nimbleness afoot are necessary to quick mechanical execution; and his mind must be ever alert. No "wool-gathering" during business hours. It is strictly business in job composing-rooms these days. Remember the old days of newspaper hand-composition — one letter in the stick and the mind on the next. Job-composition is just as much a succession of moves, and the dexterity with which these are accomplished is what makes for speed. The best job-compositor goes about his work as quietly as possible, making every move count. No false motions and no feverish haste that accomplish little in the long run. Slam-bang methods to attract the attention of the foreman to one's agility are strictly tabooed by that personage if he knows his business, because he knows full well that the pace is not kept up all day by the average man, and even if it were, the annoyance to his fellows would more than compensate for it. Therefore, be not spasmodic, but labor steadily and with dexterity.

Now, since the demands upon the vitality of the job-compositor are daily becoming more onerous it follows that in order to satisfy these demands he must keep all his faculties in perfect working condition. Stimulants must be used in moderation, if at

all, and one should endeavor to keep the mind and the body clean. To get the body accustomed to a cold shower upon arising will work wonders in assisting to maintain the vitality necessary to alertness and to being on one's feet eight hours each day. Any bad habit that is found to impair the nervous system should be controlled at once if one is to successfully compete with his fellows under existing economic conditions where efficiency of a high order is demanded of the artizan in the jobroom.

Not long ago there appeared in a printing-trade journal a letter from a job-compositor stating that he was on "the human scrap heap" at forty years of age. In the prime of life he declared that he was unable to compete in the matter of speed with the "speed artists," as he termed them. He contended, however, that he could set as good a job as any of them. Coming from a man who admitted that his faculties were unimpaired, and being free from constitutional disease, it is rather a sorry admission and suggests a mode of living that has impaired vitality or broken down the nervous system, or he has permitted himself to work under conditions that have had the same effect.

The good workman rolls up his sleeves in the morning with a vim and thoroughness that mean business. (Some foremen contend that this is one of the best tests of the good workman.) Upon receiving his job he collects on his galley the material, such as leads, reglets, quotation furniture, etc., that a glance tells him he will require. After setting his stick and getting down to work, his alert mind suffers him to cut corners wherever he can to save time. These opportunities come very frequently to the man who loves his labor and strives to work quickly. There must be few "try-lines" and no floundering for ideas. That is why he is given a lay-out to follow. And there must be no antagonism to cost systems and efficiency propaganda. Nothing but harm to the individual can come of this, for the cost system is a part of modern industrial progress and has come to stay. Why "kick against pricks"? It were better to face the issue squarely and assist efficiency to be efficient.

Second — The material with which to do the work is, of course, up to the employer to supply, either through the medium of systematic distribution or the typefoundry. The more plentiful it is the greater the peace of mind of the compositor, and the greater the peace of mind the more he accomplishes, and that the more quickly. In my experience as a job-compositor I have discovered a tantalizing lack of (1) quotation furniture and (2) four-and-five-em spaces from twelve to seventy-two point, and copper and brass hair-spaces, all of which are so essential to quick and perfect justification. Since the job-compositor has trained his intellect through study courses and fitted his body for best endeavor so that he is indeed skilful and well equipped for the work, he should not be stopped in these endeavors by lack of facilities, the provision of which costs so little money compared with the resultant great saving in time. Remember, the more luxuriant the pasturage the more contented the cow, and the more contented the cow the greater the quantity and the better the quality of the milk she gives.

Third — Office arrangement is another important element that may make for or retard speed. It is so vital, in fact, that in many instances experts have been called in to solve the problem to suit the exigencies of the case. The main factors seem to be to have the most-used material the most handy and where light is best, and to be possessed, as far as capital will permit, of the newer composing-room equipment that is designed to save steps, save time, save labor; and the synonym for save is — efficiency.

Finally, every job-compositor should lend himself heart and soul to the business organization of which he forms a part. Man should co-operate with man, employer with employee, and department with department, ever and always to the best interests

of each, and, ultimately, of the firm. When this condition exists there can be no failure of quick and good execution, especially if there is a whole-souled disposition on the part of the employer to provide good working conditions, so that he may keep good men, and also a foreman who can tactfully create an atmosphere of good cheer and tranquillity of mind among his men in their hours of labor, and still maintain discipline, for discipline is the first step in efficiency, and discipline comes from a wise selection of men whose welfare is made as important as the enterprise itself.

Charging for Handling and Storing Cuts

By R. KYNETT PENFIELD

"NOW look here, Jones, I positively must have those cuts to-morrow—either that or your check to pay for them. I'm sorry you can't find them, but they were lent you to print in that one catalogue, and they weren't yours to lose. I paid good money for them and I don't propose to be out because of somebody else's carelessness. Good bye!" The indignant customer turned on his heel and strode out the door, slamming it after him as though he meant what he said. Whereat Tommy Jones, proprietor of the Caslon Shop, made a bee-line for the little room where he kept sundry engravings and plate matter belonging to customers. A half-hour's careful search and dire threats against the life of the cutroom boy failed to bring to light the missing engravings. The compositor swore he had put them on the one particular shelf where he always put cuts when the form was declared "dead"; the cutroom boy swore just as emphatically that he had never seen them.

So there you were. The cuts did not turn up—poor Tommy had to draw a round sum from his slender bank-account and send it to the indignant customer, with a note of apology that hurt almost as much as the check.

Obviously, says some one, Mr. Printer should have a good system for looking after cuts furnished by his customers.

Of course, but whoever heard of a system that was infallible? Cuts have an uncanny way of hiding in the most ridiculous places, and sometimes the hiding turns out to be permanent. Which starts another train of thought.

When a man comes to your shop bearing an armful of cuts which you are to include in a piece of printed matter, it is understood that the cuts belong to him. There is no argument about that.

And Mr. Printer is held responsible for their safe return. No argument about "that," either.

Note the adjective "safe" as qualifying the noun "return."

But—what if one of the help casually rubs a button (found, or rather not found, on one of the clean-up rags) over the finely etched surface of an expensive half-tone? Or thoughtfully drops a composing-stick right in the middle of a big steel-type? Who pays the bill?

Perhaps there's a fire or some other "controlling emergency," as our lawyer friends put it. Or—but why mention the remote possibility of one's employees failing to find a certain, very-much-desired cut?

Mr. Customer is most assuredly well within his rights when he demands compensation for what he has lent you for a definite purpose.

Now let us get at it from another angle.

Suppose Mr. Customer keeps his cuts in his own cabinet instead of yours between jobs; and, like a cautious business man, desires to protect himself against loss by fire, burglary, or other unforeseen and uncontrollable circumstances. He just naturally scrapes acquaintance with an insurance company and takes out a policy to cover these very items. Insurance companies, we understand, have a habit of regularly collecting premiums for such policies; said premiums consisting of real, cold cash.

Or suppose our friend does not have room for his cuts in his own cut-cabinet, or hasn't any cut-cabinet, or gets tired of seeing them around the place. Then, perchance, he will hie himself to the Colossal Storage Warehouses and intern his precious cuts in a positively safe and sane steel-walled room, where they are guaranteed protection against fire, water, burglars or lightning-rod vendors. Once again coin of the realm is the medium of exchange for such service.

Now then, Mr. Printer — you are acting as a miniature edition of the Colossal Storage Warehouses when you accept from your customers cuts to be used and then put away somewhere in your already crowded shop to be kept until the next job — or until Mr. Customer finds another printer.

You, personally, as owner or manager of the shop, are held responsible for returning them to the customer in the same condition as when you first received them. You are insuring them against fire, or misplacing, or damage. All of which means money right out of your pocket — you are paying rent for your cutroom, wages to your cutroom boy, and insurance on the whole place; besides standing sponsor for the deeds of your employees.

Are you collecting your storage fees and your insurance premiums?

The Use and Misuse of Special Characters and Letters

By D. H. HOWARD

THERE are a number of modern type-faces in daily use throughout the country in which the designers of the type have created special letters and characters which, if used as it was intended they should be used by the compositor, add greatly to the effectiveness of the series and give to the printed matter, on which these faces are utilized, much the effect of a hand-lettered job. There are a number of shops in various parts of the country employing compositors and proofreaders whose interpretation of the ideas of the designers of the various type-faces and the manner in which these various characters are intended to be used is a correct one, and this fact is brought out by a careful examination of the different pieces of work turned out by the establishments in which these compositors are employed.

On the other hand, an examination of jobwork taken at random and of the display advertisements in various magazines and trade papers on sale at the news-stands

throughout the country reveals too readily the fact that there are many compositors who either do not understand the use of these characters or who are careless as to their use, and, further than this, the proofreader is also at fault for not detecting and correcting these errors which offend the eye of the master printer, the trained advertising man, or the reader who has a taste for typography.

Some of the examples illustrated in connection with this article will serve to make clear the point which I have endeavored to bring out.

Reinforce that worn armature

Because you need uninterrupted, dependable, delivery service at all times, you should know the Electric Vehicle. Their superiority has been proven. Our vehicle expert is at your service for information on any phase of the electric vehicle situation.

Fig. 1.—Illustrating the Improper Use of Special "r's."

The chief offender, and one which appears in almost every periodical that you pick up nowadays, is the lower-case special "r" in the Cheltenham series, both the bold and the light face. There is the regular letter "r" in this series which is intended to be used anywhere that an "r" would ordinarily be used, and, in addition, there is the special character "r" with a flourish on the end, which is intended to be used only as the last letter of a word ending in "r," as "Stationer," or on the end of a line or sentence—"This is the scenic route of grandeur."

Too often, however, you will find these "r's" transposed, the plain "r" being used where the special "r" should have been used, thereby affecting the appearance of the entire job. Take for example Fig. 1, in which I have noted the misplaced "r's." Any one who understands printing will readily agree with me that the effect of this form is seriously impaired by the transpositions noted. The effect is not quite so noticeable in the light-face as where bold-face is employed. Fig. 2 has been selected as an example of the correct use of these special characters or letters, and the effect produced is well worth the time of both compositor and proofreader.

Time-Table Figures
Signs of All Kinds
Superior and Inferior Letters and Figures
Fractions and Piece Fractions
Calendars
Chessmen and Checkers

Fig. 2.—The Correct Use of the Special "r's"—Cheltenham Old Style.

I have before me what at first glance appears to be a beautiful and typographically perfect booklet gotten out for a prominent hotel in one of the leading cities of the country. Tint-blocks and beautiful half-tones were employed and the artwork is of a high order of excellence. The text-matter, however, and the composition on the few display advertisements occupying the last few pages of the book, have been terribly butchered, and there is scarcely a page upon which the "r's" without number have not been transposed. The efforts of the compositor

and the proofreader seemed to have been combined to make sure that all of the special character letters should be misplaced. What otherwise would have been a beautiful book has been made a subject of ridicule by any one who knows anything about the art of printing. And this is only one instance of which there are thousands. As an illustration of how little attention some compositors and proofreaders pay to these small details, and even the ignorance of some upon the subject, the writer has had numerous proofs to pass upon in the daily routine and is always particularly careful to weed out the wrong-font "r's." In doing this repeatedly on the proofs of one pub-

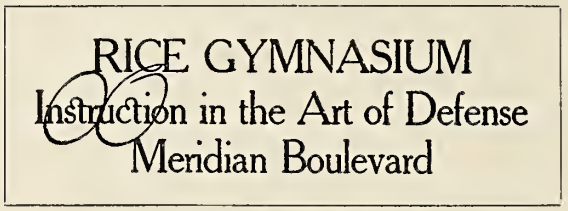


Fig. 3.—Illustrating the Use of Special Characters.

lisher, he came back with the remark, "We don't know what you mean by marking 'wrong font' on all our proofs — these letters all belong to this face."

In some faces there is a special character "ct," composed of a lower case "c" and "t" joined by extending the crossbar on the "t"; also the character "st." There are certain instances where the use of these characters is justified by the appearance produced, but if too many of them are used or they appear too often in the text, as is many times the case, the resulting effect is far from pleasing to the eye. This will be noted in Fig. 3.

For example, some of the faces with which these special characters are furnished include Cheltenham Old Style, Cheltenham Italic, Cheltenham Wide, Cheltenham Bold, Cheltenham Bold Outline, the lower-case "y" in the Bookman Old Style series, and certain of the capitals in the same series.

The effect produced by the improper use of the special characters above referred to is similar to that produced by a scattering of wrong-font letters throughout the job,



Fig. 4.—Note Effect of Two Different "r's" Used Together.

and we must all admit that this is one of the greatest trials with which the average proofreader and advertising manager or editor is confronted. In Fig. 4 note the effect produced by using two "r's" of different style side by side in the single word "carry." The original intent of the designer of this type-face certainly never contemplated such a use as this of these two different characters. The only instance in which their use together would be justified would be at the end of a word ending in "rr" in which case the special "r" should always be placed last. It is a question open to argument whether the effect produced in printed things by these special characters is worth the extra time and attention of compositor, proofreader and advertising expert in making sure that they appear where they rightfully belong.

Values of Printing-Offices

By CHARLES S. BROWN

INSURANCE companies conduct their business on strictly business principles. They will meet their obligations and pay fire losses when they are shown sound values and proof of loss. Adjusters must have the sound value before they can furnish proof of loss to their company. A correct inventory is the only safe and equitable way to prove values of any line of goods, whether household, or manufacturers' tools, or anything of insurable value. One of the leading insurance men of the United States says: "You can make an appraisal from an inventory, but you can not make an inventory from an appraisal."

The appraisal is the last resort to a fire-insurance settlement and the appraisers are chosen by the assured and the companies. If you have a correct inventory the appraisers can adjust your loss intelligently. With a good inventory you can settle with the adjuster and save the appraiser's expense.

Insurance is expensive, and the assured should be prepared to prove up on his loss by the best possible proof in case of fire so that a quick adjustment may be made, and the insured get his money.

Your local insurance agent has nothing to do with the settlement of your loss. He solicits your business; he is glad to accept your risk and write all the insurance you want, because he gets his commission. The fact is he will write policies for you for more than the value of your plant without asking you for your inventory before the fire; he gets his commission. After the fire it is different. The companies then send their shrewd adjuster to settle with you and you have got to show him. The first thing he asks is: "Have you an inventory of your plant?" Solicitors for insurance companies are paid for getting your business, while insurance adjusters are paid for getting depreciations, or buying your plant as cheaply as they can. If your inventory is properly made, you have an even chance with the adjuster. If you have no inventory, or an appraisal, which is at most an estimated value, you are not prepared to talk intelligently on your values to the adjuster, and if there is any guessing to be done, he is entitled to his guess.

While the statutes of the different States make the insurance laws, the Fire Underwriters' Association makes the rules, specifies the risks, and fixes the rate of premium to be paid on every policy. The different States have different laws, and in the different States the Fire Underwriters' Association makes different rules, eighty, ninety and one hundred per cent co-insurance, etc.

My experience of thirty years in selling printing materials has been that when I presented a contract for the printer or publisher to sign for machinery or material, he would carefully read it and would want to change some part of it before he signed it. I have never, during my time in selling, presented to a printer or publisher a contract that he was perfectly satisfied with, and yet he will sign a contract with insurance companies without reading it, when he knows that his very business life depends upon the settlement of a fire loss, based upon this contract.

During the past thirty years the advancement in the business methods of the manufacturers of all kinds of printing materials and the kindred trades has placed those manufacturers in the front rank of the manufacturers of all lines of goods made in the

world. They depend upon the printer and publisher for their sales and profits, and yet I find that less than one per cent of the printers and publishers of the United States know of their sound-value investment.

If the printer is not receiving proper credit and financial standing due him, it is his own fault. If you have not a complete and correct inventory, you can not know these things: The worth of your plant; How much insurance to carry; Where you bought your goods; How much you have invested; How to settle a fire loss.

Without a good inventory you can not know how much insurance to carry. You will either pay for too little and become, pro rata, liable for your own losses, or you will carry too much at useless expense. Without a correct inventory you will never get a satisfactory adjustment of a fire loss. Every policy protects the issuing company by providing for settlement upon a detailed statement of loss.

Webster defines inventory as follows: "A catalogue or list of goods, furniture, etc., account to draw up, an inventory or catalogue of goods or chattels."

Appraisal: "The act of appraising or putting a price on with a view to sale. To set a price on, *estimate* the worth of, as by a licensed appraiser. One who appraises, a person licensed to *estimate* the value of goods or estates."

Therefore an *inventory* is a correct schedule and list of goods with correct prices carried out, that gives you real values of those goods. An appraisal is an *estimate* or guess on the part of an appraiser, both as to amount and to price of the goods.

It is not possible for a stranger to come into your plant, knowing nothing about the material, and make a correct inventory without the help of your employees, who are continually working in and handling your equipment, and you are paying for expert services of the person who in turn is using the knowledge and information he gets from your employees.

You can not keep a correct cost system unless you have a detailed inventory of your manufacturing plant. Each piece of machinery, with its full equipment of extra attachments, must be inventoried at correct prices in order that you may know how much you have invested in that machine. You can then figure the amount of work that each machine is doing every day. This gives you information of the cost of investment as against the production of this machine.

The great cost of the manufacture of all kinds of printing is the money invested in the plant, maintenance of the plant, and the cost of labor. A full report each day on each machine will give you a line on the amount of work that the employee is turning out who is operating that machine.

Maintenance of any manufacturing plant is an offset to depreciation. The expense of up-keep on each and every article should be itemized and classified.

The inventory and the cost system must go hand in hand. Without the inventory, no cost system will work out honestly. The estimated value of a printing-plant compels the printer to keep an estimated cost system.

A fire-insurance policy complying with the insurance laws of the State in which it is written is the condensed wisdom of long experience of fire-insurance companies, who employ the best talent in the preparation of a policy that is technically designed to protect the interests of the company. These policies do not always protect the insured to the fullest extent.

I believe that the time is not far distant when Congress will pass a law compelling all persons who buy insurance to file with the companies an inventory of their property before a policy will be issued to them.

The blanket policy is the safe and correct policy. It gives the assured an even chance for a just settlement. A divided schedule is to the advantage of the insurance company.

A fair settlement with a fire-insurance adjuster depends largely upon how you have kept and how you present your inventory to him, as the representative of the insurance companies. Do not forget that the adjuster must send a schedule of proof of loss to each company carrying your insurance. There is only one way to present a correct schedule of proof of loss, and that is to keep a perfect inventory.

In fire insurance, damage and loss, typesetting machines and equipment are looked upon by fire-insurance adjusters with suspicion. You should be ready to present to the insurance adjusters a true and complete inventory of these very valuable assets.

An inventory tells you how much insurance to carry, how to arrange your schedules, and how to price your materials. There is no guessing or estimating. Facts and prices must be entered. Appraisers are appointed by courts, insurance companies and the insured, after the failure or fire. They take oaths and sign affidavits to do the best they can with the records they have at hand. If you have an inventory ready, an appraisal is not necessary, and the expense of the appraiser is saved. The fact that both the assured and the company appoint appraisers after the fire is evidence that an inventory before a fire would eliminate the expense of an appraiser, because you can appraise from an inventory, but you can not inventory from an appraisement.

A New Field for the Printer

By THOMAS H. STARK

IN my career as paper-man for many years I have had opportunity to observe many changes in the printing business, and it has been a pleasure to note the invariable drift toward better technique, greater originality, and higher artistic ideals.

But while the art of printing has greatly improved, so has the craft of papermaking. Not only in better grades of printing-papers, in colors and finishes adapted to the latest printing processes, but also in many other directions which are lost sight of in our desire for a better graphic art.

I believe the average printer is well up on the finer grades of printing-paper because they are well advertised; but it is my opinion he is overlooking a profitable field in the direction of other papers, many of which are unknown because they have been given no publicity.

The pure-food laws, sanitary wrapping and packing, and other hygienic ideas have made necessary a number of new papers, which are now on the market and which are often printed upon. These papers are all practical, serviceable, and, in many cases, possible of very artistic handling, and there seems to be a paper adapted to almost every purpose.

The amount and variety of this class of printing is surprising and is constantly growing. The field is just opening up. Take, for instance, the matter of printed bread-wrappers now adopted by many bakers, not only as a hygienic measure but also as a means of advertising their bread. They are not required by law, yet bread-wrappers

of one kind or another can be found at almost any paper-house, and if the baker does not use them he is likely to use them very soon, if not for sanitary reasons, at least to advertise his bread.

But man does not live by bread alone. Why not use the same idea for jelly-rolls, pies and cakes and cookies? I have never seen these goods packed in an attractively printed, sanitary wrapper, although they really ought to be. I will admit having seen sandwiches featured in this manner with elegantly printed wrappers and tied with baby ribbon, and I am sure the man who was doing it made a reputation on his sandwiches.

I recently discovered at a fashionable restaurant in Chicago, small or "individual" packages of breakfast food, sealed in waxed paper; "individual" packages of after-dinner mints, and "individual" cakes of soap in the toilet-rooms, and I was glad, for they were all nicely printed and labeled, but I mention them only as a suggestion for another field for printing that ought to present big opportunities. Why not have each towel, or each catsup bottle, or anything else, sealed and wrapped, showing that it is fresh and clean? You know a professional gambler when he sits down to a game always wants to break the wrapper on a new deck of cards.

Parchmyns, the new transparent papers, present another strong opportunity to the creative printer, but are now used largely only by the laundries. It is certainly a pleasure to recognize the pattern of your favorite shirt still in its individual wrapper, through the transparent paper. An enterprising printer in Indiana is now making a decided success of a shirt envelope made from this transparent paper. He is printing them in hundreds of thousands. But why shirts? There are many other kinds of goods which could be given a greater selling value by using a handsomely printed transparent wrapper.

There are now papers made that are waterproof and others that will quickly absorb moisture. There are others that are greaseproof and others that are alkali-proof. They can be used for all kinds of what formerly were impossible purposes: the packing of meats, lard, soaps, chemicals. They will keep out the germs and they will keep in the aroma. The goods will remain just as fresh and sweet as they were when first packed. It is really a wonderful achievement.

The other day I saw a beautifully printed job on greaseproof paper lying on the top of a can of lard just under the tin cover. If it had been printed on any other kind of paper it would have been soaked in grease and ruined. As it was, the printing was in excellent condition and advertised another product of the same packer, which it did nicely and at the exact psychological moment to obtain the best effect. Here is another field for original effort.

Waterproof papers have naturally brought about the creation of many forms of the individual drinking-cups, which have been materially assisted by the sanitary laws of many States. These come as flat cups like envelopes, round cups, soda-fountain glasses, and so on. They are largely used, when printed, for advertising purposes; but there are many other uses for waterproof papers which could be thought out. The latest, I notice, is a paper dish-rag gotten out by a man from Michigan. What a splendid suggestion for advertising kitchenware!

The use of absorbent papers at present is largely confined to paper towels and napkins, but here is another field for thought and research. I have no doubt some genius will come along who will create a further use for absorbent papers.

There has been some talk recently regarding the effect of actinic rays on various products, particularly those of the field and garden. A non-actinic paper is an easy

matter and non-actinic envelopes are already on the market for photographic proofs. Why not a non-actinic fruit-wrapper when shipping?

There are also blotters made which are not affected by photographic chemicals. Just how materials of this kind can be used as a new field for printed work is a question, but I mention it as a possible chance.

The other day I heard a drummer talk about selling one hundred thousand turkey-head wrappers, which was certainly a new one on me; but an investigation showed that a shipper of dressed turkeys was using a little square piece of vegetable parchment paper over the unsightly and bloody neck of the dressed turkey. This greatly improved the appearance of his pack. Now if he had said on that piece of paper "Smith's Dressed Turkeys—the Best Dressed," he would have made a reputation for his packing and the printer would have had a run of one hundred thousand parchment wrappers. This is just another suggestion; but I am sure that if any printer will make a careful study of these papers, particularly of the purposes for which they are intended, an entirely new field for printing will be disclosed and one which ought to be made very profitable.

Did you ever see a broom bag? It isn't a bag at all, but simply a band which goes over the bottom of the broom to keep it clean while waiting at the grocery store. Of course these bands are nicely printed and any printer could make them if he wanted to. A well-printed broom bag ought to help much to make the reputation of the broom within — that is, if it is a good broom. Don't you think so?

There are chances for a good many similar ideas that ought to be profitable. The increase in demand and variety of all sorts of packing-papers in the shape of wrappers, bags and cartons has kept pace with the development of the finer grades of printing-papers, but it is a field largely unknown and greatly overlooked—a field showing considerable opportunity for profit, as well as originality and creative genius, and one well worth a careful and thoughtful investigation. To the printer with a creative mind it presents just as much a chance for originality and ideas as any other form of advertising or printing, and could be perhaps of much more practical benefit to the world at large.

RESOURCEFULNESS

"I'm up a stump," the old man said, "I'm down almost to my last red, and as for trade—say, what is that? Why, things are stale, they're dead—they're flat. I wish some one had kidnaped me before I bought this printery."
"Cease, cease, thy wail," the stranger spieled, "no thought is in thy nut concealed, or such a long sonorous roar would not be used to carry o'er excuses for your bonehead ways and consequential idle days. You have a voice for loud complaint would try the patience of a saint. A voice you have, also, of type—go tune it up and make it pipe a gladsome lay of cheer and hope, and hustle round collecting dope on how to fix the public mind so that the citizens will find how great a chance before them lies to patronize the merchant guys. Go on, go to, get out and tell how printing makes all business swell. It's up to you to make things start, disciple of the printing art."



THE JOY OF LIVING

"The work is very satisfactory indeed. We are all much pleased with the care and good taste you have displayed. I have just O.K'd the voucher in settlement of your account which I consider most reasonable under the circumstances."

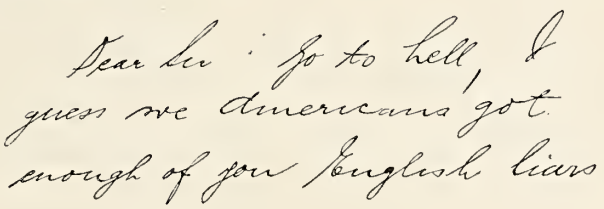
Drawn by JOHN T. NOLF, Printer

EDITORIAL

The Man Who Does Not Know. Printers, engravers and artists all have trouble in doing work for the man who knows not, and knows not that he knows not. He asks the printer to set his work in proud-looking type, or in red and blue type; he asks the engraver to make electrotypes of clipped engravings from newspapers or magazines; and he asks the artist to make a colored drawing to fill a four-by-six space representing his factory in operation, the raw material growing in the field, being harvested and in transit to the factory by teams and by railway. One such customer takes the joy out of existence and the profit out of toil. Have you met him? If you did, what did you do with him?

Lawsuits. Our English contemporaries feature a great many petty lawsuits between printers and between printers and their customers, which gives the impression that a litigious spirit pervades the business atmosphere. The spectacle of two printers going to court over a difference of two dollars and ten cents is, on the face of it, poor business. The American business man hates lawsuits as the devil hates holy water; and well he may, for the kind of law he gets is not the kind the Englishman gets, though the German beats them both in common sense in that matter. The English court is viewed as part of the machinery of business. The American court is viewed as a business in itself, and its procedures are designed to perpetuate itself. The Englishman loves a principle more than the thing itself. The American thinks more of the object in sight than the principle. Furthermore, the English practice is that he who breaks pays. The American practice is "string 'em along."

Good Feeling Will Be Needed. No one can dwell for a moment on the condition of the peoples of the world to-day without profound depression—at least no one having the quality of humaneness. The right or wrong of the great struggle has no place before individual suffering or individual necessity. There will be bitterness enough for the years to sweeten, and it may be premature to try to assuage bitterness at this time. This publication aims to aid workers at the bench, case, desk or machine, and to help in all ways for the betterment of business, the enlargement of life, and of human advancement. To that end we printed in our August issue an appeal from a young English newspaper man, who with his little son has sought asylum in America to begin life anew. A slight physical disability deprived him of opportunity in the army. His appeal met with few responses, but one in particular sent anonymously from New Brighton, New York, displays a perversity of heart which should be changed. Here is the letter:



Health of Printers. Recommendations on means to preserve health published by the Massachusetts General Hospital suggests, among other things, that a physical examination by a physician should be obtained from time to time. Printers' organizations — and by printers we refer in general terms to all who are engaged in the work of producing printing — have established more or less elaborate measures for relief of sick or aged members, for death benefits, etc. As prevention is better than cure, it seems to be the part of wisdom to apply the recommendation of the hospital authorities and engage the services of a physician for the benefit of the membership. This would be mutual and personal protection, and be a distinct advance over the proposition that the physical examination of employees in certain industries be made compulsory under state laws. We go at intervals to the dentist, or the chiropodist, or scalp specialist — if we are alive to the need of preventive measures — and if we had some means of jogging our memories to the lapse of time we

would as cheerfully seek to know from the physician if all our bodily machinery was in good running order. We have no repair parts, and many a fine machine has gone in the discard for lack of skilled examination. A careful medical examination placed within the means of the membership by organized workers in the industries would forewarn against sickness and conserve the mortuary fund.

Vacation Time. The man at the press or the case, composing-machine, or in the bindery, has to pay for his vacation if he is regularly employed. But too often he has more vacation time than he wants or can afford. When he *is* employed and works overtime he gains some extra pay for the extra demand upon his bodily and mental resources. His eagerness to get what he can while the getting is good has tended to demoralize himself and the interests of his fellows; therefore overtime work has been discountenanced by restrictions on the individual worker and by a stiff increase in the wages per hour. In business offices the practice is for the clerks to aid each other to avoid overtime and to aid each other in vacation time, taking on each other's work to a large extent. The time may be not far distant when the integrity of organized printing-plants may be secured by some such coöperation in vacation time, when employers and employees have a larger sympathy for the problems they face individually as well as collectively.

The Value of a Reputation.

Theodore Low De Vinne left a net estate of $1,426,000 when he died on February 16, 1914. Is it not a great thing that a man who confined his activities solely to developing the printing business, and doing honor to the history and art of his occupation, printing, should have succeeded so well from a financial point of view? Mr. De Vinne's wealth was founded on his reputation; and his reputation among buyers of printing, such as publishers and big commercial men, was based on their discovery of the fact that he was regarded among men of position as the great authority on printing. His reputation brought him wealth, just as the same thing brings wealth to an architect or a great engineer.

A few years ago when Henry L. Bullen, librarian of the Typographic Library and Museum, American Type Founders Company, was beginning work on that monumental enterprise to conserve and perpetuate the records of the printing arts, one of the most successful printers in New York, a hard-headed, money-making man, and a very practical printer, asked him the searching question, " What in hell is the use of it? " A short time ago that printer was in financial difficulties. He had been outclassed by other practical men in his equipment, and had no reputation at all back of his machinery. It would have been pertinent if a De Vinne could have said to him, " What is the use of your practical knowledge if it depends on machinery? "

Employing printers are not thinking beneath the surface. They are asking, " What is the use of the I. T. U. Course? " and declare that it is folly to try and make " type-designers " out of printers. It is true that most of these men are not printers themselves, but employers of printers, and are unable to apprehend that a knowledge of form is best attained by making the form by the most convenient and simple method for educational purposes. Type and press are multiplying devices, and to learn to use these multiplying devices intelligently is the aim in educating the hand to make letters and ornaments and thus give power to display to the eyes of the student the effect of various conceptions in letter shapes and their arrangement.

The historic appropriateness of certain types for certain uses is learned in this way, and the path is cleared for the printer to see the light that made De Vinne's work as a printer of ever-growing interest to him, and his interest and attainments enabled him to live the kind of life he wanted to live — which is the greatest blessing any man can know. That he made a great fortune was merely incidental to his happiness. A man who loves his work will not use it unfairly and sell it in competition. He will not need to.

Industrial Schools.

All observers must agree that in America we have reached a point in economic history when the problem of the industrial training of the young has come up for solution, and the demand for a more consistent system can not much longer be denied. The situation has been brought about by the inevitable transition to a manufacturing community from a new country dealing chiefly in raw materials and receiving manufactured products in exchange. Every one must realize that much is to be learned from the Old World in the matter of technical education, and, therefore, we welcome anything which tends to enlighten us concerning the means by which the older manufacturing countries have dealt with the problem. Dr. F. W. Roman, Professor of Economics in the University of Syracuse, has, therefore, the very valid excuse of timeliness for his comparative study of the

industrial schools of the United States and Germany. Although this book bears a 1915 imprint, there is not a syllable in it about the war. The writer's main purpose appears to be to show that German experience, properly understood, does not support the system of dual control, but rather the contrary, and he makes out a pretty good case. There is no doubt he knows his Germany, which is more than can be said for those who try to make out that in that country the school-teacher, as distinguished from the " practical " man, is somewhat looked down upon. The very contrary is the case. There is scarcely any more respected class in the whole German community than its teachers, who are so thoroughly trained that they can not in any sense be designated " unpractical." It seems to be one of the peculiarities of English-speaking people that we imagine a difference must always exist between theory and practice, and, therefore, between the theoretician and the practical man, whereas it ought to be patent to every one that if the theory and the practice do not square, it must be because the theory is wrong or, at any rate, incomplete.

In his very useful survey of the existing condition of things in the United States, Professor Roman unfortunately does not deal with the printing trade. His condemnation of the *mercenary* correspondence schools is emphatic. Our author is on debatable ground in his condemnation of labor organizations for their alleged reluctance to give in to the movement of the *Zeitgeist* in the direction of industrial education. There is no denying that some labor organizations have taken up an attitude of hostility in the past, and a few do so now, but we think Professor Roman is unjust in charging that where they have given way they have done so reluctantly. So far as printing is concerned, at any rate, we can assure him that the Union seems to have set its mind upon educating apprentices in no half-hearted way, and we can say as much for some of the employers. It is true that a few years ago the unions in most trades took up a less commendable attitude, but then so did everybody else. They have been no harder to convert than any other interest concerned. But Professor Roman seems to think it is positively wicked for labor organizations to want to limit the number of apprentices at all, and he misinterprets that tendency when he puts it down to anti-educationism. There are employers who flood their workshops with boys, and exploit them, using as few journeymen as possible, thereby ruining the trade from a worker's point of view. Professor Roman must be well aware of this, yet he writes as if he had never heard of it. We hold no particular brief for labor, and we freely admit that it has frequently been short-sighted, selfish, and anti-social in its actions. On the other hand, its record in this respect compares very well with that of capital. Any unprejudiced observer must admit that there is a good case for preventing any workshop from taking on more apprentices than it can properly train, and for preventing the training of more apprentices than the trade can absorb without lowering the standard of wages. We may freely admit that there is a natural tendency for labor to limit the number of apprentices too much, just as there is a complementary tendency for capitalists to employ too many. Each sees his own side of the shield, and it is a question of how to adjust the difficulty so as to meet both points of view as fully as possible, and the process is not assisted by foolish recrimination.

There is, however, another and a perfectly legitimate ground for objection to a good many trade schools. Professor Roman himself criticizes many schools for their unpracticality and inefficiency. There is no denying that some institutions have turned out graduates who were only half trained, and sometimes not even that. These unfortunate victims have been led to believe they knew their trade when they did nothing of the sort, and for the sake of employer, worker and student alike, and also from a wider point of view of the public welfare, too much can not be said against such schools. Organized labor has done a great service to all concerned whenever it has struck a blow against them. If sometimes it has been too suspicious, there has been reasonable and probable cause for its suspicions. In the printing trade certainly, and we should imagine in any other department, organized labor will not be opposed to giving as efficient an education as possible to a reasonable number of aspirants to journeymanship. Indeed in most cases we should expect hearty coöperation. Labor realizes that to oppose education is to commit suicide.

STANDARDIZING THE TYPE FOR THE BLIND.

The newly appointed Commission on Uniform Type for the Blind has begun the stupendous work of preparing a new raised-letter system that will affect every blind person who reads punctographic type.

Just how long the commission will be at work on the project is not known. It will probably be a matter of years. But it is expected in the end to be one of the greatest benefits possible for blind people all over the world.

The work of the commission consists of going over investigations and recommendations already made by a committee of ten blind persons, who, after several years' work, originated a tentative uniform system of writing and printing, under the auspices of the American Association of Workers for the Blind.

The present commission was appointed at a recent joint meeting of the above association and American Association of Instructors of the Blind.— *The Fourth Estate.*



INDUSTRIES ILLUSTRATED — MEAT DRESSING.

No. 3.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WHAT A PRINTER IS.

To the Editor: EXCELSIOR, MINN., Aug. 22, 1915.

An article, entitled "What Is a Printer?" appeared in the August number of THE INLAND PRINTER, and the writer, a pressman, expressed a desire to "hear from the printers (?) on the subject." Although I have not been so long in the service as many older men, I venture to favor the pressman with an effort at definition and explanation of the term printer as most applicable to industry.

A printer is a person who produces printed matter. Mechanically considered, he may be a poor, an ordinary, a good, or an excellent printer; but if he constantly works at the occupation of printing he is a printer, no difference in which of these classes he is. Because of his occupation and his product he deserves his name, and from them he derives it, and has for centuries, just as have the baker, the butcher, the painter, and many other workmen and artists.

In all parts of the civilized world are men who estimate, set, lock up, put on the press, make ready, feed, tab, stitch, staple, bind and deliver printing to satisfied patrons. They continue this process from week to week and from year to year. There are thousands of men in America to-day who are doing all these acts and doing them well. They enter contests and send specimens of their work to trade journals, where they make good showings. Such men are printers — some of them excellent printers.

I was well acquainted with a man who for thirty years owned and operated his plant in the same town. He ran a paper, did his most particular advertising and job composition, and always either did or had charge of the press-work. He did not solicit advertisements or printing, yet he ran the best paper and did the best commercial printing in his town of several thousand inhabitants, and this in competition with firms that employed compositors, pressmen, linotype operators, bookbinders, proofreaders, editors and clerks. This man bought and learned to operate a linotype after he was fifty. And yet he was no monstrosity, but a hard-working printer, who by his efforts built a home, reared a family, and increased his business in a town where printing establishments employed specialists in all departments.

The printing industry has indeed made much progress in recent years, and it is very necessary that there be specialists for the business and mechanical work, but the time and conditions have yet to arrive when there is no need for men to specialize as all-around printers; for there are many shops, and good shops at that, where just such men are required, and where no others can qualify. There are perhaps as great opportunities for men to specialize in this general work as there are for them to specialize as pressmen. If we eliminate from consideration the plants where printers must to a certain extent be pressmen, we eliminate a great portion of the printing industry, and a very good and useful portion.

Although there is reason for the observation that there is a tendency toward specialization, yet I think the article presented by the pressman is overdrawn, and that even most good pressmen do not desire to think the term printer obsolete or the specimen extinct. I believe that most of them do not look upon the press as a sort of ark of the covenant which but a few should touch, but that they rather consider it a piece of machinery that may be comparatively well understood and operated by men who are generally, and quite properly, called printers. F. O. STOUT.

GARDENING AS AN ANTIDOTE TO WORRY.

To the Editor: CHESTER, ENGLAND, Sept. 2, 1915.

What do you say? Take worry away from a printer? Why, he wouldn't know he existed. Like the Irishman, he's never happy unless he's miserable, or spoiling for a fight.

Well, in these days of enlightenment and cost systems, we are just beginning to forget a few of the things we used to accept as part of our daily burden. We are getting "back to the land," as it were; and that brings me to my recipe, for it deals with the product of land — just a few yards at the back of my own particular little shanty where I sleep and dream of better worlds to come. In these few yards of soil I spend my leisure hours. Here I forget the hurry and bustle of rush orders, the jobs that didn't pay, and the countless things that go to make up the sum total of a printer's life.

What do I cultivate? That really doesn't matter — whether it is vegetables, or flowers, it is just the same; you feel just as proud of one as the other. Ah, but where does the pleasure come in? Just here. You planted those flowers with your own hands, perhaps you grew them from tiny seeds, and then nursed them and brought them up to perfection. That's it. Your object was achieved, and you had the pleasure of seeing the results of your efforts in all their glory. How often, when you plot and scheme at business, things go awry and they will not come to fruition. Just pluck a few of those lovely flowers, put them on your desk or near your work, and when you feel ruffled and not quite sociable, look at them. The thought of where they came from and how they were produced will bring back pleasant memories that will drive away dull care and worry. It will inspire you to look beyond your temporary troubles to the greater pleasure of spending your own time in your own way, with no annoyances except a few weeds and slugs, and the droughty weather.

Some find oblivion in one thing, some another; but to those who have not tried it, I give you my tip there is nothing more refreshing and invigorating than to get right

back to Nature. This you can do, if you have only a few yards of soil at the back of your home in which to potter and grow something — anything, it does not matter. You will feel just as proud of a nasturtium as the rich man feels of the finest orchid. "OPTIMIST."

COMPOSING-MACHINES AND COST-ACCOUNTING.

To the Editor: SEATTLE, WASH., August 15, 1915.

The July INLAND PRINTER contained an article on "Monotype Accounting Problems." It seems to me the writer made the matter unnecessarily involved. He makes a distinction between the large and small plant (that is, where there are separate workmen for caster and keyboard, and the one-man plant), and in so doing takes into account keyboard and caster separately and thereby runs into a quandary as to the time which should be charged against the job.

This appears to me the wrong line of division. There should be no attempt to divide keyboard from caster in making charges against the job on the time-ticket. The natural division is to charge against each job-ticket all the time spent by the workmen on the job, whether he or they worked on caster or keyboard; then to make a second item of charge (this would probably be done by the time-clock or compiler in the office end) against the ticket for "plant charges," which includes all costs of maintaining the monotype plant in condition to operate, and consists of rent, heat, light, interest, insurance, repairs, upkeep and a legitimate proportion of general superintendence and front office overhead, etc.

There should, however, be two items of monotype-room charges against every ticket. These are "operating time," whether the time be used upon the keyboard or caster, or both; and "plant time," made by charging the number of hours used as operating time at the hour-cost rate of plant charges. It is obvious that the "operating hour-charge" and the "plant hour-charge" may be equal or unequal, and will be higher or lower as the ratio of production and non-production hours in the department varies with volume and character of business and other determining circumstances.

This process is equally applicable to either linotype or monotype operation. It is the simplest way of arriving at the true costs on any particular piece of monotype composition. It is logical, and is exactly in line with that best practice in both monotype and linotype composition by which the cost of machine-room product is considered only a partial cost of composition, and does not deem the cost of composing-room product complete until it has been charged with the cost of reading, corrections, make-up, imposition and delivery to the press in shape for the pressman's make-ready.

Manufacturing type for the hand-set section of the composing department should be treated the same as any other job-ticket. The fact that the customer is the office makes no difference.

Workman's Time — Direct Supervision.— If these two items are made the subject of charge in determining the "operating hour-cost" of the composing-room, or any subdivision of this department, as, for instance, a battery of linotypes or monotypes, the hour-cost will be found not to vary much, whether there is a minimum or a largely augmented force at work up to the normal capacity of the plant. Since, in most shops, only a minimum force is retained when business is slack, and this force is increased almost in direct ratio to increase of business handled in busy seasons, "operating hour-cost" would be, therefore, a constant, or nearly so.

Plant, Plant Maintenance, General Expenses and Front Office Overhead Chargeable to Composing-room.—As these items of cost are, as a whole, subject to but little variation, whether much or little business is done, the "plant hour-cost" is a variable, increasing when the number of sold hours falls off through decrease of business, and decreasing when business increases and the number of sold hours is consequently greater.

Other departments than the composing-room would be subject to the same conditions.

By combining the nearly constant "operating hour-costs" on any particular contract, in each department, with the variable "plant hour-cost" for those departments, the true cost of the job, at the time and under the conditions it is done, is found. While the result will, of course, in many cases differ from that obtained by using the average hour-cost of the office, and from the average cost on this same contract on repeat orders executed under different conditions, this method has the advantage of clearly indicating the conditions under which the work can be produced to the best advantage and discloses the unfavorable conditions and weak points. These are concealed in the operation of the fixed or cumulative average hour-cost method usually recommended.

The "plant hour-cost" should be calculated at short time intervals, because it is a variable, instead of being taken from cumulative averages running over long periods.

It is well known that the most favorable production cost in printing work is reached when the shop is working at its normal capacity, and that variations below or above normal through lack of business and the pressure of busy seasons or "rush" jobs are less favorable.

For this reason, the application of the above outlined combination of "operating hour-cost" and "plant hour-cost" would be the most equitable in pricing any contract, and it avoids the difficulty of some pieces of work escaping their proper charges to the disadvantage of others. At any rate, the method would be a valuable check upon the usual process. CHARLES J. SCHOTT.

HOW TO MAIL A LETTER.

"Forty-three per cent of the mail handled by the Chicago postoffice is wrongly addressed," declared D. A. Campbell, postmaster of Chicago, in an address delivered before the Executives' Club on Friday, September 24. "Business men are chiefly responsible for the receipt and dispatch of improperly addressed mail.

"Believing that their particular firms are universally known, business men advertise without giving their business street addresses. They send letters without writing the street address on the envelope. This results in an enormous expenditure for the mail service.

"Looking up addresses and seeing that such mail is properly directed costs the Chicago office $85,000 a month.

"Another business habit which inconveniences the department and increases the expenses of the work is that of mailing letters between 4 and 6 o'clock in the afternoon. Fully seventy-five per cent of the 2,000,000 letters handled daily by the postoffice are mailed between those hours. If business men would mail their letters when they are written, instead of waiting to mail them when they leave the office, it would lighten the labor and the expenses of the department considerably."

In reciting a list of facts and figures about Chicago's mail, the postmaster declared that one in every four and a half letters was for local delivery, while in New York the ratio is one in every two letters.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London *Daily News* gives free air-raid insurance to its readers.

THERE are nearly fifteen thousand printers now serving under the British colors.

OVER two hundred employees of the Linotype and Machinery Company, of London, have joined the British army.

DESPITE the large number of compositors who have enlisted in the army, there are still between five and six hundred idle in London alone.

A MOVING-PICTURE show-place at Southend-on-Sea recently displayed a printed announcement of a film showing "Tipperary, the famous town in England."

FRANK H. TAYLOR, who for the past five years has been general manager of the Linotype and Machinery Company, Ltd., has retired, to enable him to return to the United States to look after his private interests in the States.

THE oldest compositor in Cumberland, Richard Thompson, aged seventy-eight, was honored by the presentation of a testimonial by his fellow employees, upon his recent retirement from the supervision of the composing-room of Smith Brothers, at Whitehaven. He has been a member of the Typographical Association fifty-five years.

AT last accounts, 156 journeymen and 23 apprentices in the case branch of the Edinburgh Typographical Union have enlisted in the army, while 150 other apprentices in the caserooms have done likewise. Unfortunately, a number have been lost in battle, and many wounded, especially on June 28 at the Dardanelles, in which the local regiments took an active part. The *Scottish Typographical Journal* records by name many locally noted and beloved members of the Scottish unions who have fallen in the warfare.

THE Scottish Typographical Association has been able in recent months to obtain the following wage increases in certain branches of the Society: Arbroath, 2 shillings, making 32 shillings for 50 hours; Aberdeen, 2s. 6d. for jobbers and 2s. for operators, making 37s. the minimum 'stab wage for jobbers; Dundee, 2s. for jobbing-houses — minimum 'stab wage, 37s. for 49 hours, with recommendation that all over present minimum rates get 2s. increase and those over £2 an increase of 1s. 6d.; Dunfermline, 2s. 6d. advance for jobbers, making the minimum rate 35s. for 50 hours, with 12½ per cent advance on this for operators; St. Andrews and Cupar-Fife, 2s. advance on present rates.

MOST of the London half-penny morning and evening dailies have mutually agreed to a curtailment of size, and working staffs are reduced in consequence. Well-informed men in Fleet street have a bad attack of pessimism and express the opinion that but few London papers are meeting expenses just now, and that the others are showing a much diminished income. It is a fallacy that war brings profit to newspapers. Besides the enormous cost of war correspondents, the war has brought other problems for the publishers to face, the chief being the lessened income from advertisements and the large increase in the cost of paper and transport. A writer in the *Daily Mail* said he had little doubt that the next few months would see great surprises in the newspaper world and the disappearance of journals heretofore regarded as permanencies. A London editor is quoted as having the opinion that there will be only four London newspapers which will survive the war. This pictures a rather uncheerful prospect for the workers in the newspaper trades.

THE word "Britisher," which has gained more or less currency, seems to be offensive to a number of Britishers. The *Printers' Register*, in a recent issue, had this to say anent the word: "Who was responsible for foisting into the English language the atrocious word 'Britisher'? It is quite on the same plane as the German word 'Englischer.' What has the word 'Briton' done? It has the merit of euphony and, not less important, is correct. Who would speak of our allies as 'Frenchers' or 'Russianers'?" And in the London *Times*, Dr. A. J. Butler, of Brasenose College, Oxford, writes: "When will the authorities learn that to apply this odious name ['Britisher'] to a British subject is or may be the very worst way of appealing either to his patriotism or to his pocket? Some months ago it was used in an address to the public by the Lord Mayor; now it appears in a full-page advertisement of the war loan, issued presumably by the government or the Bank of England. 'Britisher' is a contemptuous American slang designation of an Englishman or Briton. Personally, I regard it as insulting, and those who agree with me are legion." To which a writer in the London *Evening News*, signing himself "Londoner" (rather oddly in this connection), adds: "'Britons' if you will. . . . As for 'Britisher,' I am of Dr. Butler's opinion. Away with it to the garbage-heap of base words."

GERMANY.

THE Lille *Kriegszeitung*, an eight-page war journal, has attained a circulation of 80,000. Its subscription price is 3 marks (72 cents) per month.

A GERMAN paper notes that among towns in the United States bearing names of European cities, 25 are named Berlin, 18 Paris, 16 Vienna, 10 London, 2 Brussels, and 2 St. Petersburg.

FIVE sons of Georg Stümpfler, a printer in Vohenstrauss, joined the army. One died in a Rhine garrison from severe injuries, and two are suffering from wounds received in battle.

THE master printers of Munich have signed a joint obligation to increase the price of printing ten per cent. This obligation will now be circulated among all Bavarian printers for their signatures.

THE Prussian minister of public works has issued a circular to his subordinates, reminding them of the ruling made for the governmental railway employees, on May 16, 1914, that all signatures must be written legibly.

AN association of dealers in typewriting machines has been formed in Berlin, whose object is to foster German manufactures in this line. The association will endeavor to enlist all the dealers in Germany, Austria and Hungary.

ON the first of July over two hundred German newspapers suspended publication. Since the beginning of the war about twelve hundred have ceased to appear, for the time being, and about the same number have increased their subscription price.

THE German postoffice department handles daily about 14,300,000 pieces of mail matter passing to and from the soldiers in the field. About 35,000 letters and packages are daily returned to the senders, because of incorrect addressing or faulty packing.

PRINTERS may now sell their old type, stereotype and other metals only to accredited government agents, thus cutting out the junk-dealers. New metals are sold only in

exchange for old metals, and the supply of new metals is maintained through the cleaning and alloying of the old metals that are turned in.

THE next census of Germany, which was to have been taken on December 1 of this year, has been postponed until after the war's end. This for the present affects the printer, in that the work of producing the required blank forms, instructions, etc., is also postponed.

THE newly opened chartroom of the Royal State Library at Munich, which is free for general public use, contains 10,000 single maps, arranged in chronological order and by world divisions, countries and provinces. Especially rich in material is the section devoted to Bavaria.

IN reply to a suggestion made by a committee from the German National Press Association, that in calling the *Landsturm* to the front the ministry of war should regard the needs of the newspaper press and not hamper it by drawing away too much of its help, the ministry states that its intention has always been, and will continue, to maintain the capacity of the press and that the forces to keep it active will under no circumstances be impaired.

DR. FRANZ SCHECK, an engineer, of Munich, who established the first mobile printing-office for war purposes, died recently in a German lazaret at the French front, of heart failure, aggravated by the strenuous duties falling to his lot as a member of the civil engineering section of the Bavarian army. The printing-office he put into use was housed in three railway cars, which were switched upon sidings wherever needed, and was mainly operated to produce field-maps.

THE magistrate of Nuremberg had occasion to have printed a discourse on "The Petroleum Question," which was intended to be enclosed as a supplement in the newspapers of that city for the instruction of the citizens. However, he had given the job to a cheap printer, who turned out such a reprehensibly poor specimen of typography that the three leading Nuremberg dailies refused to circulate it unless it was reprinted in a style of which they need not be ashamed. The job was therefore turned over to a competent printer, and the city had two printing bills to pay.

THE Allegemeine Deutscher Sprachverein, an association for the fostering and purifying of the German language, has now 319 branches and about 36,000 members. Its organ, the *Zeitschrift des Allgemeinen Deutschen Sprachvereins*, has a circulation of 43,000. It is now in its thirtieth year. The association has, since the war, greatly increased its efforts to clear the language of its exotics — the *Fremdwörter*, foreign words — and naturally is at present meeting with much coöperation. From time to time pamphlets are issued, listing purely Germanic words and expressions, to replace foreign ones, in various professions, trades and industries. The association has donated 10,000 marks to the funds of the Red Cross Society and has subscribed 50,000 marks to the war loans of the imperial government.

TO MAKE it easier for the censors operating in the postal service, it is now required that letters destined to foreign countries not in enmity with Germany should not cover more than two sides of the usual letter-size sheet. The script must be legible, with the lines not crowded together, and it is not permissible to indulge in cross-writing — that is, writing in a different direction across written matter. Plain envelopes must be used, such as have linings (usually of a dark material, to prevent transparency) being specially prohibited. Letters in which these regulations are disregarded are liable to be delayed for weeks, because of the extra trouble they give the censors. The wish is also expressed that but little correspondence of a private nature with foreigners be indulged in, in order to facilitate the expedition of foreign mails.

HUNGARY.

THE letterpress and lithographic printers, bookbinders and stereotypers of Budapest have notified their customers that, because of the increasing prices of raw materials and other supplies, an advance of ten to fifteen per cent on the price of printed matter has become necessary.

THE last yearly report of the Hungarian printers' and typefounders' union states that on April 15, out of 7,350 members, 3,065 had been drawn into the army. The total balance in the various funds of the union amounted to 1,084,144 crowns ($222,249) at the close of the fiscal year.

FRANCE.

ACCORDING to the *Argus de la Presse*, twenty-seven war-papers are being published at the French front. The English are also publishing six papers in their trenches. The National Library, at Paris, has already a large collection of written and printed trench literature, and the British Museum, at London, has started to make such a collection.

JAPAN.

ACCORDING to the *Osaka Mainichi*, the Japan paper industry is making great efforts to better its productive methods, to enable it to be independent of the import of the finer papers from Europe. In fact, all but three European paper varieties have been successfully imitated in Japan. The import of paper from Europe formerly amounted yearly to 7,000,000 yens; now 5,000,000 yens remain at home, while 2,000,000 yens are expended for the import of the three sorts of paper not yet produced in the country. In January of this year the Japanese produced nearly thirty million pounds of foreign paper.

RUSSIA.

WARSAW'S newspapers made their last appearance with issues announcing the evacuation. Their linotype machines were rooted up and carted away to Russia. Police and soldiers visited every printing establishment and every newspaper office, taking away type and dismantling presses.

ITALY.

THE Unione Tipografica Italiana, the Italian printers' union, pays 5 liras (96 cents) weekly to the families of members who are called into the army; 2½ liras daily to wounded and sick members, and 25 liras monthly to members made invalids through warfare.

MACHINE COMPOSITION DIVISION OF FRANKLIN-TYPOTHETAE OF CHICAGO ELECTS OFFICERS.

On Tuesday, September 21, the Machine Composition Division of the Franklin-Typothetæ of Chicago, in session at its regular weekly luncheon, held its annual election of officers. Since the amalgamation of the various organizations into the Franklin-Typothetæ, each division elects a chairman and vice-chairman to look after its interests and to represent it on the board of the parent organization. Cecil Emory, of the Manz Engraving Company, was elected chairman, and L. M. Cozzens, of the Kenfield-Leach Company, vice-chairman. Following the election, the meeting held a general discussion on the good and welfare of the division, and from the suggestions made and the plans formed, the coming year promises to be a busy one for the members, and the division will make itself a strong factor in the printing interests of the city.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Word, a Point, and a Cap.

The following is from A. H., Brooklyn, New York: "Is the word 'régime' properly applied in this sentence: 'His work for the organization and his régime as president are commendable.' Should a colon or a query-mark follow the word 'sentence' above? Should the word 'but' in an upper- and lower-case head have a cap. B? Our style is to keep it down."

Answer.— I have never seen the word "régime" used as in the sentence in question, and such application can not be common. This alone is sufficient to deter a careful writer from so using it. I should not like to assert, however, that this application is actually improper, since it might be defended as a reasonable and clear extension, proper for any such use. The strongest objection I can think of is the liability to criticism as neologism, or newness. As the question is now worded, the colon seems good; but it would be better with "the following" instead of "this," and then an interrogation-point could be used after "sentence." Or it would be improved with the present wording by using the colon as now, and placing the interrogation-point at the end, after the quotation-mark, omitting the period. If I wrote the question originally, I might use any of these three forms, just as it happened; but I should certainly not write it without an interrogation-mark somewhere. In heads, "but" should never be capitalized.

"St. James's Street" Again.

T. J. C., Montreal, Canada, reverts to this, as follows: "In perusing the columns of the current issue of THE INLAND PRINTER I was surprised and delighted to find an answer to the point raised by me on a decision given in the May number on a question of the 'singular possessive.' I made objection in the first instance because of the nature of the language used, which if I mistake not was to the effect that it was the only proper way to write 'St. James's Street,' but that it was customary in some localities to drop the 's.' Perhaps a good way out is to admit that both are right, but, on second thought, how can that be? How can both be right? Clearly, there can be only one proper way. Because it has been the custom is no criterion. What would the great Goold Brown, author of 'Grammar of English Grammars,' have to say about the point at issue? I still maintain that it is improper and that the only correct way to put it is simply nominative. In ascertaining the possessive case how do we do so? Simply by showing ownership or possession. Is there any such qualification when we say or write 'St. James Street?' No, strictly in the nominative. Of course, if we refer to 'St. James's birthplace' or parents or his many virtues, we will be correct in writing it as some would have it at all times, but otherwise I must again enter my most strenuous objections. We have a street up here named St. Denis Street. Suppose it were the custom to put it in the possessive. What a merry time we would have. I hope Mr. Teall will not be offended in any way with my disputations, because I may be along Chicago way before long. Indeed, I would like to hear if there is an opening for a practical man with many years' experience in all branches of the printing business."

Answer.— The people who named St. James's Street, London, did not ask my advice, nor do others. This form is certainly right for this street, and so is the other form for other streets. Goold Brown says that custom is the only criterion. Mr. Teall is not offended, but he feels that he has said all he has to say. He is sorry he does not know anything about Chicago, so that he can say nothing about openings, except in general. A practical man with many years' experience should find openings almost anywhere.

How to Learn Proofreading.

E. McW., Cleveland, Ohio, writes: "Will you kindly advise me where one can learn proofreading? I am at present employed in a law office where I have some spare time, and would like to take up proofreading and become familiar with the technical end of the business so that I could take a position."

Answer.— The one place to learn proofreading is in a printing-office. Not everybody can learn proofreading anywhere, and very few can learn all the technicalities without thorough training in handling type. The good proofreader, however, comes as near as anybody to being "born, not made," for he must be specially qualified naturally. Nevertheless, occasionally a person naturally quick intellectually does eventually become a successful proofreader without actually learning the trade of type-working, by merely bluffing at first and accepting work as a proofreader, trusting to natural technical quickness. I am not advising any one to try this, but it is practically what the few non-printer readers I have known have done. Thorough knowledge of spelling and grammar, and a nearly infallible aptness in perceiving and correcting errors, are necessary. In general, my advice to persons already in fair employment would be — don't.

A Strange Question About Compounding.

N. J. W., Chicago, writes: "A friend of mine, who notices such details in English, asks me why you compound 'paper-manufacturers' and not 'blank-book makers.' Why do you?"

Answer.— According to the common understanding, as far as there is such a thing, here is no conflict, as the analogy is nullified by compounding in the first part of the second term. I suppose, if he did not merely follow copy, that the operator put the hyphen in the first term through

instinctive recognition of its compound nature, and omitted the corresponding hyphen from the other term because of the compounding in the first part, feeling, as most men would, that the double hyphening is objectionable. Or, if not made so by the operator, the proofreader marked it so in the proof. However it came about, the seeming conflict of form is not of a kind that has appealed to any one strongly enough to lead him to study out a reason why, other than that offered above. If I had done the proofreading, I think I should have left it as I found it, without correction of any kind in hyphening. So many thousands of words need settling as to form, in which no reason for distinction is possible, that such a difference as this is of no moment, even if the reason here given is not sufficient. I hold that it *is* sufficient, whether any one else does or not.

How May a Proofreader Improve?

E. F. H., San Francisco, California, writes: "Will you kindly inform me how a proofreader can improve her knowledge of this work, either by correspondence schools or by the studying of certain books on the subject, and please give me the names of the schools and titles of the books? I am particularly desirous of learning how to pass on press proofs."

Answer.— The best way for a proofreader to secure improvement is by experience and close observation, with continuous literary study. I know of no correspondence school worth naming for this purpose. It might be well to study with some person if one can be found as personal instructor or adviser. Schools and special books, so far as I know, are not very useful. Nothing can help better as to press proofs than experience and observation. Books that may help are De Vinne's "Correct Composition," chapter on Proofreading; Drew's "Pens and Types"; Adele Millicent Smith's "Proofreading and Punctuation." There is nothing really special in press proofs that should not suggest itself naturally to a practical proofreader. Of course they should be "handled with care"; but what proofreading should not?

Written for THE INLAND PRINTER.

VARYING STYLES AND PROOFREADING.

NO. IV.— BY F. HORACE TEALL.

IF the writer's intention in these papers were merely to formulate a code of style, no one subject would need so much space as he is using for punctuation; but variations of style can not be adequately considered without saying a great deal about them. This is especially true of punctuation, which is peculiarly liable to individual differences that do not involve absolute error. Proofreaders have to read for authors who have individual preferences, and insist strongly that they be followed, as well as for some who are not so positive, and some who are aware of their own laxity and expect the proofreader to punctuate for them. Our great question is, How is the proofreader to know just what to do in any given case? He is seldom expected, or even allowed, to make many corrections, and one of the strongest points in his favor with employers and with operators is ability to produce a satisfactory result with the least possible correction. Undoubtedly, in general, this can best be done by following copy closely, except where it is unquestionably erroneous through accident. And when specifically ordered to follow copy, which order is very common, the reader has no right to do otherwise. His responsibility ends at mere imitation, though he is usually allowed, if not expected, to query when change seems needed. Of one thing he may rest assured: some of his best suggestions will not be accepted.

Here is a positively true statement, with no slightest hint of coloring, of one editor's theory and practice: He wrote a book in which he said: "If an author possesses an accurate knowledge of punctuation, as well as the faculty to apply this knowledge consistently, he can not afford to trust to the printer for the correct punctuation (which often means also the correct interpretation of the meaning) of his manuscript. If he be not qualified to attend to the subject himself, he would better call in expert help or request his publisher to have the work done for him." He gives fifteen rules for the use of commas, but not one rule that clearly indicates a fixed practice. He makes much copy for printers, and insists that his copy be followed. One might naturally expect such a man to make his copy right; yet it is a fact that he seldom writes a comma, also that he reads his proofs with little attention to punctuation. And the most perplexing fact is that he would be genuinely surprised and even astounded if informed that he lacks the faculty to apply even his slight knowledge. We need not wonder that proofreaders pass work containing very poor punctuation.

Beyond all question some of the worst punctuation is caused by the really ridiculous doctrine we have already quoted as hinted by Mr. De Vinne, in his emphasized direction: "Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma." Nothing can be more certain than the fact that some people doubt in cases where some other people are cocksure, or that some are sure there must be a comma where others are sure there should be none; and this is probably a permanent condition.

These two rulings are quoted here because they immediately follow a sentence which strongly enforces their futility. It is this: "Unfortunately, there is a wide-spread belief that it is better to use too many than too few commas." This sentence contains a comma that is more than doubted by many persons, among whom the present writer refuses to be counted. He could name some prominent editors who specifically order its omission and that of many others exactly similar, while his own idea, and that of most men known as good punctuators, is that such use of the comma should be instinctive and universal.

Another common way of expressing the doctrine we are now considering is to say that no comma should be used where omission does not involve ambiguity. Yet the uncontrovertible fact is that not even one of the protagonists of this doctrine ever conformed to it in any extensive writing. Even the editors above alluded to use some commas like the ones they reject. And this leads to uncertainty in practice by those who have to print for them, since these editors do not prepare their copy so that it can be followed literally, as it should be. For all ordinary writing there should be a universally understood system, so that everybody will know just what to do without liability to disapproval.

If we are ever to have a universal understanding of this really simple matter, it will have to reject the inutile idea of using points only where they must be for clearness. Some of the most necessary pointing must be where no ambiguity is possible, no better example of this being needed than in our quoted sentence beginning with "unfortunately." That word is there used independently, so that it stands alone to represent a fuller expression, such as "Unfortunately for our common welfare," and is isolated in its standing in the sentence. No rule is more widely

accepted as a rule than the one for a comma after such independent words, and no rule is more flagrantly violated. Why any one deliberately rejects it is impossible for me to find out with any certainty. Here are some sentences copied from a book of exercises: "Happily, some one came forward." "Finally, let me repeat what I said before." "In the first place, I should like to know something." "However, he did not say a word." "However that may be, it is at least certain," etc. "No, that will not do." "Yes, I have heard of it." "Why, you told me that yesterday." "At any rate, it should be done." Every time a sentence of this construction is written the writer should put a comma after the independent word or phrase, and this should be so well known that even pupils in the higher classes in primary schools will not neglect it. Such is the only conclusion possible to the present writer, notwithstanding his experience in revising proofs from many authors who actually removed such commas, when he could do nothing more about it.

Another rule that was good when first made, and always will be good, is this, from Wilson, although the rule itself contains two commas that are entirely unnecessary, to say the least: "A comma is put before a relative clause, when it is explanatory of the antecedent, or presents an additional thought. But the point is omitted before a relative which restricts the general notion of the antecedent to a particular sense." In general, this is a distinction which is easily perceivable, and therefore often unimportant, but often it is very elusive, and therefore it is decidedly better to apply the rule closely. Probably most proofreaders would do this always if they were not hampered by authors' decisions and directions to the contrary. Wilson exemplifies by the following sentences and many others: "Study nature, whose laws and phenomena are all deeply interesting." "The child was much attached to Jane, who loved him dearly." The philosophers took refuge in Persia, where they soon became dispersed." "Happy are the people whose history is the most wearisome to read." "Every teacher must love a boy who is attentive and docile." These few sentences show clearly the difference between places where a comma is needed and those where its use would be erroneous. Many books are printed without proper recognition of this difference, and the present writer knows from personal experience that this is often the result of deliberate direction by the author. When an author, an editor, or a publisher gives a positive order for a certain practice, what can the printer do? Of course he must do work for which the customer is willing to pay.

SOME FACTS ABOUT THE COLOR SHORTAGE.

Printers and makers of printing and lithographing inks are in the same quandary as all other manufacturers and users of colors, and the following explanation of present conditions and prospects of raw and manufactured materials for colors will be of interest. The *Textile Manufacturers Journal*, Philadelphia, Pa., in its issue of September 4, says that the fact that the old standard coal-tar colors are practically exhausted among Philadelphia dyers or are held at exorbitant or impracticable prices by dealers and that vegetable dyes must be substituted is emphasized by a statement issued by the Master Dyers Association under date of August 28 from Philadelphia. The statement signed by officials of the organization who are important factors in the dyeing trade is as follows:

Owing to the misleading and erroneous statements that have been published, in many instances originating with persons unfamiliar with the manufacture, sale and use of dyestuffs, we feel it is the duty of those engaged in the dyeing industry, who are entirely dependent upon a supply of dyestuffs to continue their business, to inform the public of the conditions as they actually exist in Philadelphia, the largest dyeing center in the world.

We have gone to great expense and inconvenience to follow up every prospect that seemed to promise relief, have held many special meetings, and have been represented at every public demonstration which endeavored to develop something that would at least answer the purpose until normal conditions would again prevail. It is only fair to say that no new methods have been developed for the manufacture of dyestuffs. Our tests of so-called new fast blacks have convinced us that in no instance can they be compared with what every dyer and textile manufacturer is thoroughly familiar with as fast black.

American manufacturers of dyestuffs who were established prior to the war are well aware what is required, because of their experience with foreign competition. They are making every effort to meet the situation, but find the greatest difficulty in securing raw materials in sufficient quantities, owing to the present demand for those raw products for other purposes. We understand that their efforts are mainly directed toward producing shades of black which, of course, are used in largest quantities, and while this will be a great help it is only a question of at most a few weeks when the color shortage in other shades will be as bad as that which now exists in blacks.

It is true that some dyestuffs of all colors are still being offered for sale, but with almost no exception these are in the hands of dealers with no manufacturing connections, and in some instances never before this year even indirectly connected with the manufacture or sale of dyestuff. The materials so held are quoted at such prices as entirely to prohibit their use. As an illustration: A product well known to all users of dyestuffs — black BH — which formerly sold for 23c. per pound is now offered at $7.80 per pound. This is not an exception but the general rule, with only a slight variation in the percentage of increase favoring black BH. Sulphur black formerly sold at about 20c. per pound. Some sales are now being made at $3, and the tinctorial power has been reduced from 33⅓ to 50 per cent, as compared with former standards. This has made it necessary to advance the price of dyeing 500 per cent and even more, making the material unmerchandisable when colors possessing the qualities of coal-tar dyes are required. We are, therefore, forced to use what are commonly called vegetable or wood dyes. These we can not guarantee because they are not fast, and they have been obsolete in wearing materials made by the textile trade for many years.

These facts are conservatively stated, and are given at the repeated requests of many manufacturers and distributers of textile fabrics who find it difficult to convince their customers of the actual situation, lack of appreciation of which is entirely due to the publishing of statements by persons who are not familiar with the actual facts.

Respectfully,

THE MASTER DYERS ASSOCIATION OF PHILADELPHIA.
D. F. WATERS, President, Germantown Dye Works.
WM. H. BREHM, Vice-President, Allegheny Dye Works.
WM. J. WALL, Secretary, Nicetown Dye Works.

A GOOD heart, benevolent feelings, and a balanced mind, lie at the foundation of character. Other things may be deemed fortuitous; they may come and go; but character is that which lives and abides, and is admired long after its possessor has left the earth.— *John Todd.*

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXX.— GREAT BRITAIN — *Continued.*

BY HENRY LEWIS BULLEN.

THE preceding article related to the status of master printers during the first two centuries of printing in England; and now a few facts that have come down to us through various channels may illuminate the condition of the employees. The ancient trade guilds of England were masters' associations. The journeymen had no voice in them. The guild laws have no reference to journeymen, except to prohibit employment to men who had not served the legal term of apprenticeship, which was seven years, or when (in instances where the youth had entered before the age of fourteen) the apprentice was of legal age. When the apprentice had well and faithfully served his time he was, upon payment of a fee, "made free of the Company." That is, he was exempted from the immediate control of the guild, and made eligible to be hired as a journeyman. Henceforth the apprentice had no status in the guild, unless he entered it as a master printer. But the printers' guild (the Company of Stationers) was the least desirable for the journeymen, for reasons stated in a petition to Parliament in 1614, found in a broadside headed, "An Abstract of the General Grievances of the poor Free-men and Iourneymen Printers oppressed and kept in seruille bondage all their liues by the Unlaufull ordinances of the Master and Wardens of the Company." It sets forth that prior to the Charter (1557) it was recognized that "this art of printing was the Key that opened the doors of knowledge and learning," and it was encouraged, and also that,

> the general laws and old customs authorize that all persons that have served an apprenticeship according to the statute lawfully to set up and Use that trade to which they have served. But the petitioners are deprived of that benefit (which all other honest and loyal subjects enjoy) by the ordinances of the Master of the Company, and made perpetual bondmen to serve some few of the rich all their lives upon such conditions and for such hire and at such times as the Masters think fit; for their trade of printing (but as servants) they must not use; so they take away all possibility of advancement (be it never so exquisite in their quality) from the petitioners and make them incapable of maintaining their wives and posterities. . . . For they keep a multiplicity of apprentices, who, after their apprenticeship, like the petitioners and poor sort of printers, become forever more servile than before, print books mostly by their apprentices, whereby the petitioners have not half employment. Besides the Masters of the Company have raised the prices of books, print on worse paper and with dim and bad types, and enter into combinations to prevent the sales of books.

Thus they unavailingly prayed that the Decree might be dissolved. The monopoly — bad, for there never was and never can be a good monopoly — hurt the actual producers of many of our immortal books; also hurt the public and was primarily responsible for the poor quality of printing which is characteristic of early English books. There were, however, two ameliorating conditions: First, the monopoly was defied by many secret printing-offices, denominated by statute as "presses in holes," which successive stringent decrees failed to extirpate, and the practice of English journeymen setting up offices in Holland to print English books. William Brewster (Elder Brewster), leader of the Pilgrims who came over in the Mayflower, had such a printing-office in Leyden, from which he issued the pamphlet which successfully promoted the Plymouth Colony. Second, the close connection between the master and his apprentices under the guild laws, which regulated the entrance of the apprentice and his instruction and protected him against bad masters. The apprentice resided in the home of the master, which usually was also the printing-office. The rules of the guild and the intimacy of residence compelled careful inquiry into the character and ability of apprentices, who usually paid a substantial fee, if not entered through a friendly influence. Thus from the registers and other sources we learn of many instances of journeymen succeeding to a master's business by inheritance or through marriage and also by purchase. The Company's rules required the sons of masters to be apprenticed, and none could enter who had not served. Thus, Richard Field, Shakespeare's first printer and fellow townsman, married the daughter of Vautrollier, to whom he was apprenticed, and succeeded to a fine business, which in turn passed to his apprentice, George Miller. Richard Read married his master's widow, and upon his death she married an ex-apprentice of her shop, George Elde, and left him the business. Intermarriages within the printing guilds were noticeably frequent as well in England as in France, traceable to the residence of the apprentices in the homes of the masters. The Company's registers show fines for unlawfully employing apprentices, as in 1577, "Receyued of Jhon Aldee for kepinge a prentyce vnpresentyd contrary to order, ijs. v*d*," also fines for mistreating apprentices; and there are instances where the apprentice is taken from an unworthy master and placed with a better one.

Another early complaint of the journeymen was in 1582, accusing the Company of acts tending to "bring vs our wyves and children into moste extreme mysery, contrary to the good meaning of your honours." Shop rules were made and confirmed (they say) without consulting them, and they ask that the mayor and aldermen be commanded to hear both sides and report to the Privy Council. In 1586, upon application of the journeymen, the Company made rules that no form of types be kept standing to the prejudice of the compositors, that apprentices were not to be employed when any able and honest journeymen reasonably required work, and that all disputes were to be settled by the Court of the Company. Also that impressions (editions) were not to exceed 1,200 or 1,500 copies, and that when a book was out of print, if the owner did not reprint it after six months' notice, the journeymen of the Company might issue it. In 1634 the proofreaders in the King's printing-house complained to the Bishop of London that their joint wages had been reduced £80 per year, yet the work had increased, and they had been made to pay the cost of errata sheets, and prayed that matters be restored as before: "Granted until such time as a better study of the grievances may be made." In 1635 there is a report of arbitration proceedings, upon the petition of the journeymen, when the arbitrators recommended the following concessions, which the Company granted:

> Dismissal of all now working in printing offices who were not duly bound to the trade, contrary to guild law; master printers to be fined for employing any not duly bound to the trade; apprentices must serve full time, and to be rated by the shop and not by the partners in a shop; no printing forms to be kept standing, except psalters, grammars, accidences, almanacs, prognostications, primers and A B C's, type for which must be distributed at least once a year and new cast when worn. Editions of books in nonpariel (6-point) not to exceed 5,000 copies; brevier (8-point), 3,000, except the testaments, 6,000; all other books, 1500 to 2000, unless good reasons be given to make the editions 3000, but no more. Two quires to be limit allowed for spoils. If a printer use a standing form [other than above provided] while any compositor want work, he shall pay for that form as if the compositors had set it. Pay for holidays as heretofore, but if a journeyman neglect his work, then shall he not only lose his pay, but shall pay for his companions also who lose their work through his default. Instead of having as by "an ancyent custome" a copy of every book they work upon, now to have 3d. per week in lieu thereof; and if a

journeyman takes any sheets or books, he shall lose all privileges of the guild. "Subs" must be competent or the regular journeymen cannot hold the position. "That no workman shall rayse his wages aboue the now vsuall rates, nor noe master printers abate the prices they now give;" but in case of difference the Master and Wardens to decide. Workmen shall not lend types without consent on "paine to lose benefit of holydays and copy." The compositors must "keepe their cases cleane and dispose of all woodden letters and two lyne letters and keepe their letter whole while work is doing and after bind it upp in good order. But yf they faile herein, then the master to cause the same to be done and abate for it out of his wages, provided he [the compositor] receive it in like manner as foresaid" — (that is not pied). Pressmen to pay for spoiled sheets. "That no master printer shall hereafter permit or suffer by themselves or their journeymen, any girles, boyes, or others to take off anie sheets from the tinpin [tympan] of the presse, but that hee that pulleth at the presse shall take off every sheet himself."

In 1683 Joseph Moxon, typefounder, of London, published the first text-book of typography, "Mechanick Exercises: Or the Doctrine of Handy-Works, Applied to the Art of Printing." This is a model for text-books, and, so far as typography is concerned, has never been surpassed, if equaled. It is no exaggeration to say that were all knowledge of typefounding and printing lost, and afterward a copy of Moxon discovered, the art could be reinstated with all the apparatus, from the text and illustrations. Moxon's chapter on the "Ancient Customs used in a Printing House" illuminate the human factors in the art in his time. In Moxon there is the first mention of the chapel. "Every Printing-house is by the Custom of Time out of mind, called a Chappel; and all the Workmen that belong to it are Members of the Chappel, and the Oldest Freeman [journeyman] is Father of the Chappel." "That the Chappel cannot Err" was conceded, and all controversies were settled by votes of the members. Moxon gives us the "customs and by-laws" of the chapel, chiefly an enumeration of "solaces" imposed for infractions of the rules, such as swearing, fighting, "giving the Lye," "to be Drunk," leaving his candle burning at night, "letting fall his composing stick and another take it up, three Letters and a Space to lye under the Compositor's Case," pressman leaving his blankets in tympan at noon or over night, or dropping his ink balls. The "solacing" was physical punishment applied with a "paper board" (that is, the long-handled appliance used to lift sheets to the cords stretched below the ceiling on which the sheets were dried) to the posterior while the delinquent was held "on his Belly athwart the Correcting-stone." "Eleven blows on his Buttocks" was a "solace," laid on according to the mercy of the official solacers and the popularity or otherwise of the delinquent. It is from this word that we get the phrase to "give a 'lacing," that is, a thrashing. However, the guilty one might be allowed to commute the solace for a cash payment "for the good of the Chappel," of 12d., 6d., 4d., 2d., or 1d., according to the nature of his offense, and these fines were expended on Saturday night for refreshing the members with good ale, sack or mead, for neither tea nor coffee had then appeared in England. The foregoing nine offenses were generally accepted, yet in some chapels solaces were added for "joyning their Penny or more apiece to send for Drink," or to mention spending Chapel-money till Saturday night, or "to Take up a Sheet if he receiv'd Copy-money," or if any workman sing in the Chapel or salute (kiss) a woman in the chapel, or to put a wisp of hay in the pressman's ball-racks (an impolite reference to the nickname of pressmen, namely, "horses"). When one affirmed anything that was not believed, the compositor "knocked with the back corner of his stick against the lower ledge of his case, thereby signifying the discredit," which practice was still in vogue when the writer learned to set type. "To play at Quadrats, either for Money or Drink" was a severe solace. This is the practice now known as "jeffing," and Moxon describes it in fourteen lines, telling us that "this Solace is generally Purchas'd by the Master Printer, as well because it hinders the Workmen's work or because it Batters and spoils the Quadrats." Further fines were imposed for the benefit of thirsty chapels "if a journeyman marry"; or if his wife comes to the chapel, "and then all the Journeymen joyn their two Pence apiece to Welcome her," or if a child be born. Typefounders also had their solaces collected if one called "Mettle Lead," or let fall his mold, or left his ladle in the "Mettle"



Joseph Moxon, Printer and Typefounder, London.
Author of the earliest text-book of printing and typefounding.
Born in Yorkshire in 1627.

noon or night. Another source of revenue to the chapels were "Benvenues," which in later and degenerate days came to be known as "paying for a footing" or "drink money." Every new workman paid a benvenue of 60 cents, or otherwise was no member of the chapel. Workmen leaving a printing-house and returning or "Smouting" (leaving one shop temporarily to work in another), paid half a benvenue. Apprentices paid a benvenue (60 cents) when bound, another when free, and another if he continued working as journeyman in same house.

Ben Franklin's autobiography relates his experience as a journeyman printer in London (1724-1726), and confirms Moxon's account:

At my first admission into this printing house (Watts') I took to working at press, imagining I felt a want of the bodily exercise I had been us'd to in America, where presswork is mixed with composing. I drank only water; the other workmen, near fifty in number, were great guzzlers of beer. . . . We had an aleshouse boy who attended always in the house to supply the workmen. My companion at the press drank every day a pint before breakfast, a pint at breakfast with his bread and cheese, a pint between breakfast and dinner, a pint *in the afternoon about six o'clock*, and another when he had done his day's worth. . . . And thus these poor devils keep themselves always under. . . . Watts, after some weeks, desiring to have me in the composing room, I left the pressroom, and a new bien venu or sum for drink, being five shillings, was demanded of me by the compositors. I thought it an imposition, as I had paid below; the master thought so too and forbad my paying it. I stood out two or three weeks, was accordingly considered as an excommunicate, and had so many pieces of private mischief done me, by mixing my sorts, transposing my pages, breaking my matter, etc., if I were ever so little out of the room, and all ascribed

to the chappel ghost, which they said ever haunted those not regularly admitted that, notwithstanding the master's protection, I found myself oblig'd to comply and pay the money, convinced of the folly of being on ill terms with those one is to live with continually. I was now on a fair footing with them, and soon acquir'd considerable influence. I propos'd some reasonable alterations of their chappel laws, and carried them against all opposition.

Further light on early printing-house customs is derived from "The Life of Mr. Thomas Gent, Printer, of York, written by Himself," in 1746. Gent, an Irish lad, finished his apprenticeship in London. On becoming a journeyman he provided himself with

a new composing iron, called a stick, because anciently that useful material was made of wood; a pair of scissors, to cut scaleboards; a sharp bodkin, and a pretty sliding box to contain them. I also bought a galley. . . . On my entrance [in 1714] besides paying what is called Benmoney . . . I was obliged to submit to that immemorial custom, the origin of which they could not then explain to me. It commenced by walking around the chapel, singing an alphabetical anthem, tuned literally to the vowels; striking me, kneeling, with a broadsword; and pouring ale upon my head; my titles were exhibited much to this effect, "Thomas Gent, baron of College Green, earl of Fingall, with power to the limits of the Dublin bar, captain general of the Teagues, near the Lake of Allen, and lord high admiral over all the bogs in Ireland." . . . But after all this work, as I was not a freeman, I was discharged in about a fortnight's time.

Gent gives an account of his various journeyings through England and Ireland in search of work, with intimate descriptions of fellow workmen and employers. In 1717 he

had the great happiness of being made a freeman of the Company of Stationers, at their spacious hall, in Warwick lane; and afterwards in the same year, commenced citizen of London, notwithstanding the false objection raised against me in the Court by one Cornish, that I had been married in my apprenticeship; but my master, Midwinter, proved him a notorious liar, and he was reprehended by the warden and others. We dined at a tavern that day, and my part of the treat with other expenses, came to about £3. Thus I became absolutely free, both in England and Ireland, which made me give sincere thanks to the Almighty from the inward recesses of my soul.

There was in English printing-houses at all times until quite recently some sort of crude ceremony of initiation of the apprentice. George Brimmer, who describes himself as "member of the London Union of Compositors, imposer, corrector, locker-up, layer-up and distributer of types," gives an account of his own initiation in "The Composing Room: a serio-comico-satirico-poetico production," London, 1835:

'Tis twelve o'clock — and now with loud acclaim,
Lo! the freed 'prentice issues from the frame.
His seven years' servitude at length is o'er,
His *buried wife* can harass him no more.
At him as slippers fly from ev'ry hand
He also flies — 'twere dangerous to stand!
And as he marks from whence those gifts are thrown,
He runs around or bobs behind the *stone*.
. . . . . .
At length, exhausted with their strains, the band
Forego their labors and quiescent stand;
When forth steps one who bears above his brains
A vessel to rescue their hard-earned gains.
The hint is ta'en — the new loos'd 'prentice stands
A crown — and drops of brandy cheer all hands.
He drinks their health — and then, with air polite,
Invites them all to bon-souper at night.

A description of a similar affair in London in 1846 is printed in *Paper and Print*, of January 3, 1880. The employees were summoned to a "wet chapel," beer and beef and cheese were sent for, work suspended, and white paper placed upon the stones to receive the feast. That these customs were silly and bibulous was due to the low status of printing employees in England, induced by the special monopoly of the printers' guild. In other European countries printers' guilds were governed by the laws pertaining to guilds in general, and the printers of France, Germany and the Netherlands, employers and employees, stood high in the community. The printer's apprentice was received into the ranks of the journeymen with an elaborate ceremony, in a public hall, to which his family and friends, as well as those of his fellow employees and his employers, were invited. The ceremony was in the nature of a morality play, "Depositio Cornuti Typographici," the earliest known printed copy of which is dated 1621. There was a certain amount of buffoonery, but withal a strain of seriousness and desire to honor the craft and the craftsmen. The prologue is a metrical history and eulogy of printing, a selection from which follows:

Indeed, great princes now do so esteem our Art,
That their own thoughts to print is now a royal part.
Thus Frederick the Third in printing was well skill'd,
A noble printer he, and member of our guild.
By him the printers' crest and coat of arms were made,
Where the compositor by th' eagle is displayed;
Because he soars aloft with more than eagle's flight
Up to eternity, through heaven's ethereal height.
The griffin, born of fire, is made the pressman's mark;
An inking ball he holds, his beak is curv'd and dark.
This is our heraldry, which men, young and old,
As symbols of our craft in highest honor hold.
. . . . . .
The printer's house from tax in all our towns is free,
With highly learned men he shares this liberty;
For so our emperor did, two hundred years ago,
Ordain, and from that time it ever has been so.
And Frederick William, he of Saxony the lord,
A private press maintain'd with printers round his board.
And magnates, many more, were curious to see
The Art of Gutenberg in full activity.

The epilogue is in similar vein. This is the first stanza:

Our guests and masters good, you maidens and you matrons,
Who of this play of ours are pleas'd to be the patrons,
Receive our hearty thanks for your attractive presence;
Your favor is of our content the sweetest essence.
True 'tis we have not shown to you the real old play,
Such as in olden times our workmen did portray
In this our ancient town; such was not our intent,
But just to keep alive old customs we are bent:
We've only tried to prove how much our Art we love,
As our forefathers did — to do the like we strove.

It was a rule of the guilds in Germany, and probably in other countries, "that no one who had not learned printing in the prescribed manner, and got his postulate (that is, received the initiation of the Depositio), should be allowed to own a printing house, and that if any journeyman worked for such a house he was to be excluded from the guild." The edict of the guild could close any printing-house, as none of the guild members would enter it and the apprentices would be enticed away. For three centuries harmony prevailed in the European printing-guilds, the number of apprentices was restricted, hours of labor limited, and wages maintained at a fair rate. The term of apprenticeship was usually six years, but sometimes four years, which was the minimum. In 1686 a rich man offered 200 thalers to get his son apprenticed for two years, but was refused. The postulate (initiation) fees were heavy, amounting to $50 or $60, and tended to keep out the sons of poor people, which was probably the intent, as the working printer ranked ahead of the artisans of all kinds. In 1704 the employees in Nuremberg were granted an ordinance which limited the initiation fees to 12 thalers, but the power of the guild made the ordinance inoperative. These good old customs are described in "An Account of the German Morality Play entitled Depositio Cornuti Typographici [entrance of the printer's apprentice], as performed in the XVII and XVIII Centuries, with a Rhythmical Translation of the German Version of 1648," William

Blades, London, 1885, illustrated, 8vo, pp. 116, value about $4, very entertaining and inspiring to those who love printing. Blades describes eleven editions of this morality play published between 1621 and 1743. He refers to an account of its performance in Dresden in 1740, and tells us that in the Museum at Lüneberg a set of costumes used in the play are preserved. These were once the property of a printing-house in that city.

Moxon informs us that " The Printers of London, Masters and Journeymen have every year a general feast, which since the rebuilding of Stationers' Hall [1670] is commonly kept there." In another place he tells us that the first yearly feast was held in 1621. He devotes three pages to a quaint and most explicit description of the stately ceremonies, which being over " such as will, go their ways, but others that stay are Diverted with Musick, Songs, Dances, Farcing, &c., till at last they all find it time to depart." The festival commenced at 10 A.M., and continued far into the night. Good hearts were there, for Moxon says:

> And whiles these Healths are Drinking, each Steward sets a Plate on each Table, beginning at the upper end, and conveying it downwards, to Collect the Benevolence of Charitable minds towards the relief of Printers Poor Widows.

It was also the custom for the master of each printing-house to give his employees an annual " way-goose " or picnic, ending with a feast at night, in the late autumn, just before it became necessary to work by candle-light in the shortening days. In England to this day roast goose stands in the same relation to social events that roast turkey does with us, hence we get the derivation of the name of this century-old printer's term from wayz (or stubble) goose, the more appetizing variety. To the wayz-goose, Moxon tells us, were invited the " Founder, Smith [pressbuilder], Joyner and Inck-maker, who all of them severally open their Purse-strings and add their Benevolence (which Workmen account their duty, because they generally chuse these Workmen) to that of the Master Printers."

Our ancient craft-brothers had their jolly times, but always their convocations opened with an expression by word and ceremonial of the dignity and worth of their occupation, the wonder of the grand results of which had not yet died out in the public mind; yet the conditions under which they worked, in common with all other artisans of their time, might seem burdensome to us. In 1683 glazed windows were luxuries, yet most of us will be surprised to read in Moxon:

> It is also customary for all the Journey-men to make every Year new Paper Windows, whether the old will serve again or no; Because that day they make them, the Master Printer gives them a Way-Goose.

Again, chimneys were luxuries, and printing-houses must have been cold places, what with paper windows and no fires except in braziers. It always seemed curious to me that in all early pictures of printing-plants the compositors are wearing coats, while pressmen are in shirt sleeves, and it was not until I read that chimneys are a comparatively modern invention, while stoves are still later, that I understood that the coat was not an evidence of superior dignity (as I had supposed), but of the chill which in certain months stiffened the compositor's fingers. We learn nothing until 1785 of the wages paid, except that Moxon tells us that journeymen are paid for holidays " whether they work or no," the same as on work-days, " be it half a crown (60 cents), two shillings (48 cents), three shillings (72 cents), four shillings (96 cents), &c." Pressmen were paid by the piece, as indicated by the rule restricting the number of over sheets in each token. In 1785 the scale called for 18 cents per thousand ems; in 1800 the price advanced to 20½ cents; and it must be remembered that these prices included making up and locking up, but with the advantage of phat of short pages, blank pages, sunken headings, running-heads, picked up, etc. The employer paid for composition ready to go to press, except that author's corrections were extra. Working-hours were undoubtedly long. The first scale of prices in England was put into operation in 1800, and in it the only reference to hours is: " Night-work to commence and be paid for from ten o'clock till twelve, 1s.; all after to be paid 3d. (6 cents) per hour extra till six. Morning work commencing at four o'clock to be paid 1s. (24 cents) extra.



Thomas Gent, Printer, of York.

Distinguished in his time (1691-1778) as master printer, publisher, historian and antiquary. His autobiography gives us an intimate view of conditions in printing-houses of the early eighteenth century.

Sunday work, if not exceeding six hours, to be paid for, 1s. (24 cents): if for a longer time, 2d. (4 cents) per hour." These wages, I suppose, were extra to the earnings of the piece workers at a time when practically all composition was done by piece work, the display composition being limited to title-pages and the headings of broadsides or show programs. In 1800 there was no commercial printing other than legal blanks and broadsides, and no display types other than two-line and title letters. Work, we see, might commence as early as 4 A.M. (sunrise in summer), if necessary, but we do not know when the regular day's work commenced (probably at six); neither do we know when the regular day's work ended, though no overtime was paid until 10 P.M. Doubtless the conditions in 1800 were no worse than in 1500 or 1600, for the method of printing had not changed in all that time. The records of other occupations give us a clue to the hours of the printers. In 1345 the rules of the Spurriers' Guild limit their working-hours from " dawn to curfew." The curfew bell usually rang at 8 P.M. After that we may suppose supper would be in order, and then " night work to com-

mence and be paid for from ten o'clock." In 1720 the journeymen tailors of London petitioned Parliament for relief, demanding a day of fourteen hours, less meal times, with higher wages, "for 'tis certain that to work fifteen hours per day is destructive to men's health and especially their sight, so that at forty years old a man is not capable by his work to get his bread"; and in reply the greedy employers complain that "the men insist upon having 12s. 9d. per week instead of 10s. 9d., the usual wage, and leave off at 8 of the clock at night, instead of 9, their usual hour, time out of mind." Thus the tailors commenced work at 6 A.M., and so doubtless did the printers, but if required to commence at dawn, or 4 A.M., "to be paid 1s. extra."



REMNANTS OF A MIGHTY RACE.

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In 1794 the bookbinders of London demanded, but did not get, "a day of 12 hours, less 1½ hours for meals." Half an hour for a meal. We suppose, therefore, that the printer's regular day was from 6 A.M. to 8 P.M., less one and one-half hours for meals, during the first two centuries. No marvel, then, that British workmen were drunken. The only rest they got in daylight was when they were drunk and unafraid; when sober there was nothing to do but work until sunlight utterly failed. All of daylight was for work, and also part of the candle-light — the old-time farmer's hours, in fact, plus candle-light hours; dim, sputtering lights, cold workshops, no recreation in sunlight save on Sundays and holidays — that was the lot of all artisans in "the good old times" in "Merry England." Not until labor-saving inventions came in after 1800 did workingmen take courage to shorten the hours of work. Precisely the same conditions prevailed in New York in 1807, as we read in the autobiography of Thurlow Weed, who worked there as a journeyman, and has left us the best account of printing-trade conditions in his young years. Conditions in England in the first three centuries of printing were not nearly so good as they were in France, Holland and Germany, where no monopoly of printing existed.

Few as are the records, yet when they are brought together they give us a dim perception of the life of the English typographers, most of them building better than they knew, more for the benefit of those to live in after years than for themselves.

Our next article will deal with the apparatus they used, and their methods of printing.

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Moxon was a typefounder and printer, maker of mathematical instruments, and author of several works on mathematics and mechanics. He was much honored as hydrographer to King Charles II. and enjoyed a large salary. He was a fellow of the Royal Society which gave our Franklin a gold medal for his discoveries in electricity.

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CAPACITY without education is deplorable, and education without capacity is thrown away.— *Saadi.*

DEPARTMENT OF RESET DESIGNS







The Howard University Choral Society

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The Messiah



Mrs. Martha B. Anderson	-	*Soprano*
Mr. Roland W. Hayes	- -	*Tenor*
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Wednesday and Thursday, December 20 and 21, 1911, at Eight o'clock

Rankin Memorial Chapel

Howard University

THE HOWARD UNIVERSITY CHORAL SOCIETY

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WEDNESDAY AND THURSDAY EVENINGS

DECEMBER 20 AND 21, 1911

AT 8 O'CLOCK

By J. P. GOMES, Honolulu, Hawaii

Dosser Brothers

MUSIC DEPARTMENT

RECITAL

BY PUPILS OF

PROF. RUDOLPH KRATOCHWILL



WEDNESDAY EVENING, APRIL TWENTY-EIGHT
NINETEEN HUNDRED AND FIFTEEN
EIGHT O'CLOCK

DOSSER BROTHERS
MUSIC DEPARTMENT

RECITAL

BY PUPILS OF
PROFESSOR RUDOLPH
KRATOCHWILL



WEDNESDAY EVENING
APRIL 28, 1915
EIGHT O'CLOCK

By HARRY W. LEGGETT, Ottawa, Ontario

Rules, Regulations and Ordinances

Board of Water Commissioners

OF THE

Inwood Avenue Water District

Town of Greenburgh

1915

RULES

REGULATIONS

AND

ORDINANCES

Board of Water Commissioners

of the

Inwood Avenue Water District

Town of Greenburg : 1915

By GEORGE WETZEL, New Orleans, Louisiana

"Victory in November"

Annual Convention

OF THE

Westchester Fourth Assembly District

Thursday, May 6th, 1915

From 10 A.M. to 5 P.M.

AT THE ROOMS OF THE

White Plains Federation of Women's Clubs

Cor. Orawaupum St. and Martine Ave.
One minute from New York Central Railroad Station
and the Trolley Terminal

"VICTORY IN NOVEMBER"

—

ANNUAL CONVENTION

OF THE

WESTCHESTER FOURTH ASSEMBLY DISTRICT

THURSDAY, MAY 6, 1915

FROM 10:00 A. M. TO 5:00 P. M.

AT THE ROOMS OF THE WHITE PLAINS
FEDERATION OF WOMEN'S CLUBS
CORNER ORAWAUPUM STREET & MARTINE AVE.

ONE MINUTE FROM NEW YORK CENTRAL RAILROAD STATION AND THE TROLLEY TERMINAL

By D. B. Gustafson, Red Wing, Minnesota

SHEFFIELD, ILL.

WILLOWGATE STOCK FARM

BUREAU COUNTY

Registered Mulefoot Hogs
Big Type, Large Bone

Solid black, smooth, with long deep sides, much quality, good to look at; no pampered stock sold; grown to retain their natural vigor and health. Stamina is what makes this breed the most profitable to raise.

R. G. SWIGART

Registered Jersey Cattle
Large Producing Strains

More butter-fat at less cost of feed than any other breed of cattle. Build up your herd by buying a better Jersey bull. I have that kind. Stock always for sale, prices reasonable quality considered.

_____ 191

Registered Mulefoot Hogs
Big Type, Large Bone

Solid black, smooth, with long deep sides, much quality, good to look at; no pampered stock sold; grown to retain their natural vigor and health. Stamina is what makes this breed the most profitable to raise.

WILLOWGATE STOCK FARM

[R. G. SWIGART]

SHEFFIELD, ILLINOIS
Bureau County

Registered Jersey Cattle
Large Producing Strains

More butter-fat at less cost of feed than any other breed of cattle. Build up your herd by buying a better Jersey bull. I have that kind. Stock always for sale, prices reasonable quality considered.

[ ]

By ELLIS COLEMAN, Shreveport, Louisiana

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Sixteenth Annual Banquet, February 12th, 1915
ST. LOUIS, MISSOURI

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OPENS JUNE 23RD
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OPENS JUNE 23RD AND CLOSES
JULY 20TH

By ELLSWORTH GEIST, Akron, Ohio

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Business-Cards — A Few Suggestions.

Business-cards came into being through the necessity for a means of introduction by which one business man calling upon another could save the latter the embarrassment caused by a misunderstood name, and, at the same time, to place before the recipient quickly the line of business represented by the caller. It offers, also, a means of dismissing a caller easily and quickly, and without offense, should the man called upon be too busy to talk or not at the time in the market for the line represented by the caller.

There are two classes of business-cards — formal and informal. The distinction between the two is largely determined by the style of arrangement. The nature of the copy, too, has its part to play. If simply the firm-name, address, nature of business and, perhaps, the name of the representative presenting it are given, and these items are arranged in the conventional style illustrated in Fig. 1, we refer to it as a formal, or conventional, business-card. On the contrary, if the arrangement is in any way unusual — that is, different from this conventional style —

GEO. M. WORTHINGTON

REPRESENTING
THE ROYAL PRESS
LYNDON, KANSAS

FIG. 1.
The formal style of business-card.

DR. HERMAN SINCLAIR
OSTEOPATHIST

OFFICE HOURS:
8.30 A. M. TO 10.45 A. M.
7.15 P. M. TO 10.00 P. M.

2516 WASHINGTON STREET
CHICAGO

FIG. 2.
The conventional business-card of a doctor.

This first use of the business-card is the use to which it is put by the larger firms to-day, and by no means the least important item carried by a firm's salesman is his packet of business-cards.

In the smaller towns, and by the smaller business firms in all cities, the business-card is put to another use. The purpose it serves such firms is largely that of advertising, and it is certainly a very effective vehicle of publicity. With a supply constantly carried in his pockets, the business man can hand them to prospective customers whom he meets on the streets or can place them on desks, in buildings, and in fact any place where they are at all likely to be seen by men who at one time or another are going to be in the market for the line of goods he handles. When business-cards are designed for such a purpose, the copy is generally pretty heavy and the problem of arranging it often a difficult one.

and if the matter printed thereon is in character or amount a departure from the conventional, we term the card an informal one.

The large concerns which use business-cards as a means of introduction cling closely to the dignified, conventional style. Because of the domination of this class of work by the steel-die and copper-plate printers, the firms who turn over their business-card printing to letterpress printers frequently demand that it approximate in appearance the work of the engraver. To enable the printer to successfully handle this class of work, the typefounders have cast a number of series of type in close imitation of the letter styles most frequently used by the steel-die and copper-plate printers. With these faces, if he is careful to use only sufficient impression to print the letters sharply, with no trace of punching through on the back, the printer can closely approximate the

work of the engraver. A good grade of heavy black job ink should be used in printing.

In the arrangement of a formal business-card a few simple rules should be followed. The firm-name, being the item of greatest importance, should be set in the largest size of type on the card and placed at the point of vertical balance, which is slightly above the center of the card. Immediately beneath this line the character of the firm's business is given, set in the second largest size of type, and below this line, or in the lower right-hand corner of the card, the name of the city and street address is given, the item being third in importance on the card. The lower left-hand corner can be utilized for printing in small type the representative's name, the telephone number, or such other items as it may be deemed advisable to print (Fig. 3). But, perhaps, the most formal, dignified form of business-card is that in which the name of the man presenting it is placed at the point of balance and the name of the concern he represents in the lower left-hand corner, all in small type on a small card (see Fig. 1).

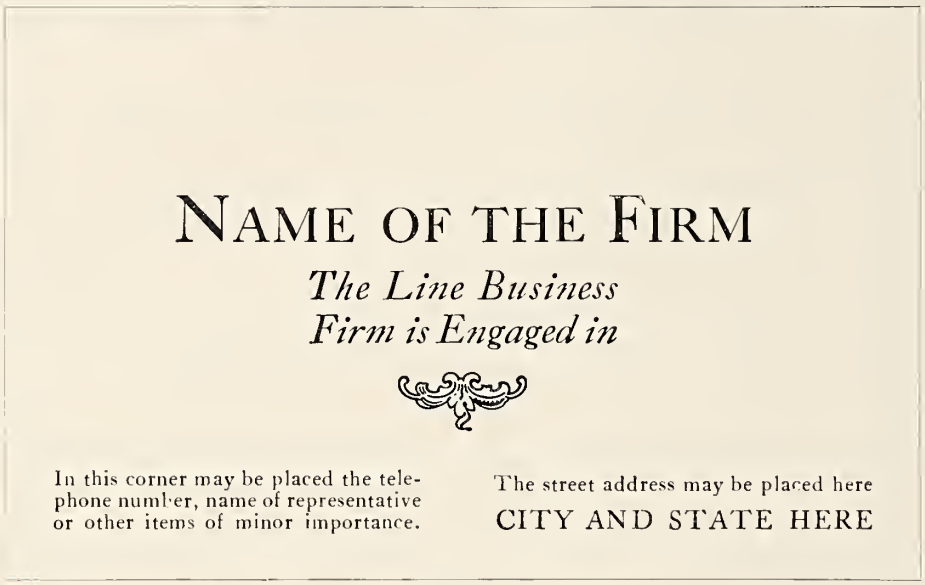


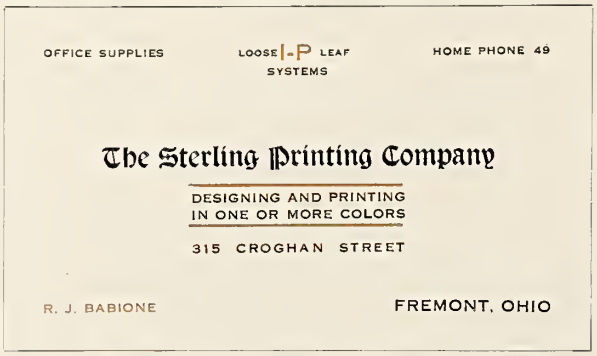
FIG. 3.
The order of display in the ordinary conventional business-card is here represented by the comparative sizes of type used.

Without restrictions, there is no limit to what the compositor can do with copy in the arrangement of an informal business-card. Perhaps, then, the best definition for an informal arrangement is that it is any which is not formal, and, since the formal style is restricted and very readily defined, the distinction between the two should not be at all difficult. In informal arrangements, just as in formal designs, the rules of design — shape harmony, tone harmony, proportion, balance and display — should be given careful consideration, for nothing is farther from the truth than the assumption on the part of a few printers that to be informal a design must be freakish. The watchword should always be "Good printing first." As an example, a very good informal business-card (Fig. 4) is herewith shown and a comparison of it with the conventionally arranged design in Fig. 3 should make a distinction between the two styles not at all difficult.

In these modern commercial days many, in fact the vast majority, of the large business concerns feature their line with a trade-mark which serves as a guide to selection for customers and, at the same time, as a vehicle of publicity which has proved its



This business-card makes its appeal for attention in the rugged style of its design, which is distinctly novel.



A simple, dignified style of business-card designed along conventional lines and always considered satisfactory.

value in any number of instances. The trade-mark, in reduced form, is a very efficient means of ornamentation on business-cards. It has the merit not only of embellishing the design as a spot of decoration, but at the same time it impresses the name of the product for which it stands upon the mind of the recipient of the card. Wherever a firm has a line of goods which is featured by a trade-mark, the key to its proper typographic handling. For bankers, undertakers, lawyers, doctors and butchers — in fact, all businesses of a cold, sordid or ethical nature — the formal style of business-card arrangement is the best; but in the vast majority of cases informal arrangements are in order, provided, of course, the decoration, design and color treatment are harmonious with the subject. The florist's card, the art

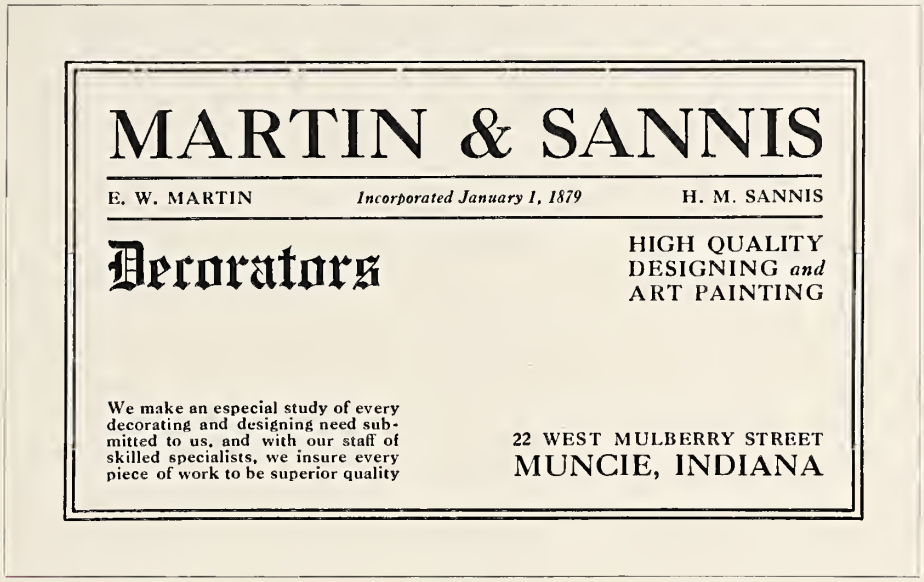
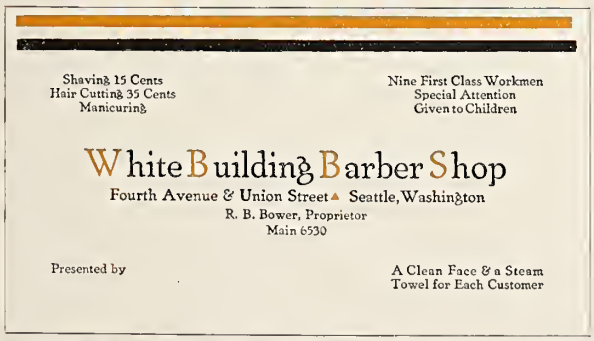


FIG. 4.
A style of unconventional business-card frequently used in the smaller towns and by small firms more as a means of advertising than of introduction.

mark should by all means be made a part of the business-card.

The matter of stock is also deserving of consideration. The stock most adaptable to business-card printing is a hard, rough-finished, white stock of two or three ply thickness. On formal, conventional designs this stock furnishes all that can be desired in giving the appearance of quality, provided, of course, as stated in a preceding paragraph, a good grade of black job ink is used in printing. On the other hand, if a greater amount of individuality is desired, informal type arrangements printed on tinted or colored stock in colors of ink harmonious with the stock give those who want it all the distinction they desire.

The character of a firm's business is the correct



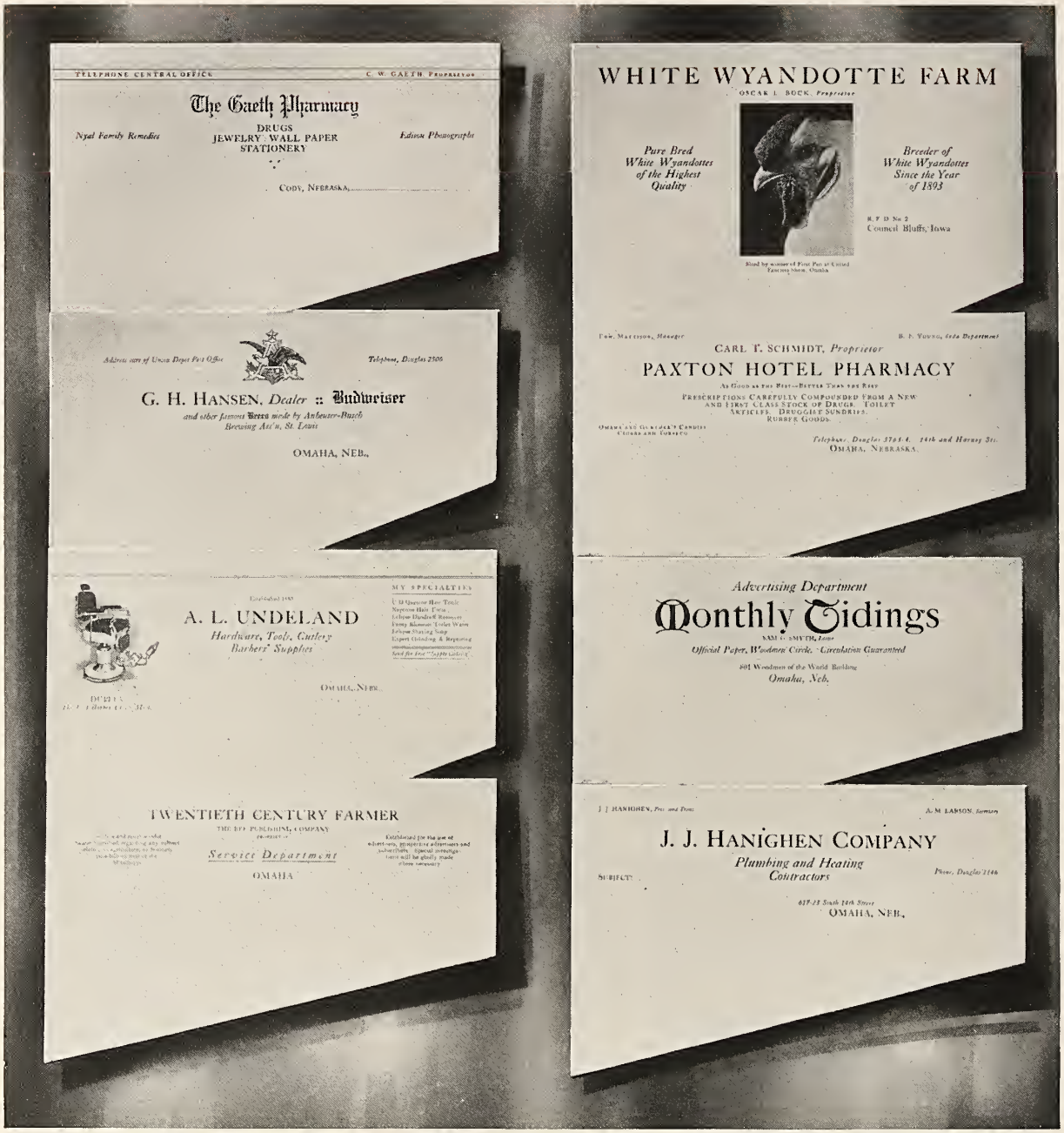
A suggestion of a barber's pole is given by the two heavy rules at the top printed, in the original, in red and blue.

dealer's, the printer's, the real-estate dealer's, in fact many others the natures of which suggest some unusual treatment, are subject to informal design and printing. Good judgment is the best guide both in the selection of the business for decorative treatment and the character of the decoration. The fitness of things should never be disregarded.

In the treatment of business-cards, German printers disregard convention as a rule, and their work is characterized by marked originality. Not only do they ignore convention in typographic arrangement, but in the size of cards and type as well. Many German firms use business-cards as large as our own Government postal cards, and these vary in shape



A good example of the treatment given business-cards by German typographers, who disregard convention almost entirely.



A page exhibit from "Better Printers — and Why," a handsome brochure issued by The Beacon Press, Omaha, Nebraska, illustrating the possibilities of type and ornament in letter-head construction.

from a narrow oblong to an absolute square. As a rule, they are printed in striking and yet harmonious colors, and not at all infrequently upon stock of bright colors. Often, too, the type used on these cards is so bold that it would strike the average American business man as being crude, but, just the same, one who has looked over any number of German business-cards is forced to acknowledge that they are highly significant and fraught with rare advertising value. One of these is reproduced on the preceding page as an example to show how far the German printers will go in their disregard for convention.

In the composition of business-cards the compositor has an excellent opportunity to display his talent. With copy of comparatively few words, the actual work of composition is slight and he can, therefore, give the job careful thought, perhaps making several rough sketches so that he can decide on the best arrangement.

We all have two educations, one from others, and another, and the most valuable, which we give ourselves. It is this last which fixes our grade in society, and eventually our actual condition in this life, and the color of our fate hereafter. All the professors and teachers in the world would not make you a wise or good man without your own coöperation; and if such you are determined to be, the want of them will not prevail.— *John Randolph.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Make It Readable.

The majority of printers, and particularly apprentice printers, are too eager to display. Forgetful of the fact that to bear fruit an item of printing must first of all be read, they "bring out" everything possible at a sacrifice of legibility, and quite frequently, too, rearrange the copy to fit their scheme of display. Display is important not only to attract attention to the circular, advertisement, blotter, or whatever the item may happen to be, but also to emphasize important features therein. It should not in any case, however, interfere with the easy reading of the item, for when it does it defeats its own object.

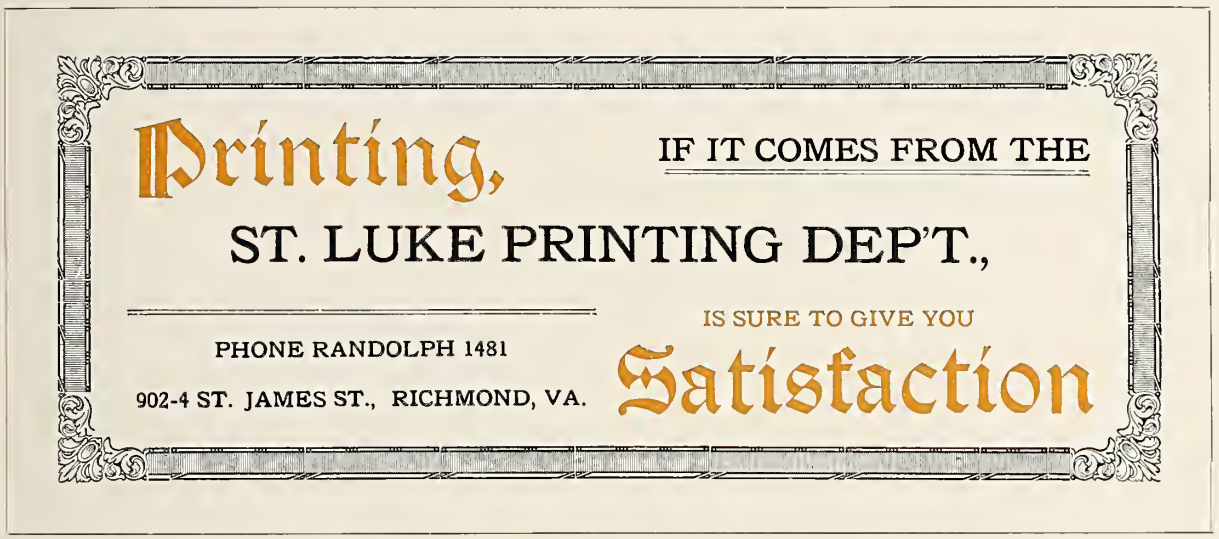


FIG. 1.
Grasping the idea presented is made difficult because of the manner in which the display is broken up and the illogical arrangement of the words and phrases.

We show herewith a blotter (Fig. 1) sent us by a Virginia apprentice, which offers as good an illustration of the points we shall endeavor to bring out as we could ask for. On receipt of this blotter the business man is impressed with the two words, "Printing" and "Satisfaction," which are printed in red ink. He may associate the two, and with them the name of the St. Luke Printing Department, the display line between the two, and the blotter may not be altogether useless. We will not attempt to deny that it may impress the recipient who simply gives it a cursory glance, so that when he is in need of printing he may think of the St. Luke establishment, and it is quite likely to bring some business.

But, what about the recipient who attempts to read it? We must admit that the majority will, or turn our backs to our own bread and butter. He is in for a troublesome time, and the chances are he will hurl it away in disgust as a "mixed-up mess," for its arrangement has many of the characteristics of a Chinese puzzle. Why? you ask. Simply because, in order to place his two main features, "Printing" and "Satisfaction," in opposite corners, the compositor was compelled to break up his display into so many groups that continuity was lost. The words, "if it comes from the," are so far removed from "Printing" that few would suspect connection. Words and phrases do not follow in logical order as they should, and it is, therefore, difficult to get the full sense of the words.

While it is not considered poor composition to bring out one line of a phrase, subordinating the remainder of the words, for the purpose of attract-

ing the attention of the reader, it should not be carried to an extreme. For securing a heading to an advertisement, circular, blotter, or other item of publicity printing, it represents the most common practice. But the plan should not be practiced throughout a job as in the case of Fig. 1, setting one word in one size and style, the next few in a variation, several more in another size and style, and so on throughout the design. Where a phrase or sentence constitutes one display item, it is preferable to set all words in a given size and style of type in the interests of readability. There is a suggestion of a change in subject in a change of style and size of type, and certainly there is a pause at the changes, so that reading is not as easy and satisfactory as when there are no breaks.



FIG. 2.
An arrangement in the simplest manner possible, which has the advantage over Fig. 1 of being easily read and for that reason has far greater advertising value.

To illustrate this idea of ours as to the necessity for a logical arrangement of copy, we have prepared a resetting of Fig. 1 (shown as Fig. 2). In it the reader will note that the words and phrases are arranged in logical, grammatical order, and that the whole is infinitely easier to comprehend than the original; and where, in the original, only the words "Printing" and "Satisfaction" possess force, here the entire sentence strikes with the same vehemence.

Do not break up your display into many groups and do not disarrange the logical order of your copy to fit some scheme of display. There is much greater danger of overdisplay than of too little display. The legibility of the copy is the thing, and any arrangement which makes reading difficult should be discarded.

Review of Specimens.

WILLIAM F. JANSEN, Covington, Kentucky.— The letter-head for the Lewisburg Improvement Association is interesting in arrangement, but the ornaments are a little large and too black in tone to harmonize with the remainder of the design. Spacing is a little too wide between words in the main display line.

SAMUEL A. MEYER, Harrisonville, Missouri.— There is apparent in your work a tendency toward overornamentation, and, at the same time, toward the use of larger sizes of type than necessary on commercial work. The ornament on the letter-head for the Harrisonville Baseball Association is not the correct shape to be used in combination with the rectangular panel. An inverted pyramid form of ornament, hanging pendant from the panel, would have been better. The lines of type on the Noel Maxwell Hall letter-head are scattered too much, occupying more space than is desirable on a two-third size letter-head. On your own letter-head, the name of the paper, which should be by far the largest line of type thereon, is so little larger than the unimportant items that it does not stand out as it should. Its effectiveness is hampered also by the complex arrangement of the heading. Printing the outside rule border in red, the fourth color, hampers rather than increases the effectiveness of the design. Again we repeat, the simplest way is best. The large circular for H. J. Thomas is very satisfactory, and is thoroughly in keeping with the style demanded by sales-promotion concerns.

W. C. CURTISS, Kalida, Ohio.— You have given to all the specimens sent us the "touch" considered essential to good show-printing — namely, unconventional, unusual, bold display. We would prefer the square corners on all four corners of your envelope printed in red and black on buff stock. Your business-card has the snap of originality. Presswork could be improved on all the work by a more careful make-ready and a better grade of ink.

WALTER K. MOTT, Yazoo City, Mississippi.— The letter-head is well displayed, but, in our estimation, an improvement would result if the two upper groups were placed in the corners rather than toward the center, in order to make the top marginal spaces more nearly uniform. The rules printed in green below the lines of italic add no appreciable strength to the lines and detract materially from the artistic appearance. With these removed, and a small spot of decoration printed in green below these lines, a decided improvement would result.

LITTLE THINGS.

Many men fail in life from the want, as they are too ready to suppose, of those great occasions wherein they might have shown their trustworthiness and integrity. But all such persons should remember that in order to try whether a vessel be leaky, we first prove it with water, before we trust it with the wine. The more minute and trivial opportunities of being just and upright are constantly occurring to every one; and it is an unimpeachable character in these lesser things that prepares and produces those very opportunities of greater advancement, and of higher confidence, which turn out so rich a harvest, but which only those are permitted to reap who have previously sown.— *Colton.*

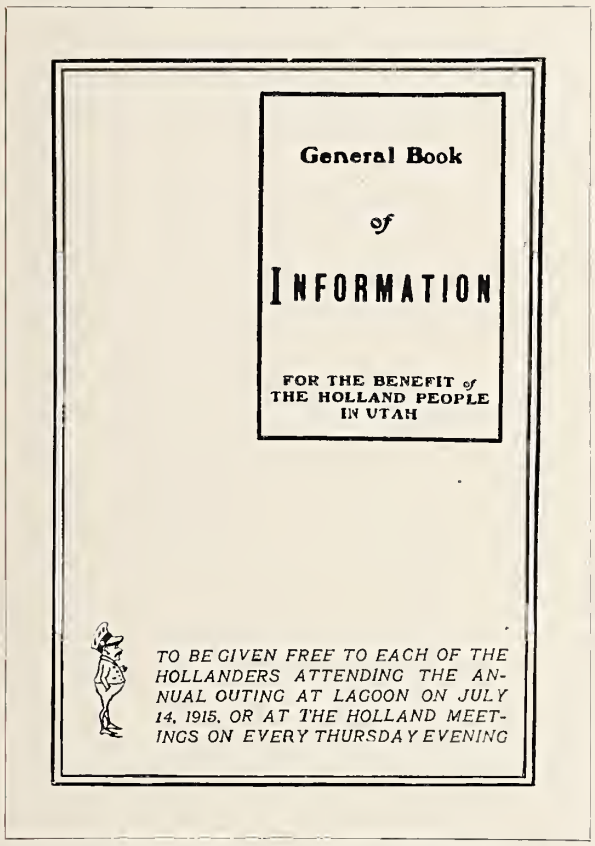
SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

H. J. BRADFIELD, Helena, Arkansas.— The work you are turning out is on a par with the best, and no serious fault can be found with any of it.

ESKEW JOB PRINT, Portsmouth, Ohio.— The blotters are excellent in a typographic way, in keeping with the high standard of excellence maintained in all your work.



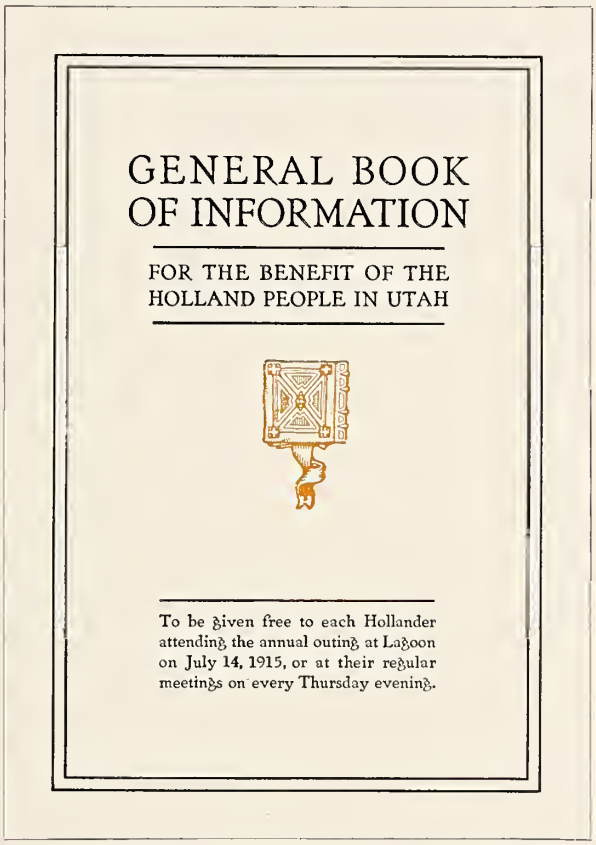
An unattractive booklet-cover in which proportion and balance are all out of gear and which has nothing in attractiveness to recommend it.

Quids and Quads, house-organ of the W. P. Dunn Company, Chicago, continues to be one of the most interesting and attractive papers which reach this department.

THE K. C. BILL OF FARE PRESS, Kansas City, Missouri.— The Swanson Announcement is a clever thing, as is also the Clayton bill-head. Colors are particularly pleasing in both cases.

STUTES PRINTING CONCERN, Spokane, Washington.— There is nothing new to say about your work; it is the same individual, artistic, attractive printing. There is not the least suggestion of the commonplace in any of the specimens sent us.

HARRY C. MERTZ, Shakopee, Minnesota.— The blotter is very satisfactory, but we are sure the rules which connect the panels needlessly could be omitted and the appearance of the job improved by such omission.



A rearrangement from a sketch made by Wm. J. Kouw, Ogden, Utah, which possesses all the essentials of an attractive job of printing.

P. LIBERMAN, New York city.— The tickets are very well arranged for work of that character, which is difficult, but we do regret the combinations of extended and condensed type.

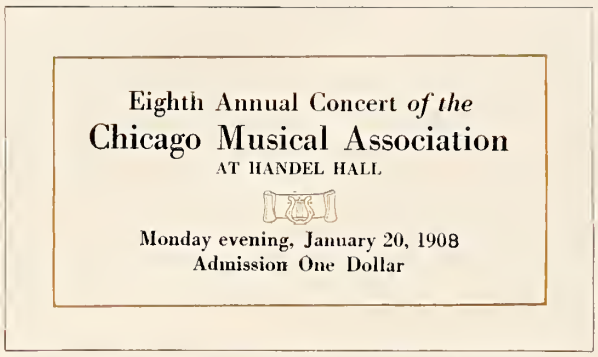
THE OBSERVER PRESS, Fillmore, New York.— The blotters are satisfactorily composed, but the use of a brighter orange in printing would make them more attractive, and hence effective.

The Hardisty Mail, Hardisty, Alberta.— For a panel arrangement, your heading is well designed, but in the absence of good

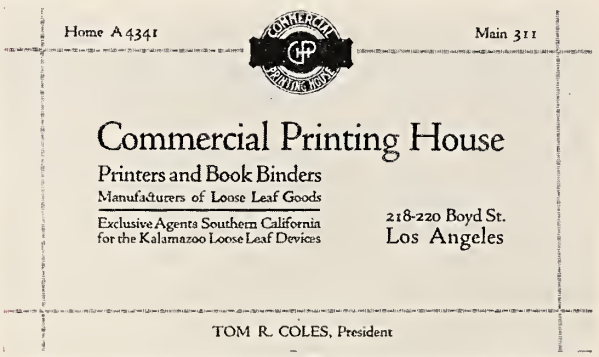
rule we would have set it in some other style to avoid the unsightly joints and breaks which mar the appearance of the heading.

HERALD PUBLISHING COMPANY, Albany, Georgia.— The folder for the Bullard Pecan Nurseries is attractive, but an improvement would result if the main group on the title-page was lowered six points or one pica, for as it is the page appears top-heavy.

THE September issue of *Scholl's Messenger*, house-organ of The Scholl Printing Company, Chillicothe, Ohio, is an especially attractive number. Printed throughout in blue and a rich yellow on gray stock, the effect is very pleasing and is in itself a recommendation of the firm's capabilities.



Simple, attractive arrangement of business-card by Ralph W. Polk, Chillicothe, Ohio.



Interesting, informal arrangement of a business-card by John Murray, Los Angeles, California.

WALTER WALLICK, Galesburg, Illinois.— Your very handsome booklet for the Knoxville Woman's Club is marred in several places by combinations of old-style and modern type, the lack of harmony between the two being readily apparent. The cover-page is especially attractive.

I. M. HARRIS, McGraw-Phillips Printing Company, Inc., New York city.— The specimens sent us are characterized by a simple, orderly arrangement which is certain to prove acceptable to every discriminating buyer of printing. Your work has improved very much indeed since we first saw it.

THE FELLERS ENGRAVING COMPANY, Lima, Ohio.— As a novelty, your letter-head scores high, and we admire the colors very much as well. Personally, we are not fond of the lower-case e's as used in the lines of capitals, even though the same height as capital letters.

WILLIAM B. SCHMITT, Louisville, Kentucky.— Your business-card is attractive in appearance, and the colors are very pleasing indeed, but we regret that the decoration around the initial "P" is of such nature that the separation of the letter from the remainder of the word is greater than it should be.

JOHN MURRAY, Los Angeles, California.— You need offer no apology for the Commercial Printing House business-card, for in it you have surmounted all difficulties and given your employer a card he need never be afraid to present a prospective customer. It is reproduced. The other specimens are uniformly good, and to find fault with any of them would be to voice personal taste rather than to offer real constructive criticism. Two arrangements of the same copy, an invitation-hanger for the recent convention of the United Typothetæ and Franklin Clubs, are also attractive.

ARTHUR R. EDICK, Johnstown, New York.— All of your specimens are good, but on the ticket for Class Eighteen the main display line is, for most attractive results, too near the length of the succeeding line, and a greater variation in length by changing either of these lines would result in an improvement to the card.

NORTH SHORE PRESS, Chicago, Illinois.— Your blotter is very attractive in an artistic way, and the colors are well chosen for use on that particular stock. "Exactness in Printing," your display idea, is one which should appeal to all buyers, for it is perhaps the most important consideration to the average business man.

RALPH W. POLK, Chillicothe, Ohio.— Taken all the way through, the last collection of your specimens is the best ever received from you. You have given an interesting, effective appearance to all the temperance post-cards. No serious fault can be found with any one of these specimens.

ROBERT E. CRANE, Rockdale, Texas.— The letter-head and envelope are very attractive in a general way, and the colors used in printing — blue, brown and gray on gray stock — are well chosen. Spacing is at fault, however, there being entirely too much between words in a number of the lines.

CLARENCE A. MERRILL, Farmington, Maine.— Of the specimens sent us, we admire most the stationery for Leon A. Luce, mainly, we suppose, because of its artistic, bookish appearance, a style particularly suited for the work of a photographer. The ornament should have been printed in a comparatively weak color in order to equalize the tone of the whole design. The letter-heads are all particularly good, but on the card, "Are You a Knocker or a Booster," the blue is too dark and the red could be improved greatly by the addition of a little yellow. One of your attractive designs is reproduced.



Artistic letter-head design by Clarence A. Merrill, Farmington, Maine.

FLOYD H. HAMILTON, Marcus, Iowa.— The booklet-cover is attractively composed, and the colors — gold on lavender stock — are very appropriate for the program of a women's club.

THE INGLESIDE PRESS, Chicago, Illinois.— Of the two business-cards, we admire most the one set in Art Craft and printed on white stock. The rules are too heavy on the other card, and there is also a sense of congestion apparent because of its crowded arrangement.

E. ALFRED GORSUCH, Baltimore, Maryland.— The slip is very attractive. A full display line at the top would improve its appearance, but with the same words such a large size of type would have to be used that the variation between display and the small type would be entirely too great. It is thoroughly satisfactory, however, as it is.

B. R. BRUMAU, Riverside, California.— All the specimens are excellent in every way, and, aside from the point you yourself have made with regard to the lack of harmony between shape of initials and shape of the cards in which they are used, no serious fault can be found.

GEORGE W. PHILLIPS, Watertown, New York.— You did very well indeed with the series of Kumfy Kloth advertisements, the typography, though unobtrusive and allowing the interesting cuts to strike with full force, is so arranged that it is easily read and the points readily grasped. Your customers should be well pleased with the service you have given them.

O. E. BOOTH, Creston, Iowa.— The specimens you have sent us are neat and orderly in arrangement, and consequently attractive. We see no merit, however, in border arrangements such as you have made on your paper's letter-head. Being incomplete, an unpleasant effect is produced. Your personal stationery is interesting indeed and attractive as well. The lines of the Financial Report cover-page are too closely spaced.

"BRAMAIRD" Thorobred Belgian
is King of the Farm

Yearly Catalog Published and
Mailed on Request

Bramaird Stock Farms

Breeders and Shippers of

Horses *of the* Draft Breeds

Haverhill, Mass.

Unusual, but highly satisfactory, letter-head by the A. B. Doerty Printery, Findlay, Ohio.

THE DUBOIS PRESS, Rochester, New York.— The catalogue, "Gear Planers," executed by you for the Gleason Works, Rochester, New York, is one of the handsomest books of its kind we have ever seen. Every detail of its execution has been carefully and intelligently worked out, but its predominant feature is the half-tone work, the superior of which we have never seen. You can feel very proud of this product of your plant.

H. P. JONES, Greenville, Texas.— The title-page of the booklet, "The Laymen's Movement," would be very good indeed if the page had been set in even picas so that the border would work out evenly. Nothing is more displeasing than large gaps of white space between units of a border which are designed to fit snugly. The form was not properly imposed, too much being allowed in the back margins, and the marginal spaces are not correct. The inside or back margin should be the smallest of the four, whereas in this job it is the largest.

Still River Orchards

Raisers and Shippers of Golden Russet
Rome Beauty
& Rambo
Apples

WM. R. DAWSON
Proprietor

The Still River Orchards were founded in 1810 by Richard Dawson, the grandfather of the present owner. The knowledge attained through experience has been handed from father to son through several generations. This store-house of orchard learning is responsible for the well known Still River Orchards Quality.

R. F. D. No. 30
Gettysburg, Penn.

Another attractive letter-head from the house of Doerty. Original in green, on green stock.

THE NURKIN PRESS, Newark, New Jersey.— The letter-head you have sent us is not a poor specimen, neither does it possess the qualifications of a really good one. In the first place, it appears to us as being overelaborate in the way of decoration. We would prefer a simple, dignified arrangement, with perhaps a single spot of decoration, and that should be pertinent to the printing business.

THE souvenir bulletin of the Annual Outing and Picnic of the Robert Smith Printing Company and employees, Lansing, Michigan, is an interesting booklet of sixteen pages and cover, filled with interesting reading and the program for the day. Mechanically, it is highly satisfactory, being one of the most attractive picnic programs we have ever seen. Advertisements are particularly well composed.

L. C. MILLER, Richmond, Virginia.— The scattered arrangement of the several lines is such that reading is made difficult — the items do not follow in logical order and confusion is sure to result. Better a single paragraph, which will present no difficulties in reading, than such display that necessitates wide separation of items which depend on each other for sequence. The appearance of the design is not bad. Read article in Apprentice Department on page 69.

THE A. B. DOERTY PRINTERY, Findlay, Ohio, has demonstrated its enterprise and proved its ability beyond question by the production for the Hammermill Paper Company, Erie, Pennsylvania, of an extensive set of letter-head designs to illustrate the adaptability of Hammermill Bond to business stationery. The designs are models of typographic neatness and the variety of ideas presented in them will prove of service to all printers receiving a set, both as to furnishing ideas for composition and in color selection. This should prove valuable to the paper company, in that it will keep the stock before the eyes of the printers and customers all the time, when blank samples or poorly printed samples would fail to make an appeal. The work is all by Mr. Doerty and J. Glenn Holman, a very promising young printer in his employ.



First page of handsome folder by Calkins & Holden, New York city.

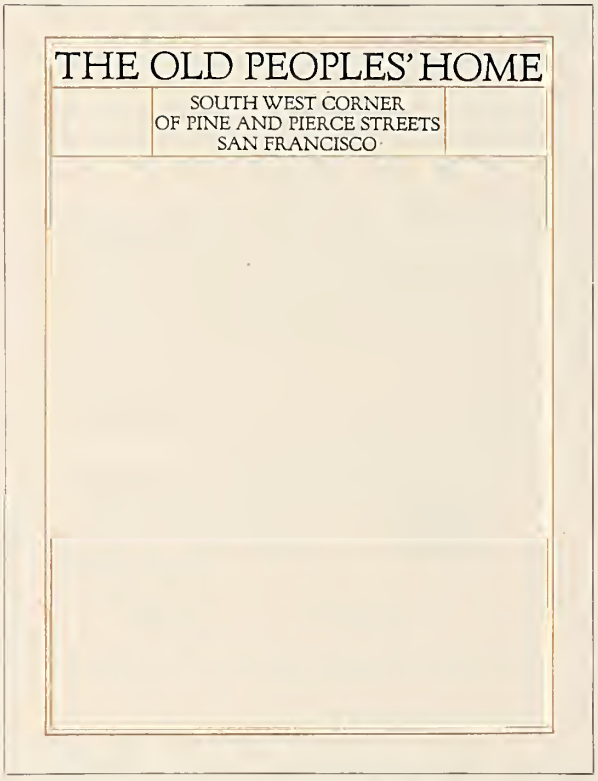
Lloyd T. Page, Buena Vista, Virginia.—The bill-head appears crowded, due to the use of larger sizes of type than necessary in some cases. Every line, with the exception of the firm's name, could be reduced one size or more and the work improved thereby. Do not attempt to use as large type as possible, but strive rather toward a good variation in the size of type in the various lines, the big things only being displayed.

John Martin's Book, a monthly magazine for little children, is printed on manila paper of heavy weight in preparation for the rough usage given by its young readers. It is chock full of interesting pictures for the little folks, which, by the way, are the work of competent artists and on a par with the illustrations in publications for grown-ups. In printing, care has been given all details and no fault can be found with any part of the work.

The Weaver Press, Hicksville, New York.— Our first impression of your circular is that it is too long and, consequently, less likely to gain an audience than would a shorter one. The extended type used for the heading contrasts disagreeably with the rather condensed body-type and the remainder of the display, which is set in type of regular proportion. The arrangement is quite satisfactory, but the name of the firm should occupy a longer line, greater, in fact, than the line, "Binding—Printing—Engraving."

T. E. Harper, Corning, California.— The program-booklet for the Maywood Woman's Club is interesting in arrangement, but subject to several suggestions for improvement. The rules on the cover-page are too bold for use with the small sizes of Cheltenham Old Style; rules of one-point thickness would have been much better. On the title-page the main group should be placed about six picas higher — in no case in the exact mechanical center — both in the interests of proportion and balance. The text-matter on the inside pages is nicely arranged, but you should at all times avoid the practice of combining old-style with modern type. The effect of such combinations is invariably unpleasant.

It would be a difficult problem to decide from what city the best printing comes. There would be several between which a decision would be difficult, if not impossible. One of those cities is San Francisco, and one of the plants in that western metropolis noted for the high quality of its product is the



An unusual cover-page arrangement by the H. S. Crocker Company, San Francisco, California. Original in red and black on buff antique cover-stock.

H. S. Crocker Company. The large collection of fine specimens sent us this month by that firm is a feast to eyes hungry at all times for beautiful typography. We might criticize this work — that is, enumerate its virtues — but to find fault with it in any particular is out of the question. There is no fault to be found. A recital of the features of this work would include correct, interesting and artistic typography; thorough, careful presswork; excellent paper selection; intelligent use of color; and brains all the way through. Several specimens are shown on these pages, but, of course, the added effect of attractiveness due to the use of antique, tinted stock in the originals is missing and the reproductions do the firm an injustice. The colorwork on the Exposition post-cards is excellent.



Envelope-stuffer by The Caxton Company, Cleveland, Ohio.

"A Catechism on the Golding Jobber," just issued by the Golding Manufacturing Company, Franklin, Massachusetts, manufacturers of printing-presses, is a handsome piece of typographic work and reflects much credit on its producers. The cover, printed in blue on blue stock, is particularly handsome. The use of side notes, set in narrow measure on the inside pages, offered difficulties in spacing which could not be satisfactorily overcome, although in their use a touch of individuality is given the job. That the presswork is good goes without saying.

B. Compton, Granbury, Texas.— One good feature about your work is that you are satisfied with simple arrangements and do not attempt anything unusual. The main group on the note-head for Dan's Café is twelve or eighteen points too high. Such groups on ruled headings should be placed slightly above the center of the space left blank for printing. The imitation embossing is not a success on the samples sent us, and we are sure that plain printing would be preferable. You have used the apostrophe in two cases of simple plural on the letter-head for the Athletic Association.

Fred S. Ireson, Williamson, West Virginia.— All the samples sent us are of a very good quality, and only minor points call for correction. On the blotter, "Good Printing," the red is a little too strong and would have been materially improved by the addition to it of a little yellow. When letter-heads, etc., are printed on ruled stock, the main display group should be placed somewhat above the center of the space left unruled for printing. A very safe rule of proportion to go by in the placing of such groups is above the center on the ratio of three parts above to five parts below the center of the group.



Striking monthly calendar design by The Caxton Company, Cleveland, Ohio.

"The Story of a Great Sunday Newspaper," a handsome brochure made up of cover-stock, with a fold-over cover, issued by *The New York Times* advertising department, is a good presentation of that great publication's value as a news and advertising medium. On some of the pages reduced facsimiles of various pages of the *Sunday Herald* are tipped, which show the character of the news and the attractive make-up of the pages. On other pages typewritten sheets are tipped, which constitute the text of the book, and which present circulation and advertising figures as well as arguments concerning the advantages of advertising in the *Herald*. It is a meritorious project, well handled, and those in charge of its project are manifestly awake to their responsibilities.



Wagner
Program
at Victor
Temple

Program folder, closed. Printed in buff and black on antique white stock. A tint-block printed in buff under the half-tone of Wagner added to the attractiveness of the design. By H. S. Crocker Company, San Francisco, California.

Charles J. Bangert, Dubois, Pennsylvania.— You are right in your suggestion that the orange in some cases is a little too red, but on your bill-head it is about right, we think. We note on your letter-head particularly, and in the bill-head as well, a tendency to use rules which are too heavy for the type used therewith. Rules should serve their purpose in panels, as cut-offs, and wherever used, without being obtrusive. They should not attract attention to themselves, but should aid in strengthening the effectiveness of the type. Typographically, and as to display, your work is high-class. On the blotter, "An Intelligent Advertising Service," we believe the use of the third color, red, is needless, and, in fact, are sure it weakens the effectiveness of the blotter. With the display lines printed in green, sufficient

contrast from the black is afforded to direct attention to them without underscoring these lines in red. We would suggest that you try out this idea at some future time and notice the improvement which will result.

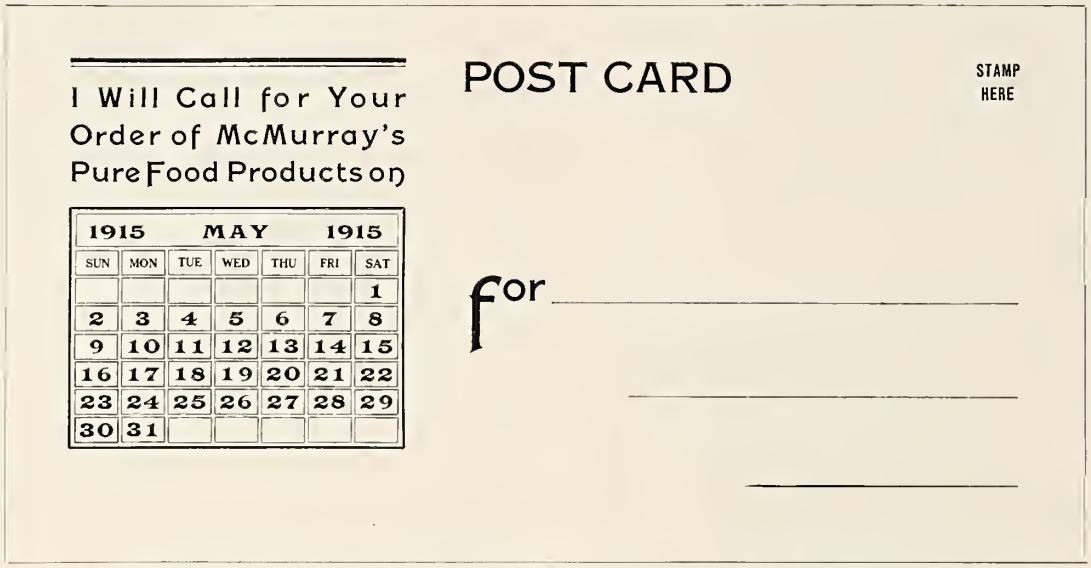
FRED H. FLATT, Columbus Junction, Iowa.— Some of the ornaments you use are out of date and do not harmonize in design with the present-day styles of type. Rules should approximate in strength of tone the type-faces with which they are used, which would make it necessary to use rule heavier than hair-line in combination with the Lining Gothics so generally used in present-day jobwork. This violation of harmony is apparent on the title-page of the program for Composite Chapter, No. 91, R. A. M. Curved lines in printing have long been out of vogue, and inasmuch as nothing in attractiveness is gained by such arrangements, we would suggest an absolute avoidance of that style. When matter making up the copy for a letter-head is of such nature that it will not square up in proportion to the shape of the enclosing panels, with uniform white space on all four sides, some other arrangement should be tried. The large amount of white space at the sides of the type-groups in the outside panels of the G. W. Ayers letter-head, in contrast to the very small amount at top and bottom, offers a disproportionate effect which is not at all pleasing.

H. EMMETT GREEN, El Dorado, Kansas.— Your work is admirable indeed and deserving of commendation. On the letter-head for The Logan Sign Works, although the general appearance of the design is quite satisfactory, we would discourage such a wide separation of initial letter from the remainder of the word of which it is part. One of your interesting and attractive letter-heads is reproduced.

WE show on this page an example of a post-card advance notice for the traveling salesman which appeals to us as having an advantage over the ordinary blank-line notice in which the salesman fills in the date on which he expects to call. In sending this card to THE INLAND PRINTER, its producer, Virgil J. Temple, St. Paul, Minnesota, says: "This use of the calendar has many advantages over the ordinary date-line. On the reverse side of the card advertising matter of the usual order is printed, and the salesman, equipped with a quantity of the cards, addresses them to his customers, checking the date on the calendar. The idea in the use of the calendar is that a date checked into the monthly calendar associates itself with other things in the month and week and makes more impressive to the recipient the exact time of the call."

THE average county-fair catalogue, a job all too frequently rushed through the printing-plant with no other thought in view than to squeeze as many dollars as possible out of its production, is generally about as poor a job of printing as one will run across. All the worn and battered material in the shop generally finds its way into the fair catalogue, and, supplemented by hasty, careless work and cheap material, the result is something, nine times out of ten, of which the printer can not feel proud. However, along comes the catalogue and premium list of the Bremer County Fair, Waverly, Iowa, an exception to this rule. The product of the Wartburg Publishing House, Waverly, Iowa, it is all that any one could ask for in work of this character. One series of type for display, uniform body-type throughout, one style of border around all advertisements, good stock, good ink, careful and intelligent work in all departments, combine to make it the very best work of its kind we have ever seen. Had we printed the job we would have placed an imprint on the last page where customers are in the habit of looking for the name of the producer of a particularly good piece of work. Too many printers lose valuable advertising through carelessness in this respect.

WILLIAM GROSSMAN, New York city.— The idea of issuing an outing program, cut out in the form of a composing-stick, is a good one, the cover being very realistic. It reflects much credit on its designer, J. Nathan, of the Carey Press. Personally, we do not admire the colors used in printing the announcement. We would prefer a combination having more snap.



New idea in salesman's advance card by Virgil J. Temple, St. Paul, Minnesota.



Letter-head arrangement by H. Emmet Green, El Dorado, Kansas.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Using a Thing Doesn't Necessarily Mean That You Stole It.

Adapting an idea and plagiarizing it are essentially different. In the adaptation the personality of the new user is evidenced. He is a raw thief who takes a thing and lifts it bodily. Nearly always his ignorance in using it in an inappropriate place is proof of guilt. But ideas of others are our legitimate property if in the use of these thoughts we could well use in his own circularizing. It is pregnant with possibilities. Suggestions are observable all over the face, and when we delve deeper they multiply.

To get a clearer appreciation of this folder we must familiarize ourselves with the details. There are four pages, the last page being left blank, colonial fold, size of page 6½ by 12½ inches. A heavy antique cover-stock — primrose color — was used.



A distinctive piece of advertising produced by Calkins & Holden, of New York. On the following page is shown a suggestion of how this folder can be adapted to the printer's advertising.

develop some new theme — if we prove ourselves worthy of the man from whom we helped ourselves.

Calkins & Holden, of New York, one of the best known advertising agencies in the country, was the originator of the folder for the New Jersey Zinc Company, shown on this page. It is as distinctive a piece of advertising as we have seen in a long time. That in itself would warrant its inclusion in this department. But there is considerably more than this to the folder: The style is one that a printer could well use in his own circularizing. It is pregnant with possibilities. Suggestions are observable all over the face, and when we delve deeper they multiply.

To get a clearer appreciation of this folder we must familiarize ourselves with the details. There are four pages, the last page being left blank, colonial fold, size of page 6½ by 12½ inches. A heavy antique cover-stock — primrose color — was used. The colors of ink were green-gray for body, and salmon-red as an accessory color.

Notice, first, the apparent extravagance of stock. Yet wouldn't this pay a printer because of the fact that its unconscious effect upon the customer would be to his advantage? And isn't the color-scheme unusual? Even to-day many printers can be found who believe that black is the only safe color in which to run the text of *anything*.

But the thing that most commends this piece of

work as a lawful prey for the printer who persists in seeking the novel is the manner of treatment. The old, woodcut effect of the wording on the first page, as well as its unusual position, commends it as an advertising piece. Following to the next page we feel impelled to read, and if that illustration doesn't bring results by reason of its good-natured irony and clever art treatment, we have another guess coming.

The copy is terse, telling without a lot of unnecessary verbiage just what the company believes the painter should know. There's nothing spectacular about it. One looking for brilliant phraseology would be disappointed. It is written right in accordance with the class of people to whom the appeal is to go. Painters are much more interested in making money than in seeking clever word-plays — they know, or are presumed to know, more about color-schemes than they do about artistic English.

Here is a gem of directness that is based on absolute faith in one's goods: "We believe that zinc makes better any paint in which it is used. We find that thousands of painters and hundreds of thousands of house-owners agree with us. If you are the painter who does not believe it, write us to-day and tell us why, and we will show you that you are mistaken."



Cover adapted from one shown on preceding page.

We show a folder gotten up for a printer, using this as a working basis. Of course, it is rough. Many of our readers, now their attention has been called to the method, doubtless can beat the specimen shown.

If we always bear in mind the purpose of our circular, the class of people to whom it is to go, and just what we want them to know and to act upon, we will accomplish wonders. Mere generalizations are not in the running with clear statements of fact graphically and forcefully presented.

We can imagine you retorting, "We are well aware of that. It is not new." Granted. But how many of us are acting upon it? And the age of an idea does not affect its usefulness if it is basically correct. It is still ready for re-presentation at all times until its universal adoption renders its further existence as an urge and a goad unnecessary.

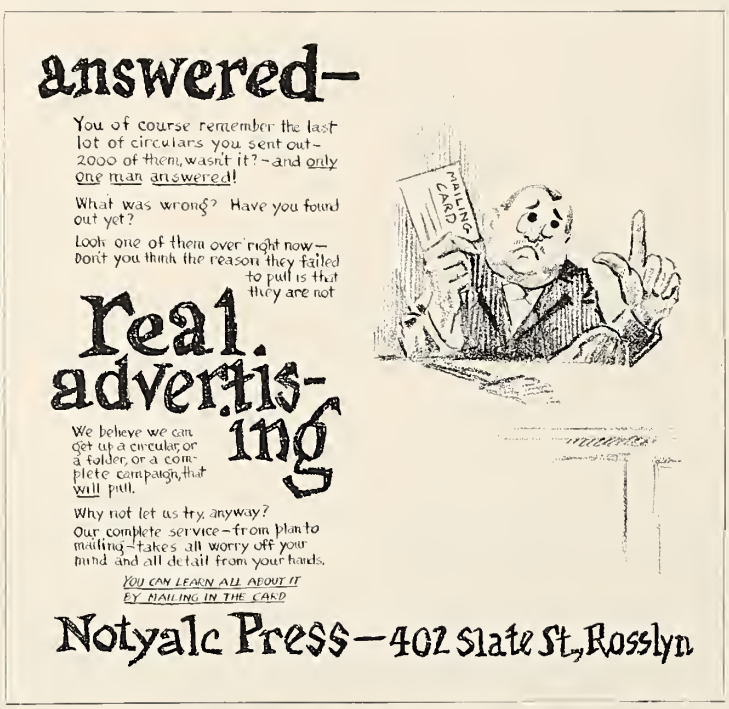
The main criticism people have on the advertising done by printers for themselves is: "Same old stuff. Why on earth don't printers get up something new for themselves once in a while? Then they'd have a chance to sell me on their service and quality."

You must admit the criticism is justified. And the reason it is, is because most printers fail to analyze their proposition and build a plan based upon the results of such analysis.

Our contention that the printer is the logical man to handle all direct advertising campaigns clear through will not bear fruit until the printer forgets the mechanics of his trade when making his preliminary analysis. The manner in which the thing is to be done should have no place in his thoughts at that time. It comes later. What should particularly concern him when he is planning a piece of advertising matter is, "What is my purpose? What is my prospect as a class. What avenue of appeal will best do the work I desire?"

Having decided this, he then brings into play his knowledge of artwork, engraving and printing to supplement the plan and the copy, and in this way produces the effective piece of advertising.

The average advertising agency and the typical advertising man have contempt for printers because they believe them ignorant of fundamentals. If you can show these men that you not only possess the knowledge, but can also apply it in a highly intelligent manner, you will be well on your way toward overcoming this prejudice.



Inside pages of folder adapted to the printer's advertising from folder shown on preceding page.

Hardly a Correct Conception.

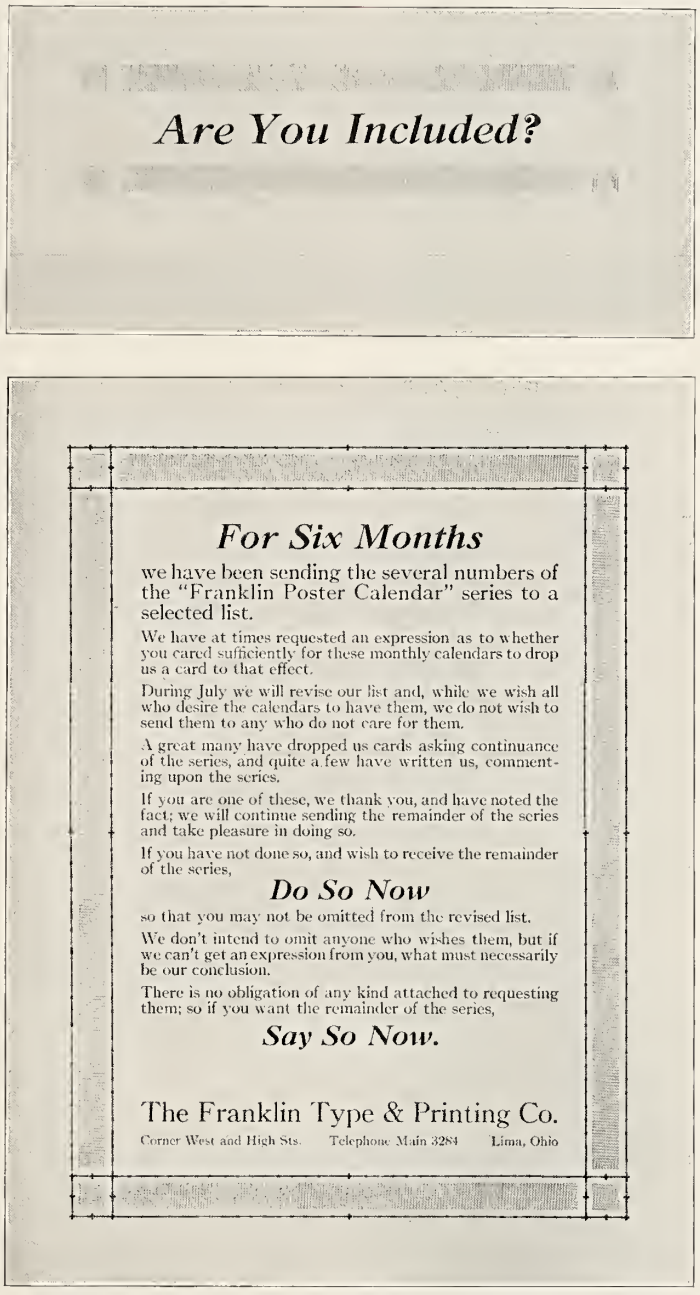
Sometimes an added color or too "classy" stock will defeat the purpose for which a certain piece of literature is intended. After sending its poster calendars to a select list for six months, the Franklin Type & Printing Company, of Lima, Ohio, wished to revise that list and sift out the "dead" names.

So the circular reproduced, printed on dull-finished heavy enamel in two colors, was sent out. Now, the copy is fine, but, in our opinion, the stock, color-scheme and display all are incorrect.

We know this may sound hypercritical. Most printers conceive any job improved if you put a border around, add a color, and use a more expensive stock.

This is not always so. Purpose is what regulates these things — not artistic taste. In other words, a good question to ask before beginning is, What is it that this piece is intended to accomplish?

All right. Let us put the present folder to this test: You've already sent out a dandy lot of calendars. Those who got them know you do fine work. They are well impressed with your quality. Now you are making the most formal kind of request — just asking these people if they want to stay on the list — if they like the calendars well enough to say so.



A splendid piece of work, but too elaborate for the purpose for which it was intended.

Really, a multigraphed form-letter with a portion of the bottom used as a blank to be torn off and sent back, or a simple card folder, would do equally well.

Just an ordinary white folding-bristol, capable of taking the pen, could be used, with simple display in black ink. Or a piece of heavy antique cover-stock, with no pretense to "class," would do equally well.

We feel we will be pardoned if we seem too severe in this criticism, or if we seem to exaggerate its importance. But, frankly, we want to bring out strongly what every real advertising man knows and what every advertising printer must realize sooner or later — that which the thing is to accomplish is what will regulate its appearance, size, shape and color. When you're going to work out in the garden you put your old clothes on; to attend a reception you don a dress-suit.

So in the matter under discussion: Go ahead, Franklin Company, make your calendars as beautiful and ornate as you please to impress prospects with your quality. But when you send out a notice like this, or hand your customer a receipt-form for a package, or do any one of the little things that go to make up the routine of print-shop existence, *consider the purpose.*

Constant remembrance of this will save you from pitfalls galore. The recollection of it as a basic fact will insure successful sales-printing. And what, after all, is modern printing?

Purpose dominates — not method of production. Do you recall, when you set type at the case, how important that part of the work seemed? To the compositor, his end is *the* end. The pressman believes that the real work on the job hasn't commenced until the form is on the press. Listen to the enthusiastic binder enlarging on the merits of his department. Back of them are the engraver and the artist, who believe that the success is due to their contribution.

All are right — yet all are equally mistaken. No one factor is responsible for success. It is a combination of the whole guided by the right idea.



A Highly Commendable Piece of Advertising Literature.

The folder shown at the left is unusual in shape, novel in treatment and, in our opinion, very effective indeed. The size, when opened flat, is 9 by 28 inches; when folded for mailing, 9 by 8½ inches. The stock is a medium green duplex antique, mottled on one side, plain white on the reverse, regular cover weight.

What especially commends this circular to us is the fine choice of subjects and the manner in which they are displayed. We can imagine a good many of the people who received this folder hanging it on the wall. It certainly would not look out of place thus displayed.

Undoubtedly the Diamond Press, of 130-134 East Twelfth street, New York, received good inquiries from the folder. The company did all it possibly could to insure such returns, for, in addition to putting good brains into the getting up of the folder itself, a return card was enclosed.

As to the efficacy of this medium of tracing results, we would as soon send out any kind of advertising folder or circular without some kind of return as try to grow flowers without cultivation. This does not apply, of course, to matter sent out under the term "pure publicity." That is, literature intended to create a good impression without necessarily involving the sending of any kind of reply by the recipient. But where you expect to get inquiries, it is imperative to help your prospect all you can by suggestion. The form is immaterial, although the return post-card affords the simplest and easiest method.

About five hundred copies of this circular were sent out to advertising agencies, manufacturers, department and specialty stores. The circular goes out monthly.

Now, as to the copy: The headline is good in that it is not only unusual, but it tells something. Frequently people will say, "Get a clever headline — something snappy — and your battle is half won." What use is cleverness or snap unless the headline tells something?

As we often remark when this subject comes up, "Go to the newspapers." If only the incipient advertiser would use this easily accessible source of information more freely! Any city newspaper is an object-lesson in headline terseness.

The entire copy is worded with restraint. It contains no exaggerations. Typographically, it is well handled. Broken up into short paragraphs, it is easily read. The medium-face type of good size adds to the legibility.

If there is any suggestion for improvement, it is this: Why not utilize part of the space to inform the reader (who most often is ignorant of such matters) as to just how he could use three and four color processwork in his business? It makes the point of contact stronger.

Many men are handling the creative advertising work of a concern who are long on ideas but short of technical information. They would appreciate details, however brief, as to where it would be advisable to use this style of art, where such-and-such a plan was greatly helped by the use of this style of illustration.

COST AND METHOD

BY BERNARD DANIELS.

Just About Cost.

Here is another of those cases where the printer barely got the cost out of the job, and yet the customer complains that he is being robbed and sets up an awful howl.

Will you kindly give us your estimate on the enclosed job? 1,700 blue, and 300 canary. You will notice that there is a change in the canary form. We made a charge of $14 on the job and the customer raised an awful howl — said we held him up. Can it be possible that we overcharged him?

This job was an insurance-expiration notice printed in two colors on a sheet 8½ by 7 inches, and perforated across the middle with round-hole perforations. There were 2,000 copies, with a change of two lines in the black form on 300 copies. It figures out like this:

Stock:		
7-10 ream Hammermill, 17 by 22, 20-pound, at 11½ cents	$1.69	
10 per cent for handling	.17	
Cutting stock before printing, ¼ hour, at $1	.25	
		$ 2.11
Composition:		
Original composition ..... 3 hours		
Divide for color ..... 1 hour		
Change on press ..... ¼ hour		
Total composition ..... 4¼ hours, at $1.25	$5.32	
Lock-up:		
Two forms, ¼ hour each, ½ hour, at $1.25	.63	
Make-ready:		
Two forms, ¾ hour each, 1½ hours, at 95 cents	1.43	
		7.38
Press Run:		
4,000 impressions, 4¼ hours, at 95 cents	$4.04	
Ink:		
Red, 15 cents; black, 10 cents	.25	
Perforating:		
1 hour, at 82 cents	.82	
Packing and delivery	.25	
		5.36
Total cost		$14.85
Add for profit, 25 per cent		3.71
Sell at		$18.56

The cost of the job is $14.85, or 85 cents more than it was billed for, and yet the customer has the nerve to kick and call it a high price. The right selling price in even numbers would be $18.50.

How long are printers going to allow their customers to dictate the prices at which their work is to be billed? And how long are the printers going to continue to remain in ignorance of their real costs when the cost system is as free as the Gospel, and all who will may have it? Perhaps that is the reason that printers are so slow in putting the cost system in use and taking up systematic estimating as part of their business system — they cost too little. It might be possible that the workers who so nobly gave their time and brains to the formation and development of the cost system made a mistake in not selling it to the printers at a fancy price and under some mystifying names as a cure-all for the printer's business troubles.

Do They Really Mean It?

Sometimes, when the editor sits down to his desk and opens a large mail consisting mainly of requests for assistance in fixing the price on some job, or in making an estimate, he feels, like the apostle of old, that he hears the cry, "Come over into Macedonia and help us." Then, when he has gone over the letters and found that quite a few are from those who have been helped before and who are asking practically the same kind of help as before, having apparently forgotten what was said then, and having failed entirely to grasp the idea that estimating is merely collating the costs of the various items of work and material entering into a job, adding them together and then adding a fair profit, he wonders whether it is a call or mere laziness.

The great worry with most of these inquirers is, "How can the other fellow do it and stay in the game?" Their true worry should be as to how they can sift out all the paying jobs and leave all the cut-price ones to the other fellow. Having found out that the cost in your shop is more than the other fellow is asking for the job, forget it and go after something better. Keep a record of all these low-price jobs, and when you find that any house is getting, or claiming to get, lower prices than yours on a large proportion of its work, refuse to give any prices, for it is evidently using your estimates to regulate the price of your competitor; and when you find that the majority of such work is going to one printer competitor at such prices, go and see him and tell him what your prices are and let him use his brains to better his own.

Of course, you may find that the customer has been lying, and that the man you supposed to be a price-cutter is really getting as good or better prices than you are. For that reason, whenever you hear a buyer say, "I have a better price," ask yourself: "Does he really mean it?"

This spasm of brainstorm was produced by a request for an estimate on a certain job that had been figured on twice before, and a look at the letters on file shows that the idea was "How can I meet the cut price?" and seemingly not a thought as to what was the right price.

If you have reason to feel that your price is the right price because it covers cost and a fair profit, stick to it and let the job go to the other fellow before you drop without changing the quality and cost and notifying the buyer that he will not get as good material or as much work for the lower price. Anything else is an admission that you intended to overcharge him. Better lose a dozen jobs than your reputation.

Possibly He Did Not Charge for Handling Stock.

Here is a case where our correspondent came very near being correct in his price, if we consider that he did not charge anything for the handling of some $400 worth of coated paper furnished by the customer on which he was deprived of his normal profit. He, however, had the work and responsibility of caring for the stock and should have charged for that. We will let the letter and our estimate tell the story more fully:

We are sending you a copy of a catalogue, which we wish you would use as a basis for an estimate, with the following description:

5,000 copies. 104 pages and cover. Size of page, 6 by 9 inches. Inside printed on 25 by 38, 100-pound, Cameo dull-finish enamel, in double-tone ink. Cover printed on White Mountain cover, two colors. Binding, saddle wire-stitched, three stitches, cover projecting on three sides. Pages are made up of small cuts, as shown in the copy, with brass rule at the top. The sample book, which we are sending you, is the exact book so far as 80 pages are concerned. The other 24 pages will average practically the same in composition. Customer is to furnish all the paper stock, both inside and cover, for the book.

What allowance per page would you make if you had 40 pages of this book standing for the last six months?

The following are the detailed figures of the cost of production as estimated by our expert:

	Cost.	
Stock:		
Furnished by customer, probable cost $400.		
Handling stock, 10 per cent	$ 40.00	
Cutting cover-stock before printing, ½ hour at $1	.50	
		$ 40.50
Composition:		
Monotype, 75,000 ems 10-point, 25 hours, at $2.50	$ 62.50	
Hand and make-up, 100 hours, at $1.25	125.00	
Rule for headings, 50 feet, at 20 cents	10.00	
Mortising 2 cuts on each of 70 pages, 140, at 10 cents.	14.00	
Lock-up:		
6 forms of 16 pages, 2 hours each (25 by 38 inch sheet), 12 hours, at $1.25	15.00	
1 form of 8 pages (19 by 25), 1½ hours, at $1.25	1.88	
2 forms cover, 1 page each, ⅓ hour, at $1.25	.30	
Make-ready:		
6 forms of 16 pages, 8 hours each, 48 hours, at $1.60	76.80	
1 form, 8 pages, 5 hours, at $1.50	7.50	
2 forms cover, 1 hour each, 2 hours, at 95 cents	1.90	
		314.88
Press Run:		
30,000 impressions on 25 by 38 inch sheet, Duo ink, slipsheeted, 30 hours, at $2.50, including extra labor for the slipsheeting	$ 75.00	
5,000 impressions on sheet 19 by 25 inches, Duo ink, including the slipsheeting, 5 hours, at $2.25	11.25	
10,000 impressions on cover, 5,000 each, two colors, 12 hours, at 95 cents	11.40	
Scoring cover, 5,000, at 80 cents	4.00	
		101.65
Ink:		
Duo, 12 pounds, at $1.25	$ 15.00	
Cover, 2 pounds, at $1	2.00	
		17.00
Binding:		
Folding six 16's, at $1 per 1,000	$ 6.00	
Folding one 8, at 80 cents per 1,000	.80	
Gathering, 7 pieces, at 25 cents per 1,000	1.75	
Wire stitching, 3 wires	1.25	
Trimming	1.25	
Covering, overhanging cover	2.00	
Total per 1,000 copies	$13.05	$ 65.25
Packing and delivery	5.00	
		70.25
Total cost of job		$544.28
Add for profit, 25 per cent		136.07
Should sell for		$680.35

A natural price for this job would be $680, with an allowance of $40 for the saving in composition from having forty pages standing from a previous edition, which would probably need some changes, making the net price $640.

This allowance is based upon the supposition that the customer requested the pages to be kept standing, and charging him 2 cents per square inch for the holding of the type and two-tenths of an hour per page for possible alterations.

Now for the comparison. Our correspondent further says:

This catalogue was figured upon by ourselves and another printer in this city, and the two prices were so far apart on this small job that it would be a satisfaction to both of us to get a third price, as a comparison. Our price for the job was $580. Our competitor's price was $430.

From which you will note that he practically quoted $10 less than the correct price, minus the cost of handling the stock, which reduced his net profit to $75.72, or about thirteen per cent on the amount of the sale, which is too narrow a margin for gross profit in the printing business, especially on such high-grade work as this was expected to be.

But what shall we say of the other fellow who recklessly bid $430 and is not supposed to have any of the job standing? His figure is a long way below the cost of producing the work without any profit even with the item of handling the stock omitted. With that included, he stands to make a loss of approximately $100 of real money paid out for wages and ink, and the running expenses of his plant; the stock being supplied by the customer, he has no chance to try by the usual dodges of lighter weight paper, or a lower grade, or seconds, to recover a part of his cut in price.

It would be interesting to know whether this was a case of mere ignorance on the part of the estimator, or pure cussedness on the part of the salesman who handled the proposition and determined to beat the other fellow, no matter where he got off.

A Convenient Reminder.

One printer on whom it was our pleasure to call the other day has a very effective way of keeping before him the right figures to use in estimating; and, what is more, he is making money by using it daily.

Under one corner of his glass-covered desk-pad he has a card of the usual 5 by 3 inch index variety upon which are the figures representing the size of each of his presses and their average output. This is revised every six months, if needed, and always shows an annual average. It is typewritten, and looks like this:

Press No.	Size.	Average Make-ready.	Average Running Hour	Hour Cost.
1	38 by 52	7 hours Black. 9 Color.	900	$2.16
2	33 by 46	6 hours Black. 8 Color.	940	1.94
3	28 by 42	5 hours Black. 6 Color.	1,010	1.65
4	14 by 22	1½ hours Black. 2½ Color.	750	1.15
5	14 by 22	1¼ hours Black. 2⅓ Color.	700	1.14
6	10 by 15	¾ hour Black. 1¼ Color.	900	.92
7	8½ by 12	½ hour Black. ¾ Color.	1,050	.70
8	15 by 18H	1½ hours Black. 3 Color.	3,400	1.46

This, he says, seems to jump right up and challenge him when he feels like making a low price on some job that he is estimating, and he changes his mind and makes the right price even if he loses the job.

In the two years he has been using this little reminder he has found that the number of jobs on which there has been an actual loss has dropped from twenty-two per cent of the total to less than seven per cent; and now he will not be satisfied until he gets it down to five per cent.

You will notice that he has the cost figure there so that he will not mislead himself by thinking of the mar-

gin in the figure. He always adds his profit at the end and knows just how many dollars he expects to make on the job, and when occasion comes that calls for selling at cost, he knows just what cost is.

This method eliminates all of the guess factors except time on composition and cutting overlays. The latter he covers by charging a flat 2½ cents an inch as cost, and the composition he is gradually working down to the square-inch basis.

Try this plan in your office. It will prove effective in any place, and you can put in selling prices if you wish. As a convenience in checking up in pricing, it will also be valuable on the manager's or proprietor's desk.

The Cost of Running a Job Press.

Judging from some of the prices that our correspondents tell us prevail in their neighborhoods, there must be a decidedly wrong impression abroad as to the actual cost of running a job press. Either this, or some of the printers are forgetting costs and working for the fun of hearing the presses running.

The smaller sizes of job presses do not cost much, it is true, so little in fact that we should be able to do with

Original Cost of Press and Motor.....	$250.00	$350.00	$500.00	$750.00
Floor Space required to operate.....	40 sq. ft.	50 sq. ft.	60 sq. ft.	80 sq. ft.
Interest on Cost at 6 per cent.....	$15.00	$21.00	$30.00	$45.00
Replacement or Depreciation Fund.....	25.00	35.00	50.00	75.00
Taxes and Insurance, say 3 per cent....	7.50	10.50	15.00	22.50
Rent of floor space at 40 cents per ft....	16.00	20.00	24.00	32.00
Power — electric — $60 per H.P. year...	15.00	30.00	60.00	75.00
Rollers — two sets per year.....	6 4.50	6 6.00	10 12.50	12 18.00
Repairs, estimated.....	10.00	15.00	20.00	25.00
Misc. Supplies — oil, benzine, rags, tympan, paper, etc.....	15.00	20.00	25.00	35.00
Total Yearly Machine charge.....	$108.00	$157.50	$236.50	$327.50
Wages for Feeder — $8.00 to $12.00 per week for 50 weeks.....	400.00	450.00	500.00	600.00
Total Department cost of running.....	$508.00	$607.50	$736.50	$927.50
Share of Management, Office, and Selling Expense, average 50%.....	254.00	303.75	368.25	463.75
Total Annual Cost of Running.....	$762.00	$911.25	$1,104.75	$1,391.25
Average cost per hour based on an output of 60 per cent productive time for 300 days, 1,440 hours.....	.528	.632	.767	.966

Table Showing the Annual Cost of Running Job Presses.

them as it is the custom of the shoe manufacturers to do with their small machinery — junk them as soon as they show a little wear or a newer and better machine comes into the market.

No! that is neither foolish nor extravagant. The new machines buy themselves with their extra production, and there are no one-man shoe factories equipped with second-hand machinery, because there are practically no such machines in the market and because the contract for sale of the new machine usually contains a clause demanding the junking of the old.

In an ordinary print-shop a job press earns a profit for its owner of from 75 cents to $1.50 per day for each of the working days of the year after paying all the expenses of ownership and maintenance. This is based upon a productive average of sixty per cent, which is about what is being achieved and is entirely too low. It would be higher if we had more new machinery in the shops.

This is not a boost for the machinery man, for he is largely to blame for present conditions in the small shops; nor is it a slap at him, for he is not wholly to blame.

The average jobbers cost from $250 to $750 set up complete with motor and ready to run, and when we come to divide the first cost of these machines over the four or five years that they should run at their best it is a small item in comparison to the cost of running them. Just study the accompanying table a few minutes and consider the facts that it brings out.

You can see by this that the fixed annual cost of running the press is about one-half the original cost of the outfit, and that the wages of the operator run from ninety per cent in the large size to one hundred and sixty per cent in the smaller one, while the cost of management and selling the product runs from sixty to a hundred per cent, according to size, costing more to sell the product of the small press in proportion to its installation value than the large. This makes a total annual cost for running the smallest press (which cost $250 with its motor set up ready to run) of about 53 cents per hour for every hour sold at the usual sixty per cent productive that obtains in the majority of small and medium sized plants.

These figures, while arbitrarily taken in this demonstration, will be found to be approximately correct, and to err on the low side rather than the high. Figure it out for yourself, not forgetting that a cheaper feeder means time spent by some one else supervising him and making ready for him.

The average job press does sell about sixty per cent of its time as productive at about 90 cents per hour; or, taken at a sliding scale: 8 by 12 at 80 cents, 10 by 15 at 90 cents, 13 by 19 at $1, and 14 by 22 at $1.25.

Size.	Rate.	Cost.	Sell.	Profit.
8 by 12	$0.80	$762.00	$1,152.00	$390.00
10 by 15	.90	911.25	1,296.00	384.75
13 by 19	1.00	1,104.75	1,440.00	335.25
14 by 22	1.25	1,391.25	1,800.00	408.75

This table would seem to prove that there was the most profit in the small press run steadily, and experience proves this to be true; but there is the fact to offset this that there are more small presses in use and the competition on them is keener, and prices are cut on such jobs as envelopes, post-cards, tags, etc., so that in many plants the average for that size is actually 75 cents per hour, and in a few cases 70 cents. This reduces the profit materially.

The highest profit shown above is $1.36 per day for the 14 by 22, and the lowest $1.18 for the 13 by 19; but if the 8 by 12 is sold at 75 cents per hour it will only net $1.06 per day, and at 70 cents less than a dollar.

There is no reason why any job-press work should be sold so low, and there is good reason why every jobbing plant should obtain a productive percentage of seventy-five to eighty per cent. This would mean that the additional fifteen per cent productive would return from 80 cents to $1.50 per day additional profit — an increase of nearly a hundred per cent.

Here is an incentive to the small printer to search out his cost, look over his prices and see that his small margin of one or two dollars a day on each press is not allowed to slip through his fingers through cutting prices to keep the work from his competitor.

INTERNATIONAL TYPESETTING MACHINE COMPANY REHABILITATED.

We are reliably informed that a plan for the reorganization of the International Typesetting Machine Company, under which the company will be freed from its bonded indebtedness and provided with a large additional amount of cash capital, has been completed, and that an official announcement to that effect will shortly be made.

Written for THE INLAND PRINTER.

TRUMAN CURTIS, CARTOONIST.

BY HERBERT HARLEY.

THE cartoons presented in this number are the work of a Chicago artist, Mr. Truman Curtis, and represent studies made in leisure hours in preparation for a regular career as cartoonist. In these cartoons the influence of the new and more sophisticated school is strongly felt. Everybody is aware of the fact that a change is coming over American cartooning, and that the bold and convincing work of a few of our best newspaper draughtsmen, combining forceful ideas and artistic orthodoxy in equal measure, is making its way against the older and cruder style.



"Wives."

The difference between the old and the new styles may be said to be the difference between a naked idea and one dressed up. There is as much insistence as ever upon the idea, and the sartorial embellishment must enhance the idea, not atone for its absence. In Mr. Curtis' drawings, the essential snap and verve which Americans love is never lacking; in fact, the voltage of the idea is increased by his artistic rendering, by the vivid contrasts of light and shadow, by clever composition, by restraint, unity of purpose, reserve in handling the comic element, and the small amount of text required to carry the picture.

Take "Wives," for example; a single word carries this portrayal of the matrimonial problem; the parasitical wife is nicely contrasted with the prudent helpmeet who is going to the savings bank with her husband; and both show a wholly convincing drawing of the figure.

The vanguard of the innumerable army of toilers of all ages, fronting the reader in "Suffer Little Children to Come Unto Me," seem to stand for all the industrial victims of the world. No labels are needed to carry this profoundly emotional and forceful cartoon, at once fact, argument, sermon and propaganda.

In the new formula which is making the cartoon more art and less slapstick work, humor is not absolutely essen-



"Suffer Little Children to Come Unto Me."

tial. Nor is it unwelcome. It is, in fact, usually invoked, but it must come voluntarily if at all; it must not have the air of having been dragged in by the heels. The cartoon



"Morals versus Murder."

entitled "Morals versus Murder" illustrates the genuinely humorous condition of civic affairs too common in our cities, where Puritanism makes art critics of policemen, and calmly ignores homicide.

The portrait of Huerta in another example also provokes a smile, illumined as it is by the light of "British indulgence" fed by Mexican oil, or, as they say in London — paraffin. The composition of this cartoon is wonderfully effective; the balance of lights and shadows and the booted



Huerta to Uncle Sam: "Can You See Me Now, Sammy?"

feet of cadavers beneath the slit in the arras are masterful in placing the usurper.

In "Moving the Capital," the artist has produced a great piece of decoration, something to keep and admire, regardless of the poignant theme around which it is built. It was inspired, of course, at the time when the seat of government was being moved from Paris to Bordeaux, and when it seemed indeed that the capital of Hades had been moved from the regions of perpetual fire to the blazing plains and hills of Europe.

A reason for Mr. Curtis' attachment to the new school of cartooning arises from his long training in the use of simple and broad mediums of expression, for he has been for a number of years among leaders in scenic art. His early training in scene painting was with the late Walter Burridge, who encouraged Curtis' desire to go on into more exacting forms of artistic expression. This instinct led him into study of the figure and fitted him for a leading rôle in the field of pageantry designing. His work has been done at times in a number of the larger cities, but he has never ceased to be a Chicagoan. His home at present is at the suburb of Park Ridge.

An example of the more conventional style in cartoons is seen in the picture of T. R.'s indignation at the time of the passage of the last tariff act. This is humor purely, and of a sort that never fails in its appeal to the average reader.

Two examples inspired by political happenings in New York appear in "The Contrary Limelight" and "Inside Information." They summon one's attention to matters exciting enough at the time, but already beginning to fade from our memories, so swiftly do affairs march. Both turn on Sulzer's tragic fate, and the latter at least shows a finished technique.

It would not be extravagant to say: "I care not who writes the editorials if I may draw the cartoons!" The trouble is that nature has produced a thousand who can interpret opinion in text to one who can embody an idea in graphic form.

The cartoon owes its invention to the fact that it is easier and pleasanter to look at pictures than to decipher a meaning from lines of type. And to-day, in its highly sophisticated form, the hold of the cartoon is still due essentially to this elementary fact. But around this fact a whole new art has been created, an art with its own peculiar and most insistent canons.

Imagine the Man from Mars hearing for the first time of the cartoon. That naive but profoundly logical person is told that a cartoon must embody an idea which offends none and makes an appeal on a basis of universal interest and good sense to practically every reader of a paper; that it must resolve a complex *milieu*, sweeping doubts — or laughing them — out of court; that it must be obvious enough to carry its message in the twinkling of an eye; that it must accomplish more in a few square inches, and at one-tenth the outlay of energy on the reader's part, than pages of printed opinion; and all this quite beside the technical rules of the art. Assuming that in his long sojourn with us the Man from Mars has acquired a working American vocabulary, we are forced to believe that his comment will be: "There ain't no sich animile!"



"Moving the Capital."

The art of the cartoon is still in its lusty youth. This is indicated by its rapid development in the hands of a constantly increasing number of creators. In America, especially, its history has been short, because we have been a nation of newspaper readers, and the production of cartoons in daily papers has been in considerable measure dependent upon mechanical processes.

Of course the art can be traced back to the cave man's rude scratching on ivory, and there have been cartoons proper almost as long as movable types. In the illustrated weeklies of a generation ago, American artistic genius, heady, stinging, domineering, made the cartoon one of

democracy's great forces, essential to the life of a self-governing people. But not until the daily paper of every city was enabled to print these living news pictures and



"The New Tariff—The Initial Complaint."

arguments, and the number of cartoonists was multiplied a hundredfold over the old days of *Harper's Weekly* and *Puck*, did the cartoon as an institution attain anything like



"The Contrary Limelight."

a full measure of its present importance in our lives, be we governors or coal heavers, bankers or barkeepers.

The admission of so many untrained men to the ranks of the cartoonists to fill the obvious demand, and the American insistence upon the idea, first and — almost last, too — have caused a very general neglect of the cartoon as an art form. This defect is now becoming generally recognized. The man on the street, certainly, if not the somewhat unobserving and obtuse Man from Mars, knows the bold, convincing work of a few of the leading cartoonists of the new school who combine forceful ideas and art canons in equal measure.

FRANKLIN-TYPOTHETAE OF CHICAGO HOLDS FIRST MEETING OF THE SEASON.

The first fall meeting of the Franklin-Typothetæ of Chicago was held in the Advertising Club's rooms on Thursday evening, September 16, with a good attendance and great interest, which speaks well for the work of the organization for the coming year. William V. Parshall, of the Reardon-Parshall Company, of Detroit, Michigan, addressed the meeting on "The Long Price-list," telling of its advantages to the printer, and putting forth the argu-



"Inside Information."

ment that the printer was a retailer and the paper-dealer a wholesaler, and that the paper-dealer should protect the printer in the same manner as the wholesalers in other lines protect the retailers in their lines.

The meeting unanimously endorsed the long price-list, and in order to get the opinions of those not present, an explanatory letter accompanied by a return card is being sent to each with the request that he vote in favor of or against the proposition. This is done in order to make it possible to comply with the agreement between the National Paper Dealers' Association and a committee from the United Typothetæ and Franklin Clubs of America, when in conference in New York city in September, 1914. This agreement was that the paper-dealers would give the printers in any locality the long price-list when a majority of the printers in that locality demanded it.

The next meeting being the annual election of officers, the chairman appointed the following to act as a Nominating Committee: M. S. Brooks, chairman; E. J. McCarthy and E. W. Kirchner.

An Auditing Committee was also appointed, consisting of O. A. Koss, chairman; J. W. Hutchinson and John I. Oswald.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Matrices Falling Off First Elevator.

A Wisconsin operator writes: "What causes the matrices to fall when the first elevator rises almost to its highest point? This trouble occurs frequently."

Answer.— You should examine the spring pawls on the elevator jaws and note if they extend fully into the path of the matrix ears, as they should. Also test the space between the back and front jaws by placing a matrix on the adjusting plate. There should be but a slight clearance between the upper ear and the back jaw. If the jaw is sprung to the back it will need to be deflected forward to give the proper clearance.

Method of Fingering a Word.

An operator of somewhat limited experience asks the following question relative to the fingering of the word "that." "I have been using the fingers of my left hand in fingering the keys for the word 'that,' and while it involves no special skill, I was informed that it was not the accepted way. Please set me right in the matter."

Answer.— While the results attained are alike whether you use one hand or both hands, you will doubtless see that, by alternating the right with the left hand, you perform the fingering of the word with greater ease. Touch the "t" with the first or second finger of the left hand; the "ha" combination by a sliding operation with the forefinger of the right hand; the final "t" key will be depressed in a similar manner to the first letter of the word.

Trouble with Gas Supply.

"We have two machines in this office — a Model 1 and 14. The Model 1 has a gas-pressure governor and the old type temperature governor. On the new machine pipe line there is no pressure regulator, but the machine has the thermostat governor. A metal-furnace is connected by a three-quarter-inch pipe to the office line — it is beyond the machines. This furnace is in use about two hours each day, and during that time the metal on the Number 14 runs cold, while the metal on the Number 1 works O. K. I have suggested to the office to do one of three things — run a new line to the street for the metal-furnace, put reducers on the line from the machines to the metal-furnace, or place a pressure governor on the Number 14 machine line. I understand that the salesman guaranteed the new thermostat to take care of all fluctuations, but I am of the opinion such problems as these were not considered."

Answer.— We would suggest that you adjust the thermostat so as to give the full quantity of gas while the furnace is in use. This is the time that your supply is at the minimum. When the furnace is not operating, the maximum will be taken care of by the governor. The thermostat will control all fluctuations, but if your supply of gas is cut down below a safe minimum, the thermostat can not open wide enough to give you the required amount of fuel. We believe you will have no trouble if the minimum supply is right. If, however, you should find that the supply is insufficient, your suggestion for an independent pipe for the furnace may have to be adopted. Having too small a service pipe is the principal cause of such troubles. It is always advisable to have a larger pipe than necessary, in order that the machine-room will have an adequate supply.

Trouble with Verge.

A North Carolina printer writes: "I read with profit the questions and answers in your department. We have a Model 5 linotype on which a peculiar trouble has developed, and wish your aid in locating the cause. The lower-case 's' fails to drop occasionally, and the following are the things we have done to remedy this: Have thoroughly cleaned cam, also exchanged cam with cam of another letter; have examined matrices for bruised ears and toes; have put in new rubber roll, cleaned verge and escapement pawls, also magazine, especially at escapement point; changed keyrod, cleaned keybar, cleaned key lever, changed keyrod spring and changed verge spring, and still the trouble continues. It does not occur successively nor with the same matrix. When watched closely, it appears that the keyrod fails to rise high enough to let matrix free, but removing magazine and watching this movement closely fails to show any difference. The cam turns and the keyrod rises, but matrix sometimes gives a jump as if it were coming out, and then stays right there. Anything you can advise us to do will be highly appreciated."

Answer.— The usual procedure to locate the cause of the failure of matrices to respond is to first see if the keyrod moves when a key is depressed. If the rod rises and the matrix is not released, attention is directed to the verge group. An examination is made to see if the verge spring is in place, and, finally, to determine if the pawls move full distance by action of the verge spring. It appears that you have done all that is necessary as applies to verge, providing you have not overlooked bruises on the top of the verge pawls. It may be that the front or back pawl is burred in such a manner as to prevent a complete stroke when the matrix should be discharged. A further examination should be made. Also, the verge spring may not have sufficient stress to give full stroke. Examine the place in which the end of the verge spring seats, and if there is any wear, make whatever changes appear necessary or replace verge. The cleaning of the verge may be

done by rubbing its sides on crocus cloth and then on a graphited cloth. The bruises on the tops of pawls may be removed with a fine file. The pawls may then be treated in the same manner as the verge. The channels of the " s " adjacent to the pawls should be examined for bruises. Remove the burrs with a fine file. Examine the characters in a group and then singly for defects. Rub their ears on a piece of soft pine or on a strip of strawboard. When the keyrod rises to full height it is unnecessary to clean or change cam, or change rubber on roll. The keyrod, keybar and key lever had nothing to do with the trouble. The keyrod spring needs attention when it fails to restore the rod to normal. Any disturbance in the cam-releasing group would cause double response rather than no response.

To Remove Magazines from Model Eight Linotype.

On several occasions we have had inquiries regarding the removal of magazines from Model 8 linotypes. The following steps cover the various details:

1.— Place matrix-locking strip in each magazine.

2.— Turn crank handle until pointer registers top magazine.

3.— Remove flat bar from above the top of the magazine.

4.— Pull forward on magazine-frame cams, which will raise the magazine frame to full height.

5.— Raise front end of magazine so that the first bar of magazine just clears the projections on front end of frame, then allow the magazine to move forward until projecting ends of the magazine bar (fourth) reach ends of the frame cams, then allow magazine to come to a perpendicular position.

6.— Turn matrix-locking bar over top of magazine and then remove magazine from the frame cams.

7.— Turn back on magazine-frame cams and remove them.

8.— Remove the right and left hand gib from the respective frame guides (in rear).

9.— Remove upper magazine frame.

10.— Remove upper magazine escapement.

11.— Turn crank handle so that pointer registers intermediate magazine.

12.— Put on the magazine-frame cams and pull them forward to raise the intermediate magazine frame.

13.— Raise the front end of the magazine so that the first bar of magazine just clears the projections on front end of the frame, allow the magazine to move forward until the projecting ends of the magazine bar (fourth) reach the ends of the frame cams, then allow the magazine to come to a perpendicular position.

14.— Turn matrix-locking bar over top of magazine and remove the magazine from the frame cams.

15.— Turn back on frame cams and remove them.

16.— Remove the intermediate magazine frame.

17.— Remove the intermediate magazine escapement.

18.— Remove the two clamps (I-842) that hold the lower magazine (in rear).

19.— Turn crank handle so that pointer registers lower magazine.

20.— Push back the crank handle so that the automatic matrix guard is brought down to lowest point. Lock crank handle back.

21.— Raise lower end of magazine about two inches, allow it to slide forward one inch and then lift out. This operation usually requires the assistance of one person to hold the magazine at the top by reaching over the distributor brackets.

22.— If you desire to remove verge escapement for the lower magazine, take out the two screws in the escapement support on the right side. After the screws have been loosened, the escapement should be held to prevent it falling when the support is taken off.

Reverse operations in replacing.

Test Made to Determine the Actual Loss of Metal by Remelting.

Of extreme interest and importance to owners and operators of composing-machines is the following report showing a test made in a certain printing-office near Chicago, in which an effort was made to determine the actual loss of metal by remelting. The report was submitted to the Machine Composition Division of the Franklin-Typothetæ of Chicago, and it is by request of that organization that it is published here:

" In accordance with my promise, I am sending you a record of the series of tests which we made in this office to determine the loss in metal by remelting same from day to day. While these tests made are not of such character to give a correct idea as to what the real depreciation in metal is, they do rather surprise me in the results.

" The tests were made during the month of August, and we had, approximately, 790 pounds of metal in use. The metal was remelted eleven times, ranging from 700 to 900 pounds at a time, after it was taken from the linotype machine or from linotype slugs, or after having been stereotyped.

" The weak point in this test is that we could not start with a definite amount of metal and carry this same metal through the processes the whole eleven days during which the test lasted, and then weigh up what metal we had left, as there certainly is a certain proportion of loss in other ways than remelting.

" The following table will show the loss that we found, the metal being weighed before melting and after melting, the skimmings being weighed after melting and also when we put them into the remelting pot, and the clean metal derived from such remelting.

Metal started with and remelted 11 times, pounds...			8,700
Resulted in " pigs," pounds.....		8,573	
Skimmings, pounds	127		
Remelting skimmings and remelting crucibles we derived:			
Pure metal, pounds.....65			
Dross, pounds 61			
	126	126	
			8,699
Total loss	1		1

" Then we have, when we figure the dross of 61 pounds, and the 1 pound total loss, a loss from the original 8,700 pounds of 62 pounds, or .71 per cent loss in metal.

In cash it would amount to the following:		
8,700 pounds metal, at 10 cents.....		$870.00
8,573 pounds metal pigs.		
65 pounds from remelted skimmings.		
8,638 pounds, at 10 cents.....$863.80		
61 pounds dross, at 3 cents..... 1.83		
		865.63
		$ 4.37
1 pound total loss.....		.10
		$ 4.47

A loss in cash of .51 per cent.

" As stated in the beginning, this test is only of value to show what percentage of loss there is in remelting when it is carefully done."

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Would Pay Instead of Imposing on Newspapers.

It is not necessary for an editor to adopt an absolutely commercial view of his profession in order to welcome the suggestion that the propagandists of thoroughly good causes should pay for their publicity. Such a suggestion, according to the daily press, was made by Edward A. Moree, assistant secretary of the New York State Charities Aid Association, in an address before the American Public Health Association, at Rochester, New York, in September. Said he:

No. 200.

TODD COUNTY ARGUS.

HISTORICAL DATA.

Town of .....
Name in full.....
P. O. address.....R. F. D. No.....
Date and place of birth.....
When came to U. S.....Minn.....
Todd County.....To town or village.....
If married, to whom, and where.....
Business or occupation.....
Member what church.....Fraternal societies.....
What county paper do you take.....
Historical data .....
.....

FIG. 1.

Blank for collecting and filing data concerning people in a community.

" Printers' ink is saving more lives than any other single agency employed by modern health workers. Printers' ink should be entered in the pharmacopœia as an accredited remedy for human ills. Among other things, it prevents tuberculosis and builds hospitals to cure it; it saves the lives of children and controls epidemics of smallpox. Thousands of babies are to-day alive in New York State largely because big doses of printers' ink were administered to the public by the state and local departments of health. One of the most important cities of this State endured an epidemic of smallpox that increased rapidly for a whole year. Then the newly reorganized department of health announced that its policy in dealing with local epidemics would be state-wide publicity.

" When the people of that city realized that their lax health standards were to be spread broadcast through the pages of the newspapers and would come to the knowledge of the people of the whole State whose lives were being menaced, the officials of the city readily adopted the program of the State.

" You may cure individuals of their ills in the privacy of a sick-room, but to cure the public of its ills you must get into the newspapers. Public health work means effort to change the lives and habits of the people.

" We will never reach the goal of ultimate achievement in public health work until we realize that precisely the same principles govern the sale of public health to the community as govern the sale of beans and garters, crackers and corsets. There is no reason why a community should not advertise its health work and pay for it — advertise as intelligently and pay for it as liberally as a merchandiser.

DATA FOR MARRIAGE NOTICE.

Name of bride.....
Name of bride's parents.....
Home of bride.....
Home of bride's parents.....
Birth and place of birth of bride.....
How long a resident here.....
Graduate of what schools and colleges.....
If you wish to, describe gown.....
Name of groom.....
Name of groom's parents.....
Birth and place of birth of groom.....
How long a resident here.....
Graduate of what schools and colleges.....
Occupation .....
Employed by whom.....
Where will you make your home.....
By whom married.....
Where .....
When (give date and hour).....
Names of bridesmaids and groomsmen.....
Who (if any one) furnished music.....
If reception held, where and when.....
Any other information.....

FIG. 2.

Blank for collecting data for marriage notices.

" One of the greatest opportunities for public health work that counts is open to county, state and national medical societies. A nation-wide campaign of paid-for publicity on the evils of patent medicines would either open the columns of the newspapers to the arguments against

harmful nostrums or would place the publishers of the newspapers in an utterly indefensible position."

Keeping a Morgue.

A. E. Roese, publisher of the *Todd County Argus*, of Long Prairie, Minnesota, has been successful in publishing newspapers at different places, and no doubt a portion of his success has been due to the systematic manner in which he gathers data concerning the people of his community. Mr. Roese takes advantage of some convenient time, as when a subscriber comes in to pay his subscription, and obtains from him useful data which are duly entered on a blank for that purpose and filed away. The blank is, substantially, in the form shown as Fig. 1.

DATA FOR OBITUARY NOTICE.

Date and place of birth.....
Name in full.....
Maiden name .....
Name of parents.....
When came to U. S.....Minn.....
When came to Todd Co.....Long Prairie.....
When married, to whom, and where.....
Date of death.....Cause of death.....
How long ill.....
If spouse is dead, give name.....Date of death.....
Names of surviving children.....
Names of deceased children.....
Place, date and hour of funeral of subject.....
Name of minister.....Place of burial.....
Give different places deceased has resided, and dates.....
Business or occupation.....Member of what church.....
Member of what fraternal orders or secret societies.....
Any other information.....

FIG. 3.

Blank for collecting data for obituary notices.

It is apparent that the simple act of gathering such information will cause the subscriber to take a greater interest in the paper, and this personal contact is what makes the country editor successful. The information thus gathered will, of course, prove useful on many occasions.

Mr. Roese also has blanks for collecting data for marriage and obituary notices, which may be of interest to the readers of this department. These are shown as Figs. 2 and 3.

If an editor will use these blanks intelligently, that is, does not fall into the lazy habit of just mailing them out to the family, and does not permit his notices to become stereotyped in form, they are most useful.

Keeping the Advertisements Straight.

To avoid confusion and mistakes, a little slip similar to the one shown as Fig. 4 should be attached to all display-advertising copy.

Too much good time is wasted by giving instructions orally, or by not giving any instructions at all and having an advertisement set up the wrong size or put on the wrong page, or because some special fact in connection with that advertisement is forgotten.

Small reading-notices and want advertisements around a country shop are usually taken by different persons, and endless confusion results unless some system is maintained. For that reason it is important that copy pads of a distinctive color be provided for this purpose, with instructions in black-face type that all paid locals must be written on this pad, and that blank spaces be provided showing who took the advertisement, who ordered it, the number of insertions, the total charge, and whether paid for in cash

DISPLAY ADVERTISEMENT.

Issue of .....
Size .....col. .....inches
Put on page.....
Proof to .....
Special instructions .....
.....

FIG. 4.

Slip to be attached to all display-advertising copy to avoid confusion and mistakes.

WRITE PAID LOCALS ON THIS SHEET
OR ATTACH TO COPY — ALWAYS FILL OUT HEADING.

Name..... Address.....
Taken by.....Date.....Phone or direct.....
Heading..... Insertions..... Amount..... Paid.... Charge....

FIG. 5.

Specimen of slip for recording data concerning small reading-notices and want advertisements.

or to be charged, with such other instructions as are suited to the particular office using it. In Fig. 5 is shown a sample form that will be found convenient for this purpose.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

ERWIN BALDWIN, Charles City, Iowa.— *The Evening Intelligencer* is a creditable publication, the advertisement composition and the press-work being the most commendable features. The first-page make-up, however, is not consistent with the high standard of the paper in other ways. So many headings, some very light and others bold, give the page an unattractive appearance. With much smaller headings on the short,



Illustrating the advantage of restraint in display coupled with ample white space between type and border. By Erwin Baldwin, Charles City, Iowa.

unimportant items, and with large headings on but a few of the longer and more important stories, and these ordinarily not larger than the thirty-six-point head-letter you use, the appearance of the page would be materially improved. To place scare-heads over stories of only ordinary importance each day weakens the force of the same when introducing a story of real merit. That the troops at war in Europe plant crops is interesting matter, but not of such nature as to demand a large, bold heading as you have given the story, "Troops Plant Crops," in your August 14 issue. We are showing one of your small advertisements as an illustration of the advantage of a combination of restraint in display, simplicity of arrangement, and a liberal margin of white space between type and border on all sides. Such advertisements "stand out."

The Democrat-News, Lewistown, Montana.— We admire, particularly, the good presswork which characterizes your paper, it being much better than the average from perfecting presses. We do not know that we


THE DEMOCRAT-NEWS

VOL. I. NO. 42. LEWISTOWN, WEDNESDAY, AUGUST 11, 1915. PRICE FIVE CENTS

GREATER EFFORTS IN THE DARDANELLES

Fresh Landing Success fully Effected and Progress Made.

HAMILTON'S REPORT

Conquers of Warsaw, and Happy Germans Going In.

BRING ABOUT PEACE IN WAR-TORN MEXICO

Pan-American Conferees Have a Plan That May Prove Successful.

APPEAL TO PEOPLE

NEXT BLOW IN THE BALTIC

IMPORTANT OFFENSIVE

TO THE INHABITANTS OF WARSAW

UNITED STATES REJECTS VIEWS AS SET FORTH IN AUSTRIAN NOTE

ZEPPELIN AIRSHIPS MAKE RAID ON THE EAST COAST OF ENGLAND

BRITISH LOSSES

AMERICAN REPLY TO LAST GERMAN NOTE HAS BEEN CABLED TO BERLIN

GENERAL HUGH L. SCOTT'S MISSION TO MEXICO BEGINS TO BEAR FRUIT

Here the headings are of the bold variety, and yet because of their orderly arrangement the appearance of the page is pleasing.

have ever seen a first page with so many large headings which appealed to us as being attractive, and yet the absolute symmetry of arrangement makes yours very much so. It is reproduced. The ad.-men, too, deserve commendation.

Garfield County Standard, Pomeroy, Washington.— Your paper is excellent in every way, and no fault can be found with it.

The Booster, Marble, Colorado.— *The Booster* is a model of typographic attractiveness; the presswork, too, is all that could be desired. There is no fault to be found with any part of its execution.

Isle of Pines Appeal, Nueva Gerona, Isle of Pines, West Indies.— Discard all borders except plain rule and your paper will be improved. Presswork could be improved with a little more care. Your paper is ably edited.

The Oceana Herald, Shelby, Michigan.— You publish an admirable paper in most respects, but the practice of placing advertisements on the first page should be discontinued. The linotype border you use so generally is unattractive and does not harmonize with the type you have. We would suggest plain rules as border around all advertisements.

The Minden Courier, Minden, Nebraska.— A little too much ink is carried, but the distribution is uniform and the presswork would be considered very good. While your advertisements are well composed, they would be improved one hundred per cent if one style of border were used throughout the paper. Such a variety of borders as you use mars the appearance of the paper to such an extent that the commendable features do not carry the force they would without handicap.

The House Record, a four-page, three-column paper, published weekly in the interest of employees of the *Des Moines Register-Tribune*, and

THE REGISTER-TRIBUNE

House Record

Vol. 1 DES MOINES IA., JULY 1, 1915. No. 1.

90 PER CENT EFFICIENCY OF REGISTER-TRIBUNE FOLK IS GOAL THE PUBLISHER SEEKS

He Expects the House Record to Promote Harmony and Co-operation Among the Employes.

Requests Everyone to Do His Part in Preventing Waste and Inefficiency in All Departments.

The idea of a House Organ originated with the employes of The Register and Leader company, and it is to be conducted by them. It is expected that it will promote harmony and cooperation among the different departments, and will also help bring about a greater degree of efficiency.

If 90 per cent of efficiency could be secured from all of The Register and Leader people we could do great things with our two newspapers, and job and engraving departments.

It is almost four months since the fire, the old building has been put into first class shape and the best of new machinery installed; everybody is working under more favorable conditions than ever before.

I earnestly ask that everybody help in preventing any waste or inefficiency.

I will greatly appreciate suggestions from any one which will help us to secure better conditions and to prevent accidents, and in general secure the best possible results.

Gardner Cowles.

IRVING N. BRANT JOINS REGISTER-TRIBUNE FORCE

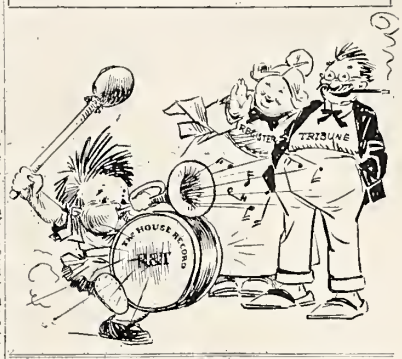
Iowa City and Clinton Newsman Becomes Associate Editor Here.

Irving N. Brant, who used to help his father get out the Iowa City Republican, and who later became editor of the Clinton Herald, has joined the Register-Tribune staff.

Mr. Brant will be associate editor, aiding Mr. Ingham in handling the editorial pages of the two papers. He succeeds Miss Rose Henderson, who retires after having

CONTINUED ON PAGE TWO

THE NEW MEMBER OF THE HOUSEHOLD



REGISTER-TRIBUNE LEAD IN THE CITY NEWS FIELD

A Few of the Exclusives That Have Been Recorded in Two Weeks.

That seductive "heiress," Mrs. Susie B. Whitaker, might still be plying her trade of negotiating contracts for shares in the Drake estate undisturbed, if it hadn't been for Conger Reynolds. Mr. Reynolds discovered Mrs. Whitaker and it was his expose of her work that first appeared in print, in The Register and Leader. We led in the Whitaker case, and we have kept the lead consistently.

The Register-Tribune are the absolute leaders in the news field of Des Moines. If you don't believe it, just glance through this two-week's list of important Register-Tribune exclusives:

Story of the serious injury of Everett Cheshire in an automobile accident.

Robbery of $700 from various baltimore lunches.

Chief Crawford's order to police to go after traffic violators.

East Grand avenue paving row.

Policewoman's investigation of two girls assaulted and thrown from an auto.

Letter from water company manager certifying city he would force owners of buildings to install meters.

Negotiations for an earlier automobile show for Des Moines.

CONTINUED ON PAGE THREE.

PRIZE FOR NAME OF HOUSE ORGAN WON BY F. ATTIG

One Hundred Seventy Five Suggestions Passed Upon by the Judges.

Fritz J. Attig, city circulation district manager, named The Register-Tribune house organ and got the dollar prize. His suggestion is the title line at the top of this page.

Mr. Attig's was chosen from 175 suggestions, that came from persons in every department of The Register-Tribune.

Messrs. Benjamin, Darling and Brown acted as judges in the contest. Mr. Watts, who is a member of the publicity committee was out of Des Moines. The committeemen saw only the name suggested, for all slips containing suggestions were cut in two, and numbered in duplicate. The half of the slip containing the name of the suggestor was not shown to the judges.

Two or three other suggestions seriously considered—"Our Business," "Service," etc.

If anybody should ask you, tell him that the price of The Register and Leader-Evening Tribune delivered is 15 cents per week for thirteen papers.

First page of miniature paper published weekly in the interests of employees of *The Register-Tribune*, Des Moines, Iowa.

chronicling events in all departments of that publication, has made its appearance and is truly a creditable little paper. The idea in its pub-

SERVE YOUR EMPLOYER BY MENTIONING PAPER

You Also Are Serving the Advertiser When You Tell Him You Saw His Ad.

BY JOHN IRVIN.

There is one method by which every member of The Register-Tribune family may render valuable assistance to both papers, and indirectly benefit himself. That is by making it clearly known when he purchases some advertised article that he saw the advertisement in The Register-Tribune, which ever it may have been.

And in resorting to this plan you are rendering a great service to the advertiser as well, for every advertiser, without exception, is anxious to know which paper produces the best results—anxious to know where to expend his appropriation to secure the maximum returns at the minimum cost.

Article from *House Record*, Des Moines, Iowa, suggesting practice which would prove advantageous to entire industry if indulged in to greater extent by employees.

lication is to foster cordial relations among all employees, bringing about greater harmony, and thereby increasing the efficiency of all departments. The first page of the initial number, and also the initial paragraph of an article which is self-explanatory, are reproduced.

The Republican, Perry, Oklahoma.— The four-page advertisement for The Famous department store is admirably displayed and well composed. It could be improved, of course, by the use of one series of type in display, if a plain six-point rule border were used on the inside two pages, herewith reproduced, instead of the rather unattractive decorative border, and if printed on a job cylinder press; but such work can not be judged according to the ideal, for ideal conditions are seldom, if ever, present. Therefore, judged by standards set by other printers and other papers, this four-page advertisement represents high-class work.

same time confusing and unattractive. Too many type-faces are used in the composition of the advertisements, and the lack of harmony resulting therefrom is rather displeasing to the esthetic eye. Many papers, in their zeal for circulation, advertising contracts and news items, overlook the important feature of "dress," something which will aid materially in securing both subscribers and advertisements. A uniform series of display type is necessary to an attractive paper.

The Conservator, Brampton, Ontario.— This paper issued on August 19 a special pictorial edition of forty-eight seven-column pages of which every one participating in its production can feel proud. Printed on smooth stock, the many half-tones show to excellent advantage, thus accomplishing their full purpose. As to pointing out the defects apparent in this issue, there are none of such a serious nature as to demand it.



Attractive paneling and symmetrical placement of cuts in two-page advertisement from *The Republican*, Perry, Oklahoma.

A. F. WELLES, Rapid City, South Dakota.— There are too many large headings on your first page, and an orderly arrangement is impossible. The appearance of that page is marred also because of the variety of type-styles used as headings. One series gives a page a uniform, pleasing appearance which is certain to appeal to all who receive the paper. The advertisements are well arranged, but we would suggest that you avoid using condensed and extended type in the same advertisement, and, if possible, on the same page or facing pages.

Lincoln County Times, Davenport, Washington.— Advertisements are not poorly composed, contrary to your apology, but the absence of cut-off rules in some cases, and the placing of two or three ems blank space between display advertisements in several instances, mar the appearance of the pages very much. The border and rules seem badly worn, which makes it impossible to bring up the corners, and the breaks offer a displeasing effect. If you should buy new border material, buy one uniform style; a variety of borders is to be avoided in the make-up of a paper.

BERNARD J. UHLEN, St. Louis, Missouri.—*The International Musician* is, for the most part, attractively made up, the placement of the advertisements being very good indeed. The cartoon on the back page should be raised so that its center is slightly above the center of the page. Worn material mars the appearance of some of the advertisements, but, nevertheless, the publication is about as attractive as the nature of the advertising will permit. One can not delve in artistic advertisement composition on one-inch single-column advertisements when enough copy is furnished for half a page.

Enquirer, Owensboro, Kentucky.— Such a medley of headings as are gathered at the top of your first page of the August 22 issue is at the

Of course some of the borders and type, especially in the box headings, do not harmonize well, but in a paper such a fault is not as noticeable as in job printing. The entire county is well covered by news articles and pictures, the work of the editorial force being as commendable as that of the mechanical departments.

The Herald, Canova, South Dakota.— Clean presswork of a quality which we do not often see in papers sent to us for review is the outstanding feature of your very remarkable paper. In news matter, in the number of advertisements carried, and in equipment, *The Herald* has the appearance of having emanated from a city of 2,000 inhabitants, but the official census gives Canova 318. In Mr. Trippler's letter — Mr. Trippler is publisher of this modern small-town paper — we are informed that the equipment includes "a Model 5 linotype, cylinder press, and other equipment in proportion, with three electric motors furnishing the power." This should prove enlightening to those publishers in much larger fields who are worrying along with inadequate equipment.

The Sun, Foreman, Arkansas.— Yours is an attractive paper, but we do not believe you are carrying as much local news matter as the size of your paper warrants. The thing which injures a paper most of all with readers is to have them — if only a few — saying on every occasion, "Oh, the *Sun* is all advertisements," or words to that effect. The subscribers are the life of the advertising columns, and advertisers are more and more insistent that a paper prove it has a good list before they advertise. Therefore, because there is an extra amount of advertising in a given issue is no valid excuse for cutting down the amount of reading-matter — extra pages should be added. The advertisements are well composed, but one style of border used throughout would improve the appearance of the paper very much indeed.

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. X.— PAPER TROUBLES.

BY WILLIAM BOND WHEELWRIGHT.

TECHNICAL difficulties with paper in the pressroom arise from many sources. They may be conveniently classified into three groups: Difficulties for which the manufacturer is responsible; difficulties for which the printer is responsible, and difficulties due to atmospheric and other natural conditions not entirely within human control. Let us consider some of the first group.

UNIFORMITY.— Probably the most frequent source of trouble is lack of uniformity, either in weight, thickness or finish. This is chargeable to carelessness on the part of the paper-machine tender. A run of paper which varies in weight will naturally vary in thickness, and, obviously, this could account for uneven color in presswork. These variations would not necessarily be accompanied by a variation in finish. To make paper uniform in all three respects necessitates, firstly, uniform consistency of the pulp — or "stuff," as it is technically called — at the point where it flows onto the machine. A uniform volume of stuff and uniform speed of the machine are also demanded. The speed of the machine and the volume of stuff are quite readily controlled, but as the amount of water used by the beater-man in preparing the stuff is usually judged by the appearance of the pulp in the beater, there are always such variations as are peculiar to this human factor.

The difficulties of the machine-tender may often be traced to the beater-man, not only on account of the amount of water in the mixture, but also because of the irregularity in the length of fiber from one beaterful to another.

Assuming that the stuff is right and the formation on the machine is good, the pressing of the paper next demands close attention. It is obvious that any unevenness of pressure will result in the water being expelled unevenly from the web of paper, with a consequent variation in thickness. In this case there would also be a damp streak in that part of the web where the pressing was too light.

The result is that such paper can not be dried evenly all the way across the machine because this damp streak will still have an excess of moisture after the adjacent areas of the web have become properly dried.

FINISH.— In running through the calenders the damper portion will take a higher finish. It may even be so damp as to cause a blackening or crushing of the paper; whereas, if the moisture is sufficiently evaporated from this streak, the rest of the paper may be so dry that it will not finish smoothly enough.

On the other hand, there are cases where the pressing and drying may be perfectly uniform, but the whole web vacillates from being too dry to being too moist, while between times the manipulation is exactly right.

The result, obviously, will be a variation in finish over the whole width of the paper instead of over a portion. Moreover, too much drying makes the paper fuzzy and likely to become wavy, besides weakening the fibers.

Another result of uneven pressing is to make the paper thinner where the pressing is hardest. Such a defect is quite obvious in a pile of paper, as the top will not be as level as it would be in paper that is uniform in thickness throughout.

Assuming that the paper is perfect as it leaves the driers, there is still a chance that one or more of the calender rolls may get out of true, especially when starting a run after they have been idle long enough to get cold. Under such conditions they often heat up and expand unevenly so that the pressure is harder in some sections than in others. The result is a thin streak in the paper. Whether the thinness be caused by poor pressing or calendering, it can easily be detected in a roll of paper, as the thin streak makes a soft spot in the roll, which can quickly be located by tapping the roll all the way across. A muffled rather than a ringing sound discloses soft places.

This defect, if bad, may cause considerable trouble on a web press, as no amount of manipulation will make the paper draw evenly as it runs into the press if the edge of the roll is slack.

Occasionally, segregated areas in paper are found to vary in finish, and when these do not run in continuous streaks they may often be caused by the felts which carry the paper through the press rolls having become clogged up in spots so that the water can not pass out evenly from the paper through the felt. This must be guarded against by occasionally stopping the machine and washing the felts, or changing them, as the occasion dictates.

Such damp spots in the paper crush in the calendering and make blackened areas in the paper. Uneven drying may also have been occasioned by slackness of the drier felt which holds the paper against the driers.

Of course, when any of these symptoms appear it is the duty of the men on the machines to correct them, and in the continuous course of papermaking it is inevitable that felts become filled up and require washing or changing, or that the variations of consistency in the stuff should call for some form of regulation. Stuff which runs too moist on the wire will often "crush" under the couch roll, producing a curdled appearance. Stuff run with insufficient water will not form evenly. The skilful machine-tender avoids these extremes.

TRADE CUSTOMS.— In recognition of the many variable elements in papermaking, trade customs have been established, such as allowances for a nominal variation in the weight of paper of five per cent above or below the nominal, and reasonable allowance should be made for normal variations in other characteristics.

Eternal vigilance and alert judgment are certainly required for setting high standards in the manufacture of paper. It is a matter of common observation that mills using practically the same raw materials vary widely in their reputation for uniformity and excellence of product. The reason for this is to be found in the human element.

CALENDER DEFECTS.— A number of difficulties may arise from much less excusable causes than those mentioned. For example, the paper sometimes may run slack back of the calenders, with the result that it wrinkles and cuts in diagonal jags called "calender cuts."

Sheets containing such defects sometimes elude the finishers, and on the printing-press such a sheet may crack and go around one of the ink rollers. On a web press the trouble from such a defect would be even worse, causing breaks and necessitating delays on the press. It is more difficult to exclude calender cuts from roll paper, as it is not always easy to see them in the fast-running paper, so that an occasional cut is not an unforgivable sin.

Among other defects arising on the calenders are little scarlike depressions in the paper, made by small scraps of paper which have become lodged on a calender roll and are embossed into the web at each revolution of the roll.

HOLES, DIRT, ETC.— In very light papers, holes are sometimes found, the most likely cause of which may be

picking under the dandy roll or grease spots on the wire cloth. Of less frequent difficulty are the so-called pinholes, caused by sand or grit, while slime spots, or spots caused by slight bundles of fibers, are also occasionally noticed.

Dirt and specks originate from careless handling of rags or paper stock, and are also derived from shives of undigested wood in the wood-pulp.

Streaks in the paper may originate from a crease in the wire, and mottled effects denote some fault in the handling of the paper in the wet stages of making.

Again there are times when sheets are not cut quite square, which is, of course, inexcusably careless. Likewise, the packing of paper may be done in a careless manner, and cases too loosely packed, if set on end, often cause a wave in the paper, which sags in the case instead of remaining tight and flat. It is desirable that cases of paper be kept flat in storage and not set on end. Cases should be made from well-dried boards, and waterproof lining-paper should be used to exclude all dampness. When paper is finished in rolls it is fair to demand that the rolls should be wound evenly and hard, and all breaks should be carefully spliced and flagged.

Color.— The foregoing troubles are mechanical. Other difficulties may exist, even when the paper is handled well on the machine, owing to errors in composition. The color may vary, and the term " color " includes the various shades called white, as well as tints. Color is affected by water conditions. In the case of mills which depend upon river water, the water sometimes becomes so dirty that it severely handicaps the papermaker, in spite of his filtering apparatus, and at such times it becomes difficult to get as bright and lively shades as under favorable conditions.

Dyestuffs do not always work uniformly, and, therefore, absolute matches of color from run to run are not to be expected. Shortcomings of this nature should be regarded with some lenience.

In this class of difficulties, discrepancies in sizing are the less pardonable and are more apt to be noticed when hard sizing is requisite, as in writing-paper or index bristol. In such cases a lack of sufficient sizing is an incurable fault, for which the manufacturer is responsible. There are occasions when excess of sizing would be troublesome — for example, in a smooth-finished book-paper it would be likely to cause offsetting, but this trouble may be alleviated by using less ink, or, if necessary, by slip-sheeting.

It would be difficult to catalogue all possible sources of trouble, but we have at least covered the principal defects of uncoated papers.

Coated-paper Troubles.— Coated papers have their characteristic shortcomings. The picking of small particles of the coating is perhaps the most common fault, and is caused by insufficient adhesive quality in the coating mixture. Other troubles are traceable to some of the defects of the body stock. Irregularity of the finish is sure to come from faulty application of the coating or careless calendering. Grit in the coating is likely to result in a porous surface, as the little particles of grit drop out of the sheet. The sour odor of some coated papers is due to poor casein, or insufficient use of a preservative in the mixture.

The Printer's Responsibility.— The second group of difficulties, or those for which the printer is to blame, may originate with the improper storage of the paper. As pointed out, the standing of cases on end is conducive to wavy paper. Dampness is a prime cause of trouble, as will be sufficiently shown later on, but it is elementary to say that paper should never be exposed to moisture.

Engravings.— The troubles of ignorant or inefficient pressmen and foremen are often laid to the paper, especially where half-tone printing is involved. In the first place, too little attention is given to securing proper originals for the half-tones. Retouching is omitted in a fit of false economy, for at this very stage of the game it was never truer that " An ounce of prevention is worth a pound of cure." Too much care can hardly be given to securing good engravings.

Secondly, the selection of a proper half-tone screen is frequently overlooked. While no hard-and-fast rules may be set, the best one, when in doubt, is to include with the engraver's order a sample of the paper on which the cuts will be printed. He can judge, taking into consideration the subject and the stock, which screen is advisable. In general, it may be affirmed that 133 or 120 line screens are best for uncoated smoothly finished papers, and 150 or 175 line screens are most satisfactory for coated stock.

Inks.— Next comes the suitability of the ink, and there again the ink manufacturer's advice, always available, is often neglected; but experience proves that certain papers yield best results with certain inks. Such matters can only be determined by actual experience, but when in doubt consult the ink-man.

Make-ready.— Finally, the make-ready should be intelligently varied according to the subject and the paper. The best printers agree that different papers to some extent require individual treatment. A make-ready suitable for a coated paper is not necessarily equally satisfactory for an uncoated half-tone paper or even a dull-finished coated stock. But it is not within my province to go further than to emphasize these warnings.

Grain.— The question of the grain in paper is certainly, in most cases, within the control of the printer when ordering his paper, but its importance is very frequently overlooked. In machine-made papers there is a distinct grain that is caused because a majority of the fibers point in the direction that the stuff flows on the machine, just like logs floating in a river.

This grain direction is noticeable in folding, the crease being smoothest with the grain, because folding across the grain encounters the most resistance and breaks many of of the fibers. This is especially noticeable in fairly heavy book-papers, in bristol boards and cover-stock.

Cut cards, to have the maximum stiffness, should be so trimmed out of the sheet as to have the grain run in the long direction of the card.

Even in book-papers, where flexibility is desirable, it is necessary to have the grain run up and down the page. There are occasional cases when the grain is deliberately arranged to run across the page to acquire more rigidity. A wide page of light-weight paper might otherwise be too limp. Moreover, this arrangement makes for stronger bindings, as the stitches or wires pass around the bundles of fibers instead of cutting between them. The English books are mostly made up in this way, but they do not open so easily as when the grain runs parallel to the binding. Paper is materially weaker across the grain and can withstand only about half the tensile strain that it could bear with the grain, although crosswise it is more elastic.

There is one very serious objection to making books or catalogues " cross-grained." This is on account of the way fibers are affected by moisture. The cellulose fiber expands in diameter on absorbing moisture, for which it has a great affinity. Indeed, a cellulose fiber is only stable under uniform atmospheric conditions. The expansion of each fiber in diameter makes paper expand much more across than with the grain. Obviously, the total expansion of a sheet

equals the amount each fiber expands times the number of fibers that side by side go to make up the sheet.

When the glue is applied to a book in process of binding, it causes an expansion of all the moistened fibers.

If the grain runs parallel to the shelf-back no harm results, as the paper is free to expand toward the side margin, but if the grain is at right angles it usually makes a cockle in the binding because the moistened edges of the leaves expand while the dry portion beyond where the moisture penetrates retains its shape and resists the elongation of the wet edges. Consequently the expansion of the fibers expresses itself by cockling.

never turned off at its full normal moisture, it is most desirable that it should be allowed time to season. It is not unusual to have people speak of new paper being too "green." This may not have been an uncommon condition of hand-made papers which were dried entirely naturally, but, so far as machine-dried paper is concerned, I doubt if it is ever too green, though it is frequently made too dry.

Conditions Beyond Absolute Control.— Believing it to be impracticable to leave the precise normal moisture in machine-made paper, I have deliberately refrained from classifying this difficulty with faults chargeable to manufacture, and the general recognition of this circumstance indicates the wisdom of ordering paper long enough in advance to permit of a period of seasoning. In fact, this phenomenon of expansion or contraction of cellulose fibers places difficulties originating from this source in the class of conditions beyond absolute human control, but a study and understanding of the subject will enable one to prevent, or at least to minimize, such troubles. It consequently becomes the business of the printer to inform himself as thoroughly as possible on the subject.



"FULL-FACED TYPE."
Photograph by International News Service.

Register.— In all printing, when close register is necessary, the danger of poor register from the expansion of paper is minimized when the dimension across the grain is the shorter. Lithographers invariably prefer to have the grain run the long way of the sheet on this account. Moreover, they rack the paper before printing in order to get it thoroughly seasoned. To protect it from atmospheric changes that may occur during the printing process, they use slip-sheets of considerably larger dimensions, so that there is a generous margin of slip-sheet around each printed sheet, which helps to exclude the air from the edges of the printed paper.

Moisture in Paper.— It is true that some papers are more prone to expand than others, especially if they have been run too dry on the machine. Paper is not naturally bone-dry. Under average weather conditions, it contains six or seven per cent of moisture. When in the making it is turned off far below its normal moistness, it seeks to obtain this moisture from the air at the first opportunity, and in acquiring it expansion takes place. Unless the expansion pervades the entire sheet, wavy edges will result.

Seasoning.— This process of acquiring normal moisture is usually called "seasoning." As paper is probably

RELUCTANT AWAKENING.

The attorneys for the prosecution and defense had been allowed fifteen minutes each to argue the case. The attorney for the defense had commenced his arguments with an allusion to the old swimming-hole of his boyhood days. He told in flowery oratory of the balmy air, the singing birds, the joy of youth, the delights of the cool water —

And in the midst of it he was interrupted by the drawling voice of the judge.

"Come out, Chauncey," he said, "and put on your clothes. Your fifteen minutes are up."— *Everybody's.*

Who Am I?

I am more powerful than the combined armies of the world.

I have destroyed more men than all the wars of the nations.

I am more deadly than bullets, and I have wrecked more homes than the mightiest of siege guns.

I steal, in the United States alone, over $300,000,000 each year.

I spare no one, and I find my victims among the rich and poor alike, the young and old, the strong and weak. Widows and orphans know me.

I loom up to such proportions that I cast my shadow over every field of labor, from the turning of the grindstone to the moving of every railroad train.

I massacre thousands upon thousands of wage-earners in a year.

I lurk in unseen places, and do most of my work silently. You are warned against me, but you heed not.

I am relentless.

I am everywhere—in the home, on the streets, in the factory, at railroad crossings, and on the sea.

I bring sickness, degradation and death, and yet few seek to avoid me.

I destroy, crush or maim; I give nothing, but take all.

I am your worst enemy.

I am CARELESSNESS!

Courtesy Southern Pacific Company

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Printing and Embossing to Imitate Fabric.

Mr. Marcellus, of the Kalkhoff Company, New York, inquires as to the novelty of reproducing a fabric in colors and then embossing the color-print so as to imitate the texture of the fabric. He says that a photoengraving company in Philadelphia has been enjoined by a New York lithographic company, the latter claiming to have a patent covering the procedure.

Answer.— The New York lithographic concern may have a patent covering some special application of the method, but the printing in color and embossing the print later, so as to imitate the texture of the fabric, is one of the early applications of the embossing process. The writer has in his collection excellent exhibits of the combined printing and embossing dated as far back as November 22, 1879.

High-Light Negative Making Again.

This department has been asked about another high-light process that is being sold as a secret over the country. The *Process Monthly* describes the method so well that its description is quoted here:

"A sheet of thin yellow or red celluloid is placed on the original, and all portions that are to appear without dots are painted over with a process white. The original is then pinned up and a negative made in the usual way. Then the sheet of celluloid is replaced over the original in exact register and another exposure made on the same negative with an increased screen distance, which has the effect of blocking up the whites and not affecting the half-tones, on account of the yellow or red color of the celluloid. Of course the exposure on the celluloid can be made first, the lens capped, the celluloid removed and the exposure finished on the original. Another method is to place a piece of Norwich film over the original and paint out in a dead black all the portions that are to appear in half-tone and leave the whites. The exposure for the negative is made in the ordinary way, and an additional exposure made with the prepared mask fixed over the original. This supplementary exposure is carried out so as to close up the high lights."

Rotary Photogravure as a Business.

"Photoengraver," New York, asks: "I have been following month by month all that has been printed in THE INLAND PRINTER about rotogravure and have a general knowledge of how it is worked. I have a shop at home, where I experiment. Would you advise me to spend money learning how to do rotogravure? Do you think there is going to be money in it?"

Answer.— Mr. Charles W. Beck, of Philadelphia, is in the business of making rolls for rotary photogravure, and here is what he said about it before the recent photoengravers' convention: "There is no doubt that within a year or two a number of engravers will take up the making of these cylinders, and if they do they will have an opportunity of making some real money out of the engraving business as compared with what they have made in doing processwork, unless they make the same mistake they did in processwork, and that is in giving the customer the advantage of every new method that would cause the product to be handled more economically. The photoengraver who takes up rotogravure has an opportunity to produce good work at a profit that is in keeping with the art of reproduction. Any man who is going into the printing of rotogravure will be more than willing to pay good prices for the cylinders if he can get good quality. He does not have to buy electrotypes or pay for make-ready. Just as soon as the printing-press manufacturers can deliver the presses there will be people that will go into the making of rotogravure cylinders, and if one has the knowledge of the preparation of the negatives, positives, etching the cylinders, very little capital is required, for the reason that the only things that are needed are the camera, lens, printing-frame, screen and chemicals. It is not a case of having routers and other machines, besides a series of different screens."

Faking Four-Color Work.

"Englishman," New York, asks: "Will you kindly tell me what is meant by 'fake' color-plate making? I have not been long over here and am working in a color-plate shop. The other day some one mentioned about there being so much 'faked color-plates these days.' I did not want to expose my ignorance by asking what they meant. I served my apprenticeship in London, but never heard the expression abroad. Enclosed find stamped envelope for reply."

Answer.— What is meant by "faking" in color-plate making is to produce a set of color-plates from an uncolored photograph. It is the method frequently used in producing colored post-cards. It is a perfectly legitimate way of making color-plates, and when well done it requires the highest skill on the part of the artist-etcher. A photograph of a landscape, for instance, is treated by the half-tone negative operator as if it were in full color, with the difference that he does not use filters. He makes three or four half-tone negatives of the photograph at three or four different angles. Training is required here as to difference in character of these negatives. When the prints are made on copper they go to the color artist, who decides whether he will paint in the sky a solid blue or whether he shall introduce clouds. He decides also the various greens in the

foliage and foreground, and, most important, the amount of red required to warm the picture up. The artist-etcher handles the copper plates just as the artist-lithographer or offset man does a set of stones or grained zinc plates for offset presswork. Instead of calling this method " fake," it should be termed " art " color-plate making, for in competent hands most artistic results are obtained by it.

Ink as a Protection for Enamel.

" Etcher," Springfield, Massachusetts, writes: " I have always been successful with enamel on zinc until lately. The acid seems to get through it and grays the zinc before the enamel comes off entirely. I don't know whether the trouble is with the glue, the bichromate, or where it is. I send you a small bit of the zinc plate. Maybe you can help me out, or some of your readers may have had the same trouble and overcome it."

Answer.— Examination of the piece of etched zinc plate, through a microscope, shows that the grayness complained of is due to small holes etched in the surface of the zinc. With photogravure workers these are called " devils," and every one who has experience with them approves of the name given them in photogravure. Too much bichromate in the glue will cause them, possibly by the bichromate crystallizing in the enamel on drying. The nitric acid attacks each crystal, dissolves it away and then bores through the enamel in the fine hole left by the crystal. Chlorid of iron is so thick a solution that it will not penetrate as fine a hole as nitric acid. One cure for the trouble is to roll over the enamel a thin film of a good etching-ink. This should be done after a good first bite. It covers up any pores that may be in the enamel resist. It has the further advantage that it aids in preventing lateral or the side etching of lines and dots, and thus preserves the color of the print. For that reason it is now practiced by many copperplate etchers.

Brief Replies to a Few Correspondents.

J. T. Cox, Toronto: To mount photographic prints without stretching them, use rubber cement instead of paste, or the dry-mounting method you will learn about at a photographic-supply house.

" Publisher," New York: A copper half-tone will stand 100,000 impressions easily, depending on the paper, ink, and pressman that handles it. One thing certain, it will outwear a copper electrotype.

" Photo," Denver: If you imagine that cyanid is poisoning you when used with iodin to remove silver stains from your hands, then it likely will, for imagination is mighty powerful at times. Try hyposulphite of soda in place of the cyanid.



HIGH AND LOW RELIEF.

Copyright, 1915, by The International News Service.

T. W. S., Baltimore: The reason your three-color separation negatives " do not fit " is due either to chromatic aberration in the lens or the filters are not optically perfect.

" Artist," St. Louis: Chalk-plates may be printed on from a negative by spraying salt water on them and following it with a spray of nitrate of silver, say, 50 grains to the ounce. When the chalk is dry, print under a negative and fix by spraying on hypo solution.

P. R. Rose, Boston: Your query regarding lenses is too complicated to reply to here. Get *Photo-Miniature*, No. 140, on " Lens Facts You Should Know," 25 cents, from Tennant & Ward, 103 Park avenue, New York.

Photolitho Transfers on Bromid Paper.

From the number of queries reaching this department regarding offset presswork it is evident that increasing interest is being taken in the applications of photography to litho stone and offset, so the following from *The British Journal of Photography* will be of value:

" The advantage of this photolitho process is that a small negative may be used and an enlargement made on

bromid paper, developed, put in a special bath, after which the silver image can be inked up with a greasy ink, thus making a transfer which can be transferred to stone or zinc. Any hard-working glossy bromid paper may be used. The developer for the bromid paper is as follows:

Water	1 ounce
Sodium sulphate	40 grains
Potassium bromid	1 grain
Amidol	3 grains

"The paper must be correctly exposed and fully developed, so that the silver is reduced through the gelatin film. After development, wash well, but do not fix. Then place in the following bath:

A.	Chromic acid	10 per cent
B.	Copper chlorid	300 grains
	Sodium chlorid	2 ounces
	Water	10 ounces

"To make the bleaching solution, take ½ ounce of A, 10 ounces of solution B, and water, 25 ounces. Leave the print in the bleacher for at least five minutes, remove and well wash, then place in the following fixing bath:

Hypo	6 ounces
Potassium metabisulphite	½ ounce
Water	40 ounces

"Wash well. The paper can at this stage be dried, in which case it is inked up when required, using for this purpose a type-to-stone transfer-ink thinned with a small quantity of mid-litho varnish applied in the usual manner. After inking, the print is placed in water for ten minutes and then developed with wet cotton or a soft sponge, after which it is dried and is ready for transference to stone or to grained zinc."

Terms Used in Colorwork.

The rapid increase in color-plate making requires of photoengravers a knowledge of terms used in colorwork in order that workmen in a shop may understand each other. At the risk of criticism from authorities on this subject like Messrs. J. F. Earhart, Cincinnati; Arthur S. Allen, New York; E. C. Andrews, and others, the following terms and simple definitions are submitted:

CHROMA.— The intensity of a color or hue.

CHROMATIC.— Relating to colors.

COLD COLOR.— A pigment in which blue predominates.

COLOR.— Any distinguishing hue other than black and white or mixtures of black and white.

COMPLEMENTARY COLORS.—Pigments of any color which, mixed, produce black.

GRAY.— Midway between black and white.

HUE.— Color. The respect in which yellow, red, blue, green, orange, purple, etc., differ from each other.

LUMINOSITY.— The intensity of light in color.

PIGMENT.— A substance used in the making of printing-inks.

PRIMARY COLORS.— The yellow, red and blue printing-inks that produce black.

SHADE.— A pigment that has been darkened by the addition of black.

TINT.— A pigment in which white has been introduced.

VALUE.— The relation of lights and shades to each other.

WARM COLORS.— Those in which yellow or red predominates.

Caster Oil in Iodized Collodion.

G. W. A., Boston, writes: "I have received so many valuable hints from THE INLAND PRINTER that I want to give in return something that I ran across by accident. It is this: I make up two kinds of plain collodion, one for stripping and one for iodizing later. The stripping collodion has about two per cent of castor oil and the other collodion no castor oil of course. By mistake I took the stripping collodion and iodized it and used it in the silver bath with success. It makes a most flexible film, and for some purposes may have advantages. The fact I want to make known is that you can add castor oil to the regular bath collodion with safety."

Answer.— Castor oil and glycerin have been added to collodion before the use of dry plates when the exposures were lengthy, or a long time elapsed between the sensitizing of the plate and development. And unless the purpose is to keep the plate moist, there would not appear to be any advantage in the addition, though there may be some disadvantages. For instance, it is another foreign substance to contaminate the silver bath and cause fog. Then, when stripping and reversing the negative film on glass, the negative film containing the castor oil comes in contact with the metal plate during the printing and the heat of the arc lamp is likely to cause this negative film to stick to the heated metal plate. In case negative films are to be filed away between the leaves of a book, the addition of castor oil to the collodion will prevent the films from soon becoming brittle, and this may be a use for which we may be grateful to the discovery made by our correspondent.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Job-Compositor Seeks Opening.

(3251) Young man, twenty-four years of age, with five years' experience in the printing business, having taken the course in the Mergenthaler instruction-room, desires to connect with a concern where he would have an opportunity to finish up the trade on the machine. Can also set job and commercial work. Willing to work for moderate salary, and also willing to locate anywhere between New York and Chicago.

Wants Position as Editor-Manager of Weekly Newspaper.

(3252) A graduate of the School of Journalism of the University of Missouri, twenty-six years of age, seeks position as editor-manager of a weekly newspaper in a good town. Would give the news the same care in writing as is used on the city newspapers. Would also endeavor to build up a country organization for news-gathering for the weekly. Knows something about writing advertising copy, and has made a study of advertising principles. Best of references.

Seeks Position as Foreman of Composing-Room.

(3253) Man, thirty-five years of age, with twenty-two years' experience in the printing business, thoroughly familiar with the mechanical end of the composing-room, having served for fifteen years on the case, three years on the stone, handling high-class publications in one and more colors, and four years' experience as foreman of the composing-room, seeks position as foreman of composing-room or general superintendent anywhere in the Southern States.

Seeks Editorship of Paper or Monthly Publication.

(3254) A printer-editor, with a longing for the smell of printers' ink and a yearning for the busy editorial-room, desires to secure employment with a publishing house which needs an editor who can build up the business and keep it. Willing to pay his own way until he can show that he is a producer and can develop the business. Could edit a local paper and build up the advertising patronage. Would give preference to strictly job house. Union.

Seeks Foremanship of Plant or Composing-Room.

(3255) A practical, all-around printer, at present foreman of a medium-sized plant doing a high grade of catalogue and booklet work, seeks change to a dryer climate. Will consider foremanship of a plant or composing-room. Married. Best of references.

Linotype Operator Seeks Opening.

(3256) Young man, twenty years of age, with four years' experience, desires to locate in some small town as linotype operator on a small daily paper, with or without a job department. Can take care of his machine and set clean proofs. Has worked on machine steady for a year and a half, most of which time in job shops, giving him experience on all kinds of jobwork. Best of references.

Machinist-Operator Seeks Position.

(3257) Desires position on small-city daily or weekly anywhere east of the Rocky Mountains, working half time inside and half time on street as solicitor, reporter, etc. Served four years as apprentice in a job shop in Pennsylvania, then worked as all-around printer in small towns and as ad.-man in large cities, also as machinist-operator for several years. Has also been make-up man and foreman on small-city daily.

Seeks Opening as Linotype Operator.

(3258) Young man, twenty-five years of age, with four years' experience in one-machine plant, seeks opening as linotype operator with a firm where he can gain more experience. Can do all necessary mechanical work connected with the shop. Will start with moderate salary, providing prospects are good. Small town no objection. Best of references.

Young All-Around Printer Seeks Advancement.

(3259) Young man, eighteen years of age, having had three years' experience in both composing-room and pressroom, seeks position where there is opportunity for advancement. Best of references. Good habits.

Job Pressman Seeks Position.

(3260) A young man, twenty-two years of age, with two years' experience as job pressman, desires a position with some reliable firm where there would be an opportunity to learn the more up-to-date printing.

Superintendent-Foreman-Manager Seeks Change.

(3261) A man, forty-two years of age, with fifteen years' experience as superintendent, foreman, salesman, manager and proprietor, in both East and West, seeks change. Prefers position as superintendent or manager in Chicago, but will consider any location if good opportunity is offered. Married. Best of references.

Job Compositor Seeks Opening.

(3262) Practical job compositor who can operate monotype keyboard and caster would like to connect with good, up-to-date firm. Married, strictly temperate and reliable. Best of references.

Seeks Opening as Salesman.

(3263) A first-class salesman, having thorough knowledge of the printing business, is seeking an opening on the sales force of either a printing-office or a supply house. Is an accurate estimator, ambitious and willing to work. Would also consider position as assistant to manager of large office, or manager of smaller office. Thirty-six years of age. Married. Good habits.

Seeks Opportunity for Advancement.

(3264) A practical printer, thirty-five years of age, with six years' experience on the linotype, who is a close student of efficiency methods and has also had considerable experience in advertising — at the present time an advanced student of the I. C. S. Course in Advertising — seeks opening where he can combine printing and advertising experience to better his position.

Platen Pressman Seeks Opening.

(3265) Platen pressman, experienced in the better grades of work, comprising color-mixing, vignette, half-tones, three and four color process, gold ink, die-cutting and cover-printing, seeks opening. Capable of handling both commercial and high-grade work on the Gordon, Colt and Laureate presses.

All-Around Electrotyper Seeks Position.

(3266) An all-around electrotyper, with twenty-five years' experience, capable of running foundries in connection with medium-sized printing and engraving plants, seeks position. Is a good molder and finisher, and knows the business thoroughly.

Photoengraver Seeks Change.

(3267) A practical photoengraver, working for the past year on rotary photogravure work, seeks change. Fully competent to manage a business or to take charge of the etching department. Best of references.

Foreman of Printing Plant Seeks Change.

(3268) A young man, twenty-nine years of age, with ten years' experience in all kinds of work from "devil" to editorial, especially good on higher class of composition, colorwork, etc., seeks opening as foreman in medium-sized shop, which position he has filled for the past six years. Prefers to locate in a western town of five or six thousand population.

Electrotype Finisher-Foreman Seeks Advancement.

(3269) An electrotype finisher-foreman of wide experience, thoroughly familiar with all kinds of work, is seeking an opening where energy and hard work will pave the way for advancement. Good references.

Practical Printer Seeks Employment.

(3270) A practical printer with a continuous service in Philadelphia of thirty-five years — six years in business for himself, eight years with one of the leading houses, and seventeen years with another concern — seeks employment. Is a qualified estimator and general executive with many years' buying experience, and also a fair salesman. Best of references furnished.

Compositor Seeks Change.

(3271) A first-class, all-around compositor, with executive ability, twelve years' experience on stonework, job and advertisement composition and make-up, also good on laying out work, seeks position in the East as working foreman. Twenty-eight years of age. Good references.

Job-Compositor or Layout Man Seeks Change.

(3272) Desires to get in touch with a good, reliable firm doing the finest grade of work, and where there is an opportunity for advancement. Has had eighteen years' experience in the printing trade, working in small and medium sized offices in the capacity of compositor, foreman and layout man. Would like a position as head compositor or layout man. Can lay out and prepare all the work for the composing-room and follow it through each department. Has handled and directed help for the past twelve years.

Paper-Ruler Seeks Position.

(3273) Paper-ruler, with twenty years' practical experience, would like the management of a ruling department in bindery or paper-house. Expert on estimating. Can furnish best of references.

Opportunity for Good Investment.

(3274) An opportunity is open for a first-class printer having money to invest to secure part interest in a plant doing a high grade of commercial printing and having a well-established business in Chicago. Now operated by large house doing a nationwide loose-leaf business, but is being discontinued in order to devote entire attention to loose-leaf work.

Opening for Young Man Familiar with Linotype and Babcock Cylinder Presses.

(3275) An opportunity is open for a young married man who can run a linotype and also a Babcock cylinder press to make connection with a company operating a plant in a small town in central New York, where rents and the cost of living are reasonable. Willing to pay a salary of $14 a week, with considerable overtime during the year.

First-Class Executive Seeks Opening.

(3276) Has had wide experience in the printing business, operated plants of his own and built up others. Recognized as a successful executive and one of the best-known high-grade men in Chicago. Well posted on all branches, including colorwork, catalogue work, embossing and high-grade commercial work. Will be open for position after November 1, as plant of which he now has charge will be discontinued at that time. Best of references.

Printing-Plant For Sale.

(3277) A printing-plant, located in central Alabama, can be purchased at a very reasonable figure. Presents a splendid opportunity for some one having a few hundred dollars. Not necessary to pay all cash. Plant has cleared $1,000 a month above expenses.

IN RE THIRD-CLASS POSTAGE.

BY R. H. BOOTH,

Secretary, Driffil Printing Company, Rock Island, Illinois.

SEVERAL functions (either visible or invisible) enter into the consummation of a sale, and in order to keep the cost of selling within the limits of commercial practicability it is necessary to perform some of the preliminary functions *en masse* by the use of some form of the printed page, and in this respect the job printers are universally interested in that class of literature that is carried as third-class matter. The postal rates on this class of matter present a much more serious obstacle to the development of direct-by-mail advertising than is generally recognized by the printers of the country, and to obtain the fullest benefit and use of this form of advertising it becomes absolutely necessary to revise the rates covering this class of matter.

In a recent communication from the Postmaster-General of the United States, the writer was advised that the Postal Department has never received a concerted request for a revision of the third-class postal rates.

The present rate is eight cents per pound, or two ounces or fraction thereof for one cent. *This rate should be revised to a rate of one-half cent for each ounce or fraction thereof.* This would not alter the rate per pound, but it would permit small folders, circulars, booklets weighing one ounce or less, to pass through the mails for a rate of $5 per thousand, whereas under the present rate $10 is the minimum charge, regardless of weight, when under two ounces. Matter weighing three ounces could go for $15 per thousand instead of $20, etc.

The second-class postal rate is one pound for one cent. The Postal Department inaugurated this rate after it was shown that a great deal of first-class postage matter resulted from the answering of advertisements appearing in second-class matter. It was also shown that subjects appeared in this class of printed matter which were very educational and beneficial to the general public.

The subjects carried in third-class matter are more distinctively commercial and less generally educational than the subjects carried in second-class matter; however, first-class postage matter results from third-class matter in the same way as it does in the second-class matter and the postage per pound is a great deal higher rate, and with the increased use of the third-class privilege that would result under the new ruling, would come an increase in first-class mail proportionately equal to that arising from second-class matter.

A revision of the third-class rate, as suggested above, would prove very beneficial to the printing industry, as it would enable the manufacturer, jobber or retail merchant to bolster up his selling organization by developing more effective direct-by-mail campaigns, which are at present but poorly developed, owing to the minimum cost of $10 per thousand for distribution of printed matter, which makes the direct-by-mail appeal almost prohibitory to many smaller manufacturers and merchants, as well as to large manufacturers whose products sell for $10 or less. This condition will be removed if a revision can be obtained.

With but few exceptions, manufactured products are not consumed to over seventy-five per cent of the possible maximum consumption. This is no doubt caused by a general ignorance on the part of the public regarding the existence of the products and their uses, also because the manufacturer or merchant lacks in the means of determining what persons desire or could use their products. The greatest problem in selling is finding the persons who can use the products offered and the devising of an effective means of acquainting them of the products and ultimately selling them. Advertising, to be effective, must be sent to persons who can use the products offered, consequently the item of distribution is the most important problem in advertising, and it makes no difference what form of advertising is considered.

With the direct-by-mail advertising or third-class matter the present minimum cost for distribution makes this form of advertising (which conforms most perfectly to the problem of distribution) almost prohibitory to the average retail merchant and smaller manufacturer except on a scale too small to be fully effective, as the minimum weight and postage charge are too large.

In order to obtain the full value of the postage (one cent for two ounces) the cost per thousand pieces of literature, weighing two ounces each, is approximately as follows:

Distribution — Postage	$10.00
Distribution — Maintenance mailing-list and addressing	.75
2,000 ounces, or 125 pounds, S. & S. C. paper, at 5 cents per pound.	6.25
Approximate cost of printing in lots of 50,000	5.00
	$22.00

Total cost 50,000 2-ounce pieces matter, $1,100.00.

Distribution — Postage	$10.00
Distribution — Maintenance mailing-list and addressing	.75
2,000 ounces, or 125 pounds, S. & S. C. paper, at 5 cents per pound.	6.25
Approximate cost of printing in lots of 10,000	12.50
	$29.50

Total cost 10,000 2-ounce pieces matter, $295.00.

It is quite apparent that the above is too expensive a proposition for frequent use for a selling campaign, for the minimum postage is too high and the two-ounce piece of printed matter (designed to use the entire limit of postage) is too large, which makes it too expensive. The present practice is to cut down the size and weight of the printed matter to such an extent that the full limit of postage is not used, in order to hold down the entire cost, which materially reduces the advertising value of the literature.

We believe the great commercial development in the United States has been made possible by the use of advertising. As the magazines, periodicals and newspapers which enjoy the second-class rate have played an important part in this commercial development, it is evident that the present second-class rate has proved its utility.

We firmly believe that a revision of the third-class postal rate, as suggested above, is easily practicable and will prove profitable to both the Government and the citizen.

In view of these facts, we suggest that the printers of the United States, acting through their national organization, make a request of the Postmaster-General for a revision of the third-class postal rates in conformity with the plan proposed herein, thereby enhancing the interests of the printers of the United States.

EDUCATION.

The manager of a factory recently engaged a new man and gave instructions to the foreman to instruct him in his duties. A few days afterward the manager inquired whether the new man was progressing with his work.

The foreman, who had not agreed very well with the man in question, angrily exclaimed:

"Progressing! There's been a lot of progress. I have taught him everything I know and he is still an ignorant fool."

Soliloquies of the Devil

By H. F. LOCKHART

If I was little, like my brother Joe,
I'd bawl my bean off, sure as you're a mutt.
If this here world ain't jammed plum full of woe
I hope somebody cracks me for a nut.
What good's a circus or a game of ball
When Henery ain't got no job at all?



"But when you're broke, they've got no use for you."



"I resigned immejit—on the spot."

The "World's Best Circus" hits the bloomin' town
Next Saturday, I ast my girl to go;
An' now I s'pose she'll up and turn me down
When she gets wise I'm pretty shy on dough.
Them skirts are honey, roun' when pay-day's due,
But when you're broke, they've got no use for you.

Did I get fired? Nothin' to it, bo.
The boss came 'round the other afternoon;
The boys was movin' 'round there pretty slow,
And he got mad and hollered like a loon.
He saw me grin when he was pretty hot,
And I resigned immejit—on the spot.



"Yes, I get you, boss."

I didn't have no cinch in that there shop,
But say! The cash was handy, just the same;
Five cold simoleons figger up tip-top
When you ain't got a jitney to your name.
Aw! If I had a job, I hope to die,
I'd be so glad I'd set right down and cry!



"Gee, boss! I'm half way there!"

There was a card hung on the office wall,
That told what life is—say, it is, all right,
And then some more—that didn't tell it all.
This here, now, living, is a holy fright.
If more like this is comin', gosh! I think
A guy might better jump into the drink!

The 'phone! Hel-lo. Eh? Yeah, sure it's me;
What? Yes, I get you, boss. Aw, say. I guess
That I was pretty fresh. Fergit it. See?
I had no call to mix into the mess.
Come back to-day? You're kiddin' me fer fair.
Six bones a week? Gee, boss! I'm half way there!

Written for THE INLAND PRINTER.

OLD-TIME PRINTERS' ASSOCIATION OF CHICAGO IN THIRTIETH ANNUAL PICNIC.

BY WILLIAM H. SEED.

THERE are some advantages in living in a modern town. Chicago is scarcely a hundred years old, and it is still possible to gather together those who have taken part in building up this mighty city. We can see its history makers before our eyes. New York and the other cities of New England have no such privilege. Those who laid the foundations of Washington and Boston are now all of them dust and ashes. Old Chicago, however, or a very great part of it, gathered at Humboldt Park on Saturday, September 4, and no inconsiderable portion of young Chicago was there also to do honor to it. From a historical point of view, no section of old Chicago could be more interesting than the Old-Time Printers, who have recorded in permanent form our history as it has been made. Here came Peter M. Balken, the city's oldest pressman, and the venerable Mrs. Emily Beaubien Le Beau, the oldest Chicagoan extant, who is in her ninety-first year. Appropriately enough, these two were singled out for special honor.

It was the thirtieth annual picnic of the Old-Time Printers' Association, an organization which is in itself a historic institution, for out of a bare century thirty years is no mean slice, and its commendable method of celebrating



Making the Presentation Speech.
From left to right: Mrs. Le Beau, Mrs. Buckie, Colonel Madden, Henry O. Shepard, Jr.

the Benjamin Franklin anniversary lends fresh meaning to what would in any case be an interesting occasion. The weather was glorious, and thus nature helped toward the success of the festival. This was no small consideration where so many septuagenarians were concerned.

Mrs. Le Beau was naturally the doyen of the day. Her father was Mark Beaubien, Chicago's earliest settler, who in ancient days ran the first hotel in these parts. It was called the "Saugenash," a Pottawatomie word meaning "white man," because none but "palefaces" were catered for. This makes one more instance where the once-despised Indian came into his own, because his language triumphed though he himself disappeared. What a lot of new names we should have to invent if all those of Red Indian origin were struck out of the map of America! "Chicago" and "Illinois" are two cases in point. But what stories Mrs. Le Beau could tell of old Chicago days! And THE INLAND PRINTER means to give her the opportunity to tell them, too. She shall tell them in English, but she would be just as well able to do so in French, or in Pottawatomie, in Iroquois, Fox, Sac, Illinois or Winnebago. She must have learned a lot in the days when her father went "fiddling" to all the social functions, for he was the first, and for long the only musical entertainer the settlement boasted.



Colonel Madden Hands the Present to the Bearer, Henry O. Shepard, Jr.

Col. Michael H. Madden, himself an "old-timer," presided, and it was a great moment when there was presented to Mrs. Le Beau a beautifully chased spectacle-case. It was made of gunmetal from a United States army musket used in the defense of Fort Sumter against the Confederates in 1861. Colonel Madden made a neat little presentation speech, and the spectacle-case was handed over to the grand old lady by Master Henry O. Shepard, Jr.

Mrs. Le Beau, in her response, assured Master Shepard of the pleasure it gave her to receive the gift, which was not only of sentimental but of practical value, for it would save her many trials to have a safe receptacle for her "specs." fastened to her by its beautiful chain.

But this was not the only presentation of the day. Peter M. Balken, who lived with Indian Agent Kinzie seventy years ago, received from Colonel Madden a silver-mounted walking-stick in recognition of the distinction he enjoys of being Chicago's oldest pressman. Again the presentation was made through the medium of Master Shepard, one of Chicago's future printers. Mr. Balken's career with the press began in the fifties, and for more than forty years he had charge of the presses of the *Evening Journal*. Mr. Balken was sergeant-at-arms at the convention at which Abraham Lincoln was nominated in May, 1860, and the presentation walking-stick was made from wood used in the old wigwam where this historic event took place. He was also sergeant-at-arms at a similar convention in the Coliseum in 1912 — and he is still serviceable. Colonel Madden was visibly affected as he made his presentation speech, in which he dwelt upon the many vicissitudes of the recipient's stirring career, and the esteem in which he was always held by his comrades.

The reunion included a dinner *al fresco*, provided by the wives of the "old-timers." Mrs. Le Beau had an efficient bodyguard in Mrs. John Buckie, who is seen with her in the photographs. In 1858, when the house of Field,



Presenting the Gift to Mrs. Le Beau.

Palmer & Leiter was situated in Lake street, this lady was head buyer, and she had a chance of becoming a partner, but she preferred partnership of another kind with John Buckie, a noted printer, and the consequence is she is now numbered among the connections of the Old-Time Printers, with her eight children, nineteen grandchildren, and four great-grandchildren, and she does not seem to have chosen the worse part, either financially or in any other sense.



Mrs. Le Beau Examining the Gift.

THE INLAND PRINTER proposes to publish the reminiscences of some of the "old-timers," and thus preserve some interesting and reliable history which should be an inspiration to the younger generation, whose path has been rendered comparatively easy by the difficulties their forerunners overcame, although the new times have brought with them problems of their own.

ANNUAL CONVENTION OF NATIONAL ASSOCIATION OF ADVERTISING SPECIALTY MANUFACTURERS.

Plans for increasing the prestige of specialty advertising were discussed by Theodore R. Gerlach, vice-president of the Gerlach-Barklow Company, of Joliet, Illinois, at the opening meeting of the twelfth annual convention of the National Association of Advertising Specialty Manufacturers, held at the Hotel Sherman, Chicago, on September 14, 15 and 16. Mr. Gerlach spoke on "How Can This Association Promote Specialty Advertising and Increase Its Prestige?"

"Specialty advertising as an advertising medium," said Mr. Gerlach, "has a much higher standing to-day than it ever had, but by many of the big advertisers of the country,



Henry O. Shepard, Jr.
Posing for his picture after his duty had been performed.

both national and local, as well as by men engaged in other important branches of advertising, the specialty still lacks that favorable consideration to which it is entitled, and while no doubt its prestige will continue to increase from year to year the increase will be comparatively slow unless we as an association spend money and energy to place it before the advertising world in a more forceful manner than in the past. The judicious expenditure of from $15,000 to $25,000 annually for the next several years in advertising would, in my opinion, give specialty advertising prestige which without such a campaign it could not hope to acquire in many years."

Permanent exhibits by one hundred prominent specialty advertising manufacturers will be established in Chicago and in New York, and a campaign fund of $20,000 will be used in propagating advertising specialties, according to action taken at the final meeting of the convention.

The meeting for 1916 will be held in Chicago, and the officers chosen for that year are: President, T. R. Gerlach, Joliet, Illinois; First Vice-President, C. H. Meeker, Chicago; Treasurer, L. A. Lemke, Chicago; Secretary, Miss E. White, Chicago.



SOUTHERN CALIFORNIA

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Lack of Uniformity in Inks.

(1731) The superintendent of an eastern label concern writes: "Would ask that you send us the best book you have on the making of colored inks. We want to make a high-gloss red and a German bronze-blue, and it seems that we are unable to get these inks to run uniformly at all times. A special formula for these two colors would be all that is necessary. We have our own ink mills and mixer, and are going to get the ink we want if it is possible to do so."

Answer.— The best and most recent book on printing-ink manufacture is entitled "The Chemistry and Technology of Printing Ink." This book carries working formulas for various inks, and may be considered a hand-book on the subject. The price is $3 net. It may be possible that the lack of uniformity in your inks is due to the need of using standardized material, such as dry colors, gums, varnishes and driers. In the grinding and mixing operations, variations in the speed and length of time consumed in grinding may cause a change in the working condition of the inks. Uniformity in quality of inks will depend very much on the use of standard materials and a standard of manufacturing operations.

Waterproofing of Paper.

(1730) A South Dakota publisher writes: "Your answers to correspondents in your valued journal have been of so much help in many ways that I write for information concerning things which have been bothering me. First: I would like to know the process for waterproofing paper or cardboard after it is printed, with the idea of making it weatherproof. Also, is it a patented process? Second: I want suggestions on how to do a satisfactory job of printing half-tones on bond-paper."

Answer.— First: To render printed stock capable of resisting moisture and other adverse weather conditions, the sheets may be passed through a Knowlton paraffining machine. The machine coats both sides of the stock with liquid paraffin. The process is not patented, just the machine. If you have but a small order to fill, melt the paraffin in a suitable iron or graniteware dish. The stock to be coated should be kept as hot as possible, so that the coating of paraffin will not be too heavy. The sheets may be handled with metal clips, as the paraffin is maintained at a fairly high temperature. If handling cardboard, stand the sheets on edge after dipping; paper may be laid out loosely. Second: To print satisfactorily from a half-tone plate on bond-paper, you should have the following conditions present: (a) A suitable grade of bond-paper. (b) The half-tone original mounted on metal should be used to print from. The tones of the plate should be well defined. For best results use a 100-line screen. If too fine a screen is used, the result will be disappointing. (c) The best grade of job-black ink should be used. Hard rollers will be necessary, owing to the stiffness of the ink. (d) The make-ready of the plate should be with a mechanical overlay. The tympan should be mainly of hard material. If any print or other soft stock is used in the tympan, it should be separated from the top sheet by a sheet of metal or thin pressboard.

Should a Pressman Make His Own Ink Specialties?

(1732) An eastern pressman writes: "Will you kindly give me some wrinkle or formula for making a preparation for a pressman's own personal use to assist him in overcoming the following difficulties that sometimes crop up in overprinting of colors. First: For instance, a color dries extremely hard — 'flinty' on some grades of paper, some term it 'crystallized' — and sometimes the succeeding color will not take, or lay on well. What preparation can I make to add to the ink and still keep the color solid — that is, without reducing the body of the ink — to make it take on top of the hardened surface of the color already printed? I am aware of the fact that double-rolling, with slow speed, is one remedy, but it is not always profitable for the employer. Second: What preparation can I make to add to a second color or a third color on a job of several overprintings, should one of the colors not be sufficiently dry within a reasonable time — some days, perhaps — and the succeeding color must be printed in order to get the job under way, yet the under or preceding color is still moist, or may sometimes dust off on certain grades of stock? Third: What preparation can I make to use in three-color process or four-color process printing, in order to produce a smooth, brilliant luster, not gloss? As a color-printer I have been fairly fortunate, but occasionally a little difficulty arises and the employer does not approve of the so-called patent cure-alls put up by ink firms, consequently it is up to the pressman to solve his own problems. I had a copy of each one of the preceding formulas given me by an old-time color-printer, but lost them some time ago."

Answer.— On several occasions, in these columns, we have advocated the use of ink specialties of known merit, and have advised against the pressman experimenting with home-made dope. There is scarcely a condition in the pressroom but is met by some one of the ink specialties made by the various ink concerns. These compounds have undoubted merit, as is attested by the frequency of repeat orders. Doubtless a number of the compounds were originally devised by pressmen, and finally improved upon by the color chemist, who usually furnishes the proper proportions of the various elements used. A pressman can more economically procure the various specialties offered

by inkmakers than by making them himself. He can also be more certain of a given result by following the directions furnished than by any rule-of-thumb he can formulate with blind experiments.

A Question of Special Ink.

(1733) A paper-box concern writes: "We desire an expression of your experience on a proposition of the following character: A label, printed in four colors, as per samples enclosed, and to be varnished — varnish to give a very highly glossed surface and to be of such hardness as to be impervious to all but decidedly severe contacts. The varnish to be applied on the regular printing-press the same as the color application. In considering this proposition, we would suggest that you bear in mind the following questions: What bearing would the relation of stock and inks have to varnish? Would specially prepared inks be necessary or advisable? Would it be possible to do away with the sheets sticking together, and would any considerable shrinkage ensue? Do you know of an adhesive that would apply a sheet of paper to the varnished surface without danger of its peeling off later?"

Answer.— To print a label in four colors requires a good grade of stock with inks that should eventually dry hard. We believe the varnish can not be applied in sufficient quantity by printing from a plate, and, as a consequence, its value would be lessened. The glossiness of the inks used in the design is heightened by the final varnish coating, so that if the printing is done on the right side of the stock, and the stock is not too absorbent, the result will be a smooth-finished label. Some grades of paper can not be printed unless a special blend of inks is used. This condition arises from weaknesses in the surface, or surface coating, if it is a coated label-stock. In preparing the ink for such stocks, the ink-mixer is dealing with a very uncertain element. Doubtless you have had experience with papers that have given this trouble. The fault lies wholly in the surface conditions of the stock and not in the inks or varnish used. Special inks are required on all stocks that have coated surfaces, as these require inks with a weaker body, so as not to cause the peeling of the stock. Labels printed in three or more colors are always prone to adhere if piled before thoroughly dry. To varnish labels with a plate in a press is usually very unsatisfactory, owing to the necessity of handling the sheets separately and laying them out. We do not know of any way to secure good results outside of machine-varnishing and drying in a drying-room. Boiled flour paste containing liquid glue is a good adhesive for your purpose. The formula could be worked out by experimenting.



The Overlay for this Plate Was Made by the "Duro" Overlay Process.

THE "DURO" OVERLAY PROCESS.

Pressman throughout the country will be interested in the half-tone reproduced on this page, for the reason that it shows the possibilities of the "Duro" overlay process, with which process it was printed, an announcement of which appears in the advertising section of this issue. Shop rights for this process are being offered to printers by The Duro Overlay Process, 121 Oklahoma avenue, Milwaukee, Wisconsin. The company is also making overlays at a square-inch rate for those who desire to try out the process before purchasing shop rights, and for those who do not have sufficient work to warrant making the investment or who lack the necessary experience in half-tone presswork and prefer to have the work done for them.

OBITUARY

E. W. Beedle.

It is with deep regret that we chronicle the passing of E. W. Beedle, former president of The Henry O. Shepard Company and vice-president of The Inland Printer Company, and one of the most widely known experts in railroad and printing-trade circles. Mr. Beedle had been failing in



E. W. Beedle.

health for the past year or more, and was able to be at his desk but very little of the time. For several months he was confined to his home.

Born in Greenville, Ohio, in 1852, Mr. Beedle secured his education in the local schools of that town and at Antioch College. At the age of eighteen years he began his career as a railroad man, subsequently filling important positions on most of the western roads. He was for years a close friend of the late Henry O. Shepard, founder of The Henry O. Shepard Company and The Inland Printer Company, and finally associated himself with these two companies, becoming closely identified with their interests. He had a distinguished peculiarity of expressing thought, the vigor and pointedness of which was at various times the subject of amused comment.

Mr. Beedle passed away on Sunday morning, September 19, at his home, 5835 Michigan avenue. He is survived by his widow and three daughters. Funeral services were held on Tuesday morning, September 21, at St. Anselm's Church, interment being at Mount Olivet.

Charles F. Hynes.

In the death of Charles F. Hynes, at Denver, Colorado, the printing trade has lost a notable figure who has for many years occupied a unique and high position in that industry, particularly in the Western States, where he is best known. Mr. Hynes was, for the past eight years, superintendent of the Smith-Brooks Printing Company, of Denver, the largest printing-house between the Missouri river and the Pacific coast.

It was not only as a thoroughly competent superintendent that Mr. Hynes was known, however. He was equally interested in matters pertaining to every department of the trade. He has taken an active part in printers' organization matters, estimating and cost-finding, and the affairs of the typographical union, and numbered his friends by the hundreds among all classes of the trade. It is said of him that he could always be depended upon to help out a



Charles F. Hynes.

fellow worker in any department of the industry, and his universal courtesy and kindliness to all mankind were well known.

There were two principal sides to his life: His work in the printing industry, and his sympathy and work for the unfortunates of life, those who were "down and out." In this direction he had charge of the weekly religious services conducted for many years in the Denver county

jail, and was also a member of the Board of Directors and one of the principal and most active supporters of the Sunshine Mission, established in Denver to assist the poor, sick and unfortunate. This mission was not denominational, but was conducted as a shelter with religious surroundings, in which an applicant was always welcome.

Charles F. Hynes was born in Belleville, Ontario, Canada, fifty-nine years ago. He learned the printing trade at Oswego, New York, and afterward worked at Watertown in the same State, coming to Denver in 1887. There he became connected with the W. F. Robinson Printing Company; later he was associated, in the position of foreman and superintendent, with the C. J. Kelly Printing Company and Williamson-Haffner Company. Eight years ago he went to the Smith-Brooks Company, as superintendent, a position that he held with unusual ability and success until one week before his death, which occurred on Saturday, August 21, at his home, 2117 East Twenty-second avenue, Denver.

There was no man just like Charles F. Hynes in the Rocky Mountain West. He was a credit to the printing trade to which he devoted all the years of his life, and he will not soon be forgotten by the many persons with whom his position and his interests brought him in contact.

E. W. Chesterman.

In the passing of E. W. Chesterman, secretary of the Franklin-Typothetæ of Chicago, the printing industry of that city loses one of its most faithful and conscientious workers. Mr. Chesterman was taken suddenly and while apparently in the best of health, and his death came as a



E. W. Chesterman.

severe shock to his many friends and coworkers. The cause of death was blood-poisoning.

Mr. Chesterman was born in Chicago in 1870, and was educated in the public schools. He started out to carve a fortune for himself in the business world, but always fancied a legal career, and with this in view he studied law and was eventually admitted to the Illinois bar. For some years he practiced, but in 1902 became secretary of the Chicago Electrotypers' Association. In 1907 he also assumed the secretaryship of the Photoengravers' Association and the management of the employment bureau of the Chicago Typothetæ. When the Mutual Fire Insurance Company was formed in Chicago he took over the secretarial duties, and in 1912 gave up the work of the Electrotypers' Association in order to devote his entire energies to the interests of the Chicago Typothetæ and the fire-insurance company. When the amalgamation of the Typothetæ and the Ben Franklin Club was completed in the early part of the summer, he was appointed as general secretary and has spent the past few months getting the committees together and planning for an active fall campaign.

Mr. Chesterman leaves a widow, who is an invalid, and three children — two daughters and a son.

William Hugh Spottiswoode.

William Hugh Spottiswoode, director and manager of Messrs. Eyre & Spottiswoode, Ltd., the well-known English printers and publishers, passed away recently at Llandrindod Wells, from heart failure, after only two days' illness. Born in 1864, Mr. Spottiswoode was the son of William Spottiswoode, a distinguished scientist, and president of the Royal Society, who was buried in Westminster Abbey, where, in 1893, Hugh Spottiswoode was married to a daughter of the late Mr. J. L. Tomlin, of Richmond, Yorks. Hugh Spottiswoode was the largest shareholder in and chairman of the board of the Sphere and Tatler and the Pie Publications, Ltd. *(Printers' Pie* and *Winter's Pie)*, and was a director of the Royal Academy of Music, and of Messrs. John Broadwood & Sons, Ltd. He was formerly one of the managers of the Royal Institution of Great Britain, and a member of the committee of the Royal Literary Fund. His rare gift as a raconteur, and his urbanity and geniality were used in aid of the charitable institutions connected with the printing and allied trades with remarkable success, as instanced in *Printers' Pie*, which he founded and edited, it being started as a charity in 1903, with free contributions from prominent authors and artists. Since 1911, however, it has been run on a commercial basis, but the preference shares are held by a trust on behalf of the following six charities: The Printers' Pension Corporation, the Royal Literary Fund, the Newspaper Benevolent Institution, the Booksellers' Provident Institution, the Newspaper Press Fund and the Artists' General Benevolent Institution. Hugh Spottiswoode was educated at Eton and Balliol College, Oxford, and his connection with Messrs. Eyre & Spottiswoode dates back to 1885. Mr. Spottiswoode was the donor to the nation of the picture of the King and Queen, the Prince of Wales and Princess Mary, painted by Mr. John Lavery.

William N. Kerr.

William N. Kerr, president of Murdoch, Kerr & Co., printers and publishers, and one of the most widely known business men of Pittsburgh, passed away at the Presbyterian Hospital on Thursday, September 2, following an operation for a sudden attack of appendicitis. Mr. Kerr had been a lifelong resident of Pittsburgh, and his family were among the early settlers there. For years Mr. Kerr was a member of the Board of Managers of the Western Penitentiary and of various Pittsburgh clubs, among them being the Duquesne Club, the Pittsburgh Country Club and the Allegheny Country Club.

R. F. Welsh.

R. F. Welsh, former president of the Ben Franklin Club of Chicago, and for some time one of the most active workers in that organization, passed away on Sunday, September 19, at his home, 7438 Dante avenue, death being due to tubercular meningitis. At one time Mr. Welsh was employed in the bookkeeping department of R. R. Donnelley & Sons Company, after which he went into partnership with J. P. Cassidy, of The Commonwealth Press. Later he formed the company bearing the name R. F. Welsh Printing Service, and became its president. He is survived by his widow and four children.

Written for THE INLAND PRINTER.

HANDLING CORRESPONDENCE AT THE UNITED STATES DEPARTMENT OF STATE.

BY WALDON FAWCETT.

WHEN the great European war broke out a year ago, business at the Department of State increased with a rapidity probably unequaled in the case of any private corporation in history. From a dignified and decorous institution, operating sedately in office hours of 9 A.M. to 4:30 P.M. daily, except Sundays and holidays, the State Department was suddenly transformed at a click of the telegraph key into a high-tension business institution, its offices never closed, some of its executives working twenty hours a day regularly, for weeks at a time, and its clerical and stenographic forces multiplied many times over.

That the State Department did not "break down" under this sudden and unprecedented stress and strain has been due in great measure to the availability and adaptability of modern American office systems. Although little has been said about it in print, I am not sure but that this emergency achievement at Uncle Sam's headquarters of statecraft constitutes the greatest tribute ever paid to the efficiency of Yankee business equipment and business routine.

Right at the beginning of the war, to let our readers into a state secret, the card-index "saved the day" at the



Wilbur J. Carr,

Director of the United States Consular Service, who has general supervision over the interchange of correspondence between Washington and Uncle Sam's branch offices abroad.

State Department. It may be remembered that when war was declared, tens of thousands of American tourists were in Europe and the State Department was literally swamped by appeals to locate the marooned travelers and offer them aid to get home. Some system for handling this business had to be devised, literally, over night. The card-index was the solution, and remains the solution to this day. It was not a card-index, either, that could be kept by rule of thumb. Oftimes entries on the cards were made in pencil instead of on the typewriter, and sometimes, when the space on a card was exhausted and there was not time to make out a new card, a piece of white paper was pasted to the original card to carry the overflow notations. But the point is that this makeshift card-index met all demands in a crisis. On one score alone the officials feel that the card-index saved the Government thousands of dollars. In



Herbert C. Hengstler,

Chief of the United States Consular Bureau, State Department, who has charge of Uncle Sam's huge consular correspondence.

many instances, inquiries regarding some missing American have been received from a number of different quarters. Had it not been for the card-index, which instantly disclosed the status of each quest, there would have been costly duplication of effort.

It has been, however, in the handling of correspondence that a modern miracle has been performed in an institution that the average "live-wire" business man is prone to regard as slow-moving and clogged with red tape. The State Department did rise to the occasion and no mistake, but one shudders to think of how the avalanche of correspondence during this first year of the war would have been handled but for the aid of the various devices for reducing labor and increasing efficiency, such as dictating machines, typewriting machines, and other office appliances. Taking the whole year through, and not merely the strenuous first few weeks, the volume of correspondence at the Department of State has increased more than two hundred per cent. At the United States Consular Bureau, which has been a vortex for correspondence because all communications to and from United States consuls in foreign countries go through this channel, the clerical and correspondence staff has been increased within the year from eighteen to sixty-five persons.

Nor is it possible to make use of short-cuts in handling

NOTE.— Photographs copyright by Waldon Fawcett.

correspondence at the State Department. Occasionally, when a blanket inquiry is to be made of all consular officers on some one topic — say as to trade opportunities for American goods — a form-letter, printed or mimeographed, may be sent to all Uncle Sam's "branch offices" abroad. This was the plan followed in the recent world-wide survey of the market abroad for American paper and stationery. In the vast majority of cases, however, individual letters are required. To add to the burden of handling Uncle Sam's international correspondence, there is the circumstance that a very large proportion of communications, especially in time of war, are by cable. Thus it is necessary to not only transmit the original, perhaps putting it into cipher for the sake of secrecy, but to simultaneously post a copy so that this duplicate, reaching the addressee by mail, will serve to confirm the advice by wire.



The Department of State, Washington, D. C.

And, mind you, the problem of handling correspondence at the State Department does not end, as does so much business correspondence, with the deposit of the missives in the mail-chute or street letter-box. Uncle Sam is in communication with several hundred outposts located in every quarter of the globe, and in order to keep business well in hand it is essential to so dispatch mail that each batch will "catch" the proper steamer and go to its destination by the most direct route. What this means in time of war, when steamer sailings are interrupted or curtailed, and when mail must go by circuitous routes, may easily be imagined.

On top of the other special considerations to be taken into account with reference to the handling of correspondence at the State Department, is the fact that all diplomatic correspondence, and a considerable share of the consular mail, is received and dispatched in special locked pouches. The object, of course, is to shield from the prying eyes of censors or spies the interchanges between Washington and our embassies and legations abroad, but it makes a deal of extra work in handling correspondence. The pouches are sent at regular intervals under ordinary condi-



One of Uncle Sam's Most Highly Prized Relics.

The desk on which Thomas Jefferson wrote the Declaration of Independence, and important official correspondence.

tions; but since the outbreak of the war it has been necessary to send many extra pouches, each duly closed with a seal which is supposed to guarantee its safe and speedy transmission direct from Washington to the foreign capital to which it is addressed.

The filing of correspondence in any big institution is a responsibility not to be taken lightly, but I actually believe that there are few business houses in the country where the proposition is more complex than at the State Department. The explanation lies in the numerous and diverse subjects upon which this branch of the Government is addressed. The innumerable questions that arise in connection with the interests of Americans residing or traveling abroad for business or pleasure; the queries of Yankee business men in scores of different lines as to the outlets overseas for their products; and the problems that crop up with reference to American ships and American cargoes, especially under the present blockade conditions in Europe, are but a few of the influences that combine to make State Department correspondence wide in scope. The range is all the greater now that Uncle Sam is acting for various belligerent nations at capitals in the enemy's territory from which their regular envoys have been withdrawn.



Clerks at the State Department Handling Correspondence.

Subject-filing and subject-indexing are the mainstay of the officials at the State Department who must have accumulated correspondence where they can quickly lay hands upon it. The multiplicity of subjects to be covered renders this virtually the only course open to them, although geographical specialization is also followed in handling correspondence at the Department. Subject-filing, under such circumstances, has the advantage that when any delicate question is put up to the Department it is a simple matter, in the search for precedents and past performances, to muster all the documents and correspondence bearing upon previous cases that approximate the one claiming attention, or that most nearly resemble it.

There is one "long-felt want" at the State Department, and any man who can fill it will earn a debt of gratitude if nothing more. The need is for a check system — a "tickler" or reminder paraphernalia that will automatically tell the officials of the United States Consular Service when to jog the memories of their representatives in foreign parts when they fail to report promptly on matters assigned to them. Of course, there are plenty of good "tickler" systems on the market, but none of them quite "reaches the spot" at the Department of State because the conditions are so different from those prevailing in the average commercial house. What makes the situation difficult is the necessity of allowing consular officers varying lengths of time in which to make reports in accordance with their respective distances from headquarters. Thus, whereas the consul at Liverpool ought to get a stir-up letter if he has not executed a commission from Washington within three weeks, it would be inadvisable to send a "tracer" to Buenos Aires under eight or ten weeks at the least. How to get a check system sufficiently elastic to take care of these varying conditions is a poser.

The permanent preservation of some of the correspondence reaching the State Department is highly desirable, and, consequently, there are in vogue modifications of what are generally known as the standard methods of filing. In some instances, where it is desired that papers be exposed to light as little as possible, filing in envelopes instead of in folders is resorted to. Treaties, including the commercial treaties which mean so much to our business interest, are filed in this way. Certain classes of valuable documents, as, for example, the original manuscripts of proclamations issued by the President of the United States, etc., are bound in large volumes, each 14½ by 17½ inches in size. At the headquarters of the Consular Service it has been found that an ideal way to preserve for ready reference a file of printed circulars and form-letters is by means of loose-leaf binders.

One conclusion of the correspondence experts at the State Department that will be concurred in by many business men is to the effect that administration is facilitated if reports, etc., are in duplicate or in triplicate. Accordingly, when a United States consular officer in Paris or Patagonia gets instructions to report on the market for any American-made articles, he transmits his findings to the State Department in the form of an original, and two carbon copies, each of which must be as good as the orig-

inal. One of these reports goes into the State Department files; the second is turned over to the Department of Commerce for publication in Uncle Sam's business daily, *The Commerce Reports*, and the third is, probably, turned over to some trade-promoting agency such as the Pan-American Union. It is this same idea which impels the State Department to require two copies of the photograph of each person to whom a passport is issued. One of these portraits is pasted on the passport. The duplicate is indexed and filed at the Department.

Aside from the heavy volume of what may be termed business correspondence that is handled at the State Department, there is a considerable amount of what may be designated ceremonial correspondence. Whenever there is a birth or a death in the family of any one of the world's rulers, and on the occasion of anniversaries, etc., it is customary to send autograph letters of congratulation or condolence, as occasion may dictate. These formal missives, though signed by the President of the United States, are composed and penned at the Diplomatic Bureau of the State Department. Sidney Y. Smith, the chief of this division of the State Department, has been serving so long in the rôle of ready-letter writer that he knows just what to say and how to say it under any given circumstances, but were he ever in doubt he has but to consult the forms in copper-plate penmanship that have been in use since the earliest days of the republic.

The idea of putting into printed form letters or communications — form-letters though they be — that are highly confidential may strike some readers as a trifle odd, and yet as this is done at the State Department there is little danger that "leaks" will occur. A well-equipped printing-office tucked away in one corner of the massive home of the State Department, the largest office building in the world, does work that probably surpasses that of all other print-shops in its confidential character. Often the force of two dozen compositors, proofreaders and pressmen has been kept on duty far into the night putting into type rush matter, and on one recent occasion when the final corrections were being made, at two o'clock in the morning, on an important document, the institution was in virtually simultaneous communication with three foreign capitals.

It has been found at the State Department that for "speeding up" correspondence there is nothing to compare with specialization. Thus we find, as wheels within wheels in this institution, a Division of Latin-American Affairs, a Division of Near Eastern Affairs, a Division of Far Eastern Affairs, a Division of Western European Affairs and an Office of Foreign Trade Advisers. The result of this apportionment of responsibility is that when any matter claims attention it can be handled by specialists who, by virtue of constant study and watchfulness, are enabled to turn around on the proposition more promptly and with a surer grasp of the situation than would be possible were the subject less familiar to them.



Frequent Consultation of the Records Is Necessary in Handling Diplomatic Correspondence at the State Department.

ANTHONY COMSTOCK IS DEAD.

Anthony Comstock, secretary of the New York Society for the Suppression of Vice, died at his home in Summit, New Jersey, on Tuesday, September 21, after a brief illness.

Mr. Comstock was noted for his crusades against immorality. He began in 1872, when he was a dry goods clerk, and succeeded in suppressing an objectionable book that was being circulated among his coworkers. So elated was he over the success of his first effort that he decided to make the crusade against vice his life-work.

In 1873 the New York Society for the Suppression of Vice was formed by a group of prominent New York men, and Mr. Comstock was made its special agent. He pushed his campaign, and thousands of arrests and convictions resulted. The same year the postoffice department employed Mr. Comstock as an inspector, and it is said that he had much to do with checking fraudulent transactions through the mails. Through his attacks on exhibitions and sales of pictures which were regarded by many as works of art, Mr. Comstock was much in the public eye and often was criticized severely.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in Chicago *Tribune*.

An Iowa Pastime.

A merry bunch partook of fried chicken and other good things at the George Anderson home Sunday. The men hunted rats while the women prepared the dinner.— *From the Centerville Iowegian.*

High Jinks.

Our mail carrier, Mr. Jinks, went to Verdigre Friday evening to celebrate and visit with home folks. He also celebrated at Santee Monday, it being the legal holiday. We had no mail service, so our items are late for the past week.— *From the Niobrara (Neb.) Tribune.*

Why Rub It In after Twenty Years?

Rev. O. A. H. De la Gardie occupied the Methodist pulpit on Sunday at Roanoke much to the satisfaction of his friends here.— *From "Twenty Years Ago," in the Gridley Advance.*

Iron Entering the Soul Is Nothing to This.

Jacob Ballet's seating capacity has been painfully interfered with lately by sitting down while repairing a creosote roof.— *From the Edinburg (Wis.) Herald.*

ACCORDING to the uncommonly inspired compositor of the Tulsa World, the Colonel planted a "popular" tree in San Francisco.

The Hyphen.

That mighty engine, the hyphen, which like some giant telescope has helped us to see new worlds, new freedom, spring-time and rejuvenation in the familiar word "recreation," can give it yet another glory. For what is it that art, music, literature, drama do for us? Is it not to re-create our jaded, humdrum lives? Art carries us off into a far country, more beautiful, more poignant, more tragic, perhaps more humorous and sparkling, perhaps nobler and more heroic, than is shown us in the workshop or the home. We emerge refreshed by this intense experience, and for a few precious minutes we look upon the world as if our eyes had never been dulled and stupefied by repetition and inattention, never lost the child's divine power of surprise.— *From Cabot's "What Men Live By."*

Ho, Maid of Athens!

Sir: Sign on a Greek fruit store on Cottage Grove avenue:

"Takhoma Brick of Cream Ho Maid."

G. J. J.

To Them That Hath.

Mr. and Mrs. Wilbur Liddicoat of this village are the proud and happy parents of a pair of triplets, born July 17.— *From the Mineral Point (Wis.) Democrat.*

A Canadian Joan of Arc.

Young Scotch girl wants position as general. Address 1127 Pender street, east.— *From the Vancouver Province.*

A Live Wire.

The resignation of Supt. Fox of the cemetery board has been received with deep regret, for he is certainly the man for this place. Mr. Fox has been wrapped heart and soul into the work.— *From the Paxton Record.*

One on the Colt.

A suckling colt followed a Ford auto in Whitley county. — *From the Goshen (Ind.) Democrat.*

1-8

WE are advised that our composing-room style requires "it" when referring to a vessel. We suggest that this gem of style be also applied to whales, so the call may read: "There it blows!"

Did You Say Broken?

FOR SALE — Pair of broncho horses. Good weight, sound, broken. Owner in hospital. Address L. B. Schell.— *From the Eau Claire Leader.*

The Second Post.

Dear sir. I know that applications of this sort are always kind troublesome but I ow it to myself to do it. I do not think that I am quite fit for any literary service to any newspaper, but while I ought to hurry up and take a course and the chances of getting a steady position in my present trade are kind discouraging, and have me kept behind about six months allready, I would be glad to know if there is any manual work in your establishment that I could do (of short hours) and earn about enough to meet my expenses which are not very much. Respectfully yours, etc.— *Received by the W. G. N.*

Signs of the Times.

In the window of a tire store in Minneapolis: "Perfect seconds." In Princeton, Ind.: "The trustees will cheerfully talk over cemetery matters with you." On a door in Green Hall, U. of C.: "Please pull to you." On Wabash avenue: "All kinds of sandwitches to take out." In a north side theater: "We stand behind every bed we sell unless you object."

Whaddayamean? Says She.

Notice — I will not be responsible for any debts contracted by my wife (Mrs. Nellie Hedges) on or after this date.

(Signed) W. B. HEDGES.

Notice — Mrs. Nellie Hedges doesn't understand an advertisement appearing in the Sunday *Whig* — Mr. Hedges does not now and never has paid any of Mrs. Hedges' bills.— *From the Quincy Whig.*

POSTED in the Harper Memorial Library: "Please don't use no water this morning."

The Second Post.

Gentlemen,— Dear Sir: Do you know of any kind of a Device Made in this Country or any Outher Country, that Will Enable a Student of the Violin to tell by Fealing whare the Tones Change when they are a Looking on their Music. this would be a Great Invention for New-Beginners. Thanking? yo in advance for ran answer to this Letter and also all of the Information yo can Give me in this Matter.

I, Remain yours Respectfully, etc.

Guess I will send in a subscription to the Violinist and Drop some of the Outher Papers.— *Received by The Violinist.*

Considerable Nee.

If Mrs. Charles H. Stewart, "nee" Mrs. Olive Grace Peach Fanjoy, has obtained a divorce from her one time husband, all well and good.— *From the esteemed City Press report.*

"IT was a remarkable session," says the Ottumwa *Review*, reporting a Sunday night service in the Apostolic Faith Tabernacle. It must have been, as the *Review* mentions that "Mrs. Peters, prone on her back, lies two hours on platform; 80 minutes immovable, arms uplifted."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

"Newspaper Reporting," by W. L. Taylor, York, Pennsylvania.

A booklet of definite instructions and suggestions for the country-newspaper correspondent, and the suburban and small-city reporter; and while written especially for them, contains much "good dope" for news writers generally.

The Kidder Press Shows Trend of the Times.

A cheering report comes from the Kidder Press Company, of which the Gibbs-Brower Company, New York, are the agents, that they are swamped with business. When press-builders are rushed with work on their legitimate lines, it is of good portent for the printing trade.

Empire Mergenthaler Linotype School in New Quarters.

The Empire Mergenthaler Linotype School, Frank F. Arnold, manager, has announced its removal from 419 First avenue to 133-137 East Sixteenth street, New York city. The school will operate a battery of eighteen standard linotypes in its new home.

Johnson Angle-Roller Socket for Inking-Rollers.

J. F. Johnson, of Battle Creek, Michigan, has devised a simple and effective means of stopping the inking-rollers spinning. The device saves rollers, noise, time and money. He will be glad to help you to this saving if you will write to him, but we will illustrate his plan next month in these pages.

Wyche Greer to Fort Worth (Tex.) "Record."

Wyche Greer, formerly general manager of the El Paso (Tex.) *Morning Times*, has been appointed general manager of the Fort Worth (Tex.) *Record*, and he has taken a financial interest in the paper as well. Mr. Greer's experience has covered every department of the newspaper business and he should prove an especially valuable acquisition to the *Record's* capable staff.

New Tatum Catalogue.

The excellent line of machines for punching, perforating, drilling, crumping and round-cornering paper, manufactured by The Sam'l C. Tatum Company, Cincinnati, Ohio, is shown to excellent advantage in a new catalogue recently issued by that firm. The catalogue is admirably printed on enameled stock, and the half-tones, together with concise descriptive matter, make a thorough understanding of the various machines a very simple matter. A number of new and useful attachments have been added to the firm's line, including combination punching members, indexing, tab-cutting and perforating attachments, all designed for the purpose of cutting down the item of labor expense. A copy of this informative catalogue can be secured by any employing printer who addresses the company at Colerain and Monmouth avenues, Cincinnati, Ohio.

Richard Beresford Now Assistant General Manager Universal Typemaking Machine Company.

Richard Beresford, one of the best known and most popular printing-machinery salesmen in the Middle West, has resigned his position as western manager of the Lanston



Richard Beresford.

Monotype Machine Company to become assistant general manager of the Universal Typemaking Machine Company, of New York and Chicago.

Mr. Beresford has been connected with the Monotype Company for the past six years. He is a practical printer, having served his apprenticeship in his father's establishment at Washington, D. C., after which he was a proofreader in the Ketterlinus plant, Philadelphia; then purchasing agent of stationery and printing for the American Bridge Company. Later Mr. Beresford was superintendent of the Pittsburgh Printing Company, and from there went to the Westinghouse Electric Company as superintendent of its printing department.

Mr. Beresford's long, practical experience and his successful association with the Monotype Company, together with his thorough acquaintance with printing machinery and with efficiency methods as applied to printing, makes him a valuable addition to the Universal Typemaking Machine Company's sales force. His many friends in the Middle West will doubtless hear and see more of him now than ever before.

Mr. Beresford will be in charge of the western office

and territory of the Universal Typemaking Machine Company, with headquarters at 1730-1731 Transportation building, Chicago.

James H. Sweeney Western Manager Lanston Monotype Machine Company.

Upon the retirement of Richard Beresford from the position of western manager of the Lanston Monotype Machine Company, announcement of which is made elsewhere, James H. Sweeney, his assistant, was appointed as



James H. Sweeney.

his successor. Mr. Sweeney is well known among monotype users through the western territory, as for nearly seven years he has been in the Chicago office handling correspondence and other details, and also meeting customers during the absence of his chiefs. At the time of the transfer of Joseph Hays to the main office of the company, and the appointment of Mr. Beresford as his successor, Mr. Sweeney was promoted to second in command.

The advancement of Mr. Sweeney to the position of manager comes as the recognition of sterling merit and ability. He has grown up with the company, and his previous business experience particularly fits him for his new duties. During the past two years Mr. Sweeney has traveled over the western district extensively, and has closed several important contracts.

Mr. Sweeney will have as his assistant Cyril C. Means, who has been a salesman attached to the Chicago office for some years. Previously he had been an operator and also occupied executive positions in several large shops. He is a printer who combines intelligence with a wide scope of practical knowledge, and his association with Mr. Sweeney will make a team of progressive young men who know the wants and needs of their company's clients and will leave no stone unturned to give them a service, which will mean much toward the advancement of the company's business in the Middle West.

A Modern Plant for Rockford, Illinois.

The eyes of all printers considering the proposition of building permanent homes for their plants could be advantageously turned toward Rockford, Illinois, and centered upon the new structure which the Bliss Printing Company has built to house its growing business and equipment. The career in the printing business of Eugene H. Bliss, head of the firm, has been a continual ascent from a very modest start, through positions of increasing responsibility in all branches of the industry, to the head of so fine an institution. The handsome new home of his plant was built with a view to minimizing the number of operations, thus increasing efficiency, and, at the same time, considerable thought was given the matter of furnishing the employees ideal working conditions in the form of large, airy rooms with plenty of wholesome light.

The structure is of fireproof construction, two stories high, with an airy basement only slightly below the ground level. The office is at the front of the main floor, and at the rear is the composing-room, while the pressroom and bindery are in the basement. In building, ample space was allowed for growth, made certain by the continued increase in the firm's business.

A. Vyrde Ingham Joins Faculty of Carnegie Institute of Technology.

A. Vyrde Ingham, for the past six years business manager and superintendent of the Roycroft Shops, at East Aurora, New York, has severed his connection with that institution and accepted a position on the faculty of the Carnegie Institute of Technology, at Pittsburgh, Pennsylvania, in the Department of Typography of the School of Printing. To Mr. Ingham's efforts has been due in no small measure the high quality of the product of the Roycroft Shops.

Mr. Ingham learned his trade in a job-office at Elgin, Illinois, and afterward taught printing in the manual training school at that time connected with the Elgin Academy, of which school he was a graduate of the Class of '94. For seven years he was foreman of the job department of the Geneseo (Ill.) *Republic*, and, to quote his own statement, " It is my belief, born by experience, that there is no place the equal of a first-class 'country' shop in



A. Vyrde Ingham.

which to get a real education in printing." From the *Republic* he went to the Davenport Newspaper Union, Davenport, Iowa, as superintendent, which position he filled for two years, leaving to take charge of the printing department of the Moline Plow Company, of Moline, Illinois, one of the best private printing-plants in the West. After three years in this position he left to take up the work at the Roycroft Shops.

Keystone Type Foundry Announces New Additions to Forces at New York Office.

The Keystone Type Foundry has recently announced the addition to the forces of its New York office of George W. Morey and W. John Chambers, whose facial expressions when in good humor — which is at all times — are



George W. Morey.

reproduced herewith. Mr. Morey was formerly with the company, but left to enter other fields. His strong desire for his first love, however, forced him to return. He plans to visit all of his old friends and to make many new ones in the very near future, but says that if he is needed before that time a telephone call or a postal card will bring him. Mr. Chambers is widely and favorably known in the printers'-supply field, and his practical knowledge of the business, combined with his pleasing personality and thorough understanding of the requirements of the New York trade, will make him a valuable addition to the forces of the company.

Robert W. Leigh, New Manager Milwaukee Printers' Supply House.

The Milwaukee Printers' Supply House, 125 Second street, Milwaukee, Wisconsin, has announced the appointment of Robert W. Leigh as manager, to succeed S. G. Greenfield, who started the business and has attended to it since its incorporation. Mr. Leigh is thoroughly posted in the business, and his knowledge of their requirements will enable him to render the best of service to the company's customers.

To Standardize All Metals Used by the Printing Trades.

The Michigan Smelting & Refining Company, of Detroit, Michigan, is taking the initiative in the important work of standardizing the various metals used by printers and publishers, an advance step in the right direction that will not only avoid much confusion and loss, but give substantial guarantee as to quality, while affording easy means of distinguishing the different metals by definite designs for the molds, and by fixing the quality of each metal with exact guaranteed formulæ designating standard grades of new and refined materials.

The first step in this important matter has been determined by long experience and investigation into the subject of correct formulæ for the different metals, known as linotype, monotype, stereotype and electrotype.

To standardize these formulæ, exact proportions, correct balance and quality of materials are the essentials. These essentials must be controlled in the laboratory, the starting-place for all correct metallurgical practice, and for this work alone the company is enlarging, remodeling and installing one of the most complete metallurgical laboratories in the country in connection with its modern and up-to-date plant and equipment for the manufacture of non-ferrous metals.

The next step is to create and establish standard shapes, sizes and designs for the finished products that will be most convenient for use, and easy to distinguish for the different purposes intended.

The details having been carefully considered and worked out, the company will issue an illustrated and descriptive pamphlet to all interested in this subject. Copies may be secured by addressing White Metal Department, Michigan Smelting & Refining Company, Detroit, Michigan.

Joseph Kastner, Jr., in Charge of Western Office of John Thomson Press Company.

Joseph Kastner, Jr., has been appointed to the position of western manager of the John Thomson Press Company to fill the vacancy caused by the resignation of F. J. Shead. Mr. Kastner has been with the company for several years, and for the past two years has been manager of the Cin-



W. John Chambers.

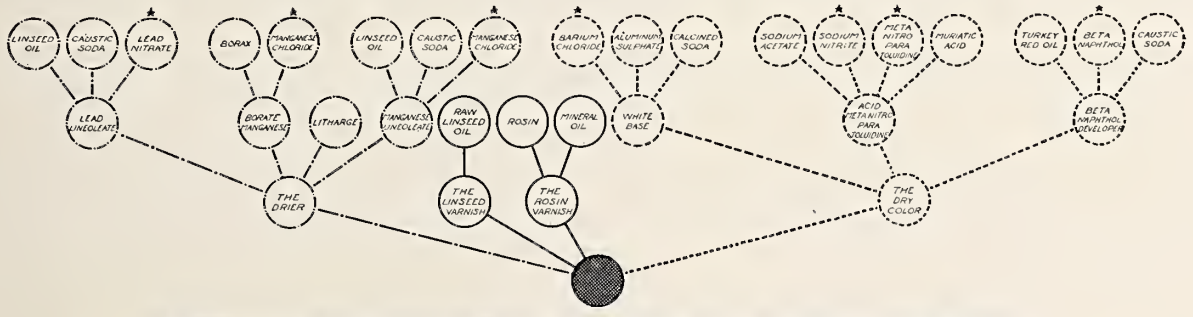
cinnati office, handling the States of Ohio, Kentucky and West Virginia. From the Chicago office he will handle the States of Illinois, Iowa, Indiana, Michigan, Wisconsin and Minnesota. Mr. Kastner possesses a pleasing personality, is forceful and energetic, and, though still a young man, has a wide knowledge of the requirements of the printing industry. He is well posted on methods of efficiency and will be able to render valuable service to the customers of the company. M. A. Grambow, who has been connected with the New York office of the company, has been appointed to succeed Mr. Kastner at the Cincinnati office.

The Slideograph.

Ed. H. Farr, of the *Whiting Call*, Whiting, Indiana, is sitting up nights booking the orders that are coming in from printers all over the country signing up for Ed's money-making invention for printers, the Slideograph, by which the printer can print advertising slides for the "movies" rapidly, efficiently and profitably. Stop experimenting and write to Ed. You need the money. So does Ed. This is not advertising. It is good-will and quite profitable, thank you.

Structure of a Simple Colored Ink.

The George H. Morrill Company, producer of printing and lithographic inks, with head offices at Norwood, Massachusetts, has rendered a distinguished service to the trade, and inkmakers in particular, by issuing a colored chart showing the elements that go into the making of a simple color, red in this instance being selected for presentation. In the original chart green, red and black lines are used to show the connections, but for purposes of presentation here dotted, broken and continuous lines are used in the reproduction. The group represented by the broken lines is the drier group. Each circle represents a substance, and the lines show how they are put together. There are nine substances and eleven processes. The unbroken lines represent the varnish group. Each circle represents a substance, and the unbroken lines show how they are put together. There are four substances and three processes. The group represented by the dotted lines is the dry-color group. Each circle represents a substance, and the dotted lines show how they are put together. There are ten substances and eleven processes. The black circle is the final ink (red), made up of twenty-three ingredients and thirty-three processes. The stars indicate materials which are imported, the prices of which are affected by the war. There is much more information on the chart which printers will be interested in and which is calculated to make them think twice before they add to the troubles of the inkmaker. We understand that these charts will be sent on request to printers and other users of ink.



Structure of a Red Ink, Adapted from the Colored Chart Issued by George H. Morrill Company.

The Emboso Process.

Many printers have experimented in making imitations of die-embossed printing, but few have carried it to any degree which would warrant its acceptance as a commercial or artistic success. It is one thing to have attempted to do a thing, and it is another thing to have developed it and pursued it to a definite purpose. It is to the latter class that the law allows protection. Even if the law does not allow protection, the company which is in a position to furnish a service which has been carefully developed is a better proposition to tie to than the "nifty" printer who can make everything for himself. The American Type Founders Company recognizes this in putting out a very attractive series of faces especially suitable for use with the Emboso process. Strong advertising is being done to advance the cause of direct advertising, and probably no feature in a printed job seizes the attention more quickly than the distinctiveness of an embossed effect. The Emboso Sales Company, of Washington, D. C., controls the basic patents on the Emboso process, and has brought it to perfection. The coöperation of the company should prove most profitable to printers who are looking for means to give additional attractiveness to direct advertising.

Gas Governors for Linotype Machines.

An important part of every linotype plant, whether it consists of a large number of machines or merely one, is the gas governor, as by the control of pressure and temperature it assists in the production of perfect slugs, saves the operator's time and conserves gas. Following its regular policy of issuing bulletins that contain information of interest and importance to owners and operators of machines, the Mergenthaler Linotype Company has recently published an eight-page bulletin bearing the title, "Linotype Gas Governors — The Individual Machine and Plant Types Illustrated and Described." Copies of this bulletin may be secured by addressing the company at its main office, Tribune building, New York city, or at any of the branch offices.

A Newspaper Engraving House.

Newspaper Engraving Company is the name of a new corporation recently launched for the purpose of specializing in engravings, artwork and cartoons for newspaper customers. The home of the new concern is in the Herald building, Grand Rapids, Michigan. The corporation is capitalized at $25,000 and its officers are as follows: President, Wm. Alden Smith; vice-president and treasurer, Arthur H. Vandenburg; secretary and manager, William Alden Smith, Jr. At present the company is operating an all-night service, but it is the plan of the officers to install an all-day service when the volume of business makes it advisable. The service idea will govern, the nature of the business demanding speed.

James V. Boyle with Sinclair & Valentine Co.

James V. Boyle, son of Daniel Boyle, director and secretary of The Henry O. Shepard Company, is now on the sales staff of the Chicago branch of Sinclair & Valentine Company. James V. served five years under the tutelage of the Philip Ruxton, Inc., Chicago branch, and under such past and present conditions he should do well. One of his first troubles was to assent to the fact that yellow and blue made green, but time has reconciled him, and he is young yet.

Eighth Annual Tournament of the Union Printers' National Baseball League.

The eighth annual tournament of the Union Printers' National Baseball League, held in Philadelphia during the week of August 22 to 28, was, like its predecessors, a grand success. The following were the social features:

Sunday evening.— Sacred concert in the headquarters hotel, the Hotel Walton.



Cup Presented by the Lanston Monotype Machine Company.
To be retained permanently by the winning team in the eighth annual tournament of the Union Printers' National Baseball League.

Monday evening.— Dance in the ballroom of the hotel.

Tuesday evening.— Smoker for the men in Turner Hall; theater party for the ladies.

Wednesday.— Special train to Atlantic City, returning at 11 P.M.

Thursday evening.— Visit to Chester Park.

Friday evening.— League night. This is a function given by the league to the local union printers, their wives and friends. Dancing was indulged in and refreshments served.

St. Louis won the Herrmann trophy, and also the handsome silver cup presented by the Lanston Monotype Machine Company, of Philadelphia, to be retained permanently by the winning team, defeating last year's champions, the Washington team, in the finals. The baseball games were keenly contested; in fact, none but a high-class team can hope to get into the finals, the printers of the various cities sending clubs to these tournaments that would make a creditable showing in Class A leagues.

John M. McGowan, of Chicago, was reëlected president; C. A. Bookwalter, former mayor of Indianapolis, vice-president, and Joseph J. Dallas, of Boston, secretary-treasurer.

The following compose the national commission, the governing body of the league: Indianapolis, G. P. Ruth; Philadelphia, James P. Bowen; Cincinnati, J. M. Dugan; New York, George E. O'Donnell; Pittsburgh, R. B. Ross; St. Louis, Ed. Springmeyer; Boston, H. C. Whitcomb; Chicago, Joseph P. Oschger; Detroit, M. J. Gloster; St. Paul, J. E. Corcoran; Cleveland, W. Plunkett; Washington, Edgar T. Brown.

Next year's tournament will be held in Indianapolis.

Information about the Hartford Press.

An eight-page vest-pocket manual with heavy paper cover has been issued by the National Machine Company, of Hartford, Connecticut, giving information for every pressman and feeder about the installation and operation of the new "Hartford" press. With each press sold, the company sends several copies of this informing booklet, a kind of service which others might copy to advantage The company will send one of these booklets on request. It pays to keep informed.

Attractive Book Announces Model 14 Linotype.

From the recent specimens of printing received from the Mergenthaler Linotype Company, it is evident that the individual in charge of that company's printing is laying awake nights scheming and planning to make each new piece outdo in beauty each of its predecessors. The latest specimen received, the announcement of the Model 14 linotype, is without question one of the most handsome exam-



Ornamental Cover-Design of Book Issued by the Mergenthaler Linotype Company.

ples of the printer's art it has been our privilege to examine. We show herewith reproductions of the cover and end-papers, though, of course, the beauty of the originals is lost in the reproductions. The book must be seen to be fully appreciated. With the exception of the large lines in color, the book was composed on the Model 14 linotype, and printed direct from the resultant slugs by the Bartlett-Orr Press, of New York city, and to that company great credit is due for the high quality of the work.

The Model 14 is the most recent addition to the linotype family. It has three standard magazines, each of which carries a full font of two-letter matrices, giving in all 540 different characters in six different faces. In addition to this it has an auxiliary magazine of twenty-eight channels, which is carried on the right-hand side of the standard magazines. The auxiliary magazine contains, at the option of the user, large head-letters, advertising figures, or special characters of any kind, and is the distinguishing feature of this model.

Automatic Justifier Company's Patents Sustained by United States District Court.

Patents Nos. 1,094,367 and 1,090,818, covering both the apparatus and process for justifying with hot metal, and owned by the Automatic Justifier Company, of Hammond, Indiana, were sustained in a sweeping decree issued by Federal Judge F. A. Geiger, in the United States District Court, Northern District of Illinois, on Wednesday, August 11, 1915. Suit for infringement of the patents was entered by the Automatic Justifier Company on August 5, and was vigorously contested by the defendant, William Dietrich, who produced a number of witnesses and cited several prior patents, attempting to show that those owned by the Automatic Justifier Company were invalid and not infringed by him, and that the company was not the original inventor of the process of justification by hot metal and the apparatus for doing the work. After hearing arguments for both sides, the court entered the decree in favor of the Automatic Justifier Company, and ordered an accounting with damages and also a perpetual injunction.

The company has also obtained permanent injunctions against the Faithorn Printing Company, of Chicago, granted by Federal Judge George A. Carpenter, in the United States District Court — which company was using the Dietrich machine — enjoining it from using the process or any machine whereby the process may be carried out, and against J. W. Diviny, doing business as the Instant Justifier Company, who made an imitation of its machine.

The "Riteway" Numbering Machine.

From the Riteway Machine Company, of Jenkintown, Pennsylvania, comes the announcement of a new and improved foot-treadle numbering machine which bears the title "Riteway," and which is moderate enough in price to prove of interest to all printers, binders, rulers, etc., having any amount of checks, coupons, tags, and other work of similar nature requiring numbering. The company states that there are several innovations that make the machine easy and fast to operate, such as an automatic inking attachment for long runs; quick-set gages, etc., guaranteeing positive register without loss of time. The "Riteway" machine is the invention of George C. Andrews, manager of the machinery department of the Keystone Type Foundry, at Philadelphia, from which company it can be purchased. Mr. Andrews was also the originator of the "Ideal" iron grooved block, so favorably known during the period from 1902 to 1912. It has been predicted that the new numbering machine will be fully as popular with the printing and allied trades as were the Andrews and Pittman registering devices.



Decorative End-Papers of Attractive Book on the Model 14 Linotype.

Holiday Season Cards and Calendars.

Printers are finding decided advantages in obtaining the coöperation of specialists in meeting the demands of their customers for the quaint and unusual, and a well-ordered system of filing of the catalogues of engraving-houses enables the printer to submit to his customers a variety that he can not hope to present if he is unsystematical.

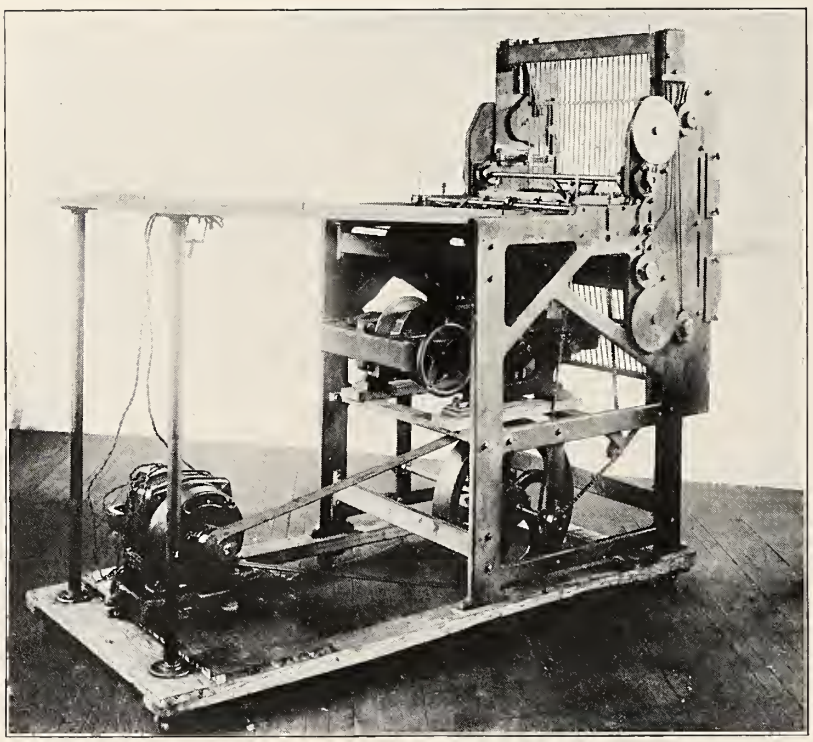
Harry W. King, 312 Cherry street, Philadelphia, who manufactures holiday specialties and side lines for printers, informs us that his business is steadily growing among

printers. He finds that the best results accrue to printers, and consequently to him, from customers who have established a systematic and orderly method of exhibiting the attractions which they have to sell.

We will be glad to hear from printers, giving their experiences in handling specialties and side lines. Failures as well as successes are educational, for one story tells of success and what to do, another tells of failure and what not to do. We have no doubt that Mr. King has developed plans of making sales that will be helpful to printers.

The Accordion Fold with the Zig-Zag Folding Machine.

L. A. Nichols, a civil engineer, and some of his associates have invented a new type of folding-machine which does work that must make a strong appeal to printers and to advertising men, as it meets the trend of the hour in the work of direct advertising.



The Zig-Zag Folding Machine.

In an interview with Mr. Nichols, who is also president of the Chicago Steel Tape Company, he said:

"The Chicago Steel Tape Company, by a combination of circumstances, was forced into furnishing a large number of circulars folded in accordion style, and, finding the price of folding rather staggering, was forced into some device to lessen this cost. The original scheme was rather crude, but it brought about improvements upon improvements, until now we have a perfected machine which will fold an unlimited number of folds and of any depth of fold or any width, limited only by the size of the machine. One type of zigzag machine will fold any possible depth of fold to the minutest fraction of an inch between 18 inches and 2 inches, and will fold any width of paper up to 24 inches. A similarly constructed machine would go way beyond these figures, in fact, a machine could be made to fold any size without limit, except to the capacity of the house in which it was to be worked. But there is seldom any call for folding of that nature with a fold deeper than 12 inches, neither is there any probable demand for anything to exceed 24 inches in width. We have, therefore, with a view to the future marketing of the machine, considered a standard size which will fold anything between 18 inches and 2 inches in depth of fold, and any width less than 24 inches, with an unlimited number of folds.

"With the same principle of construction, a smaller machine could be made to do folding below 2 inches or above 18 inches, but such machines would have to be considered as special machines, the requirements for them being so seldom called for that it would not pay to construct them in advance.

"Besides this machine which I have mentioned, we have five machines complete, or partly complete, for doing special sizes. A machine constructed for such a purpose, that is to say, for one particular size, can be made quite a little cheaper, and there are some concerns which have use for only one size. These machines will probably have quite a market, but will also have to be considered special machines, as the varied sizes required would be such that they could not be anticipated.

"We have several patents on these machines, and also have applications for improvements recently made.

"While the business so far has been conducted under the name of the Chicago Steel Tape Company, it is the intention within a short time to organize a company for the purpose of making these machines. The name of this company will probably be the Zig-Zag Folding Machine Company, and, as soon as we are prepared, we propose to put the thing on the market in as earnest a manner as we are capable of doing."

A request to the Zig-Zag Folding Machine Company, 6229-6233 Cottage Grove avenue, Chicago, will bring specimens of the work and descriptive literature, and we opine no printer or advertising agency can fail to profit by a knowledge of the field this interesting machine is designed to cover.

George E. Lincoln is Sixty-Seven Years Young.

On September 2, 1915, George E. Lincoln, manager of the Chicago branch of the Mergenthaler Linotype Company, sat in his commodious office chair, at his private office at 1100 Wabash avenue. It was ideal September weather, and the rosy hues of the sun glowed in the countenance of George E. Lincoln, manager, and found a reflection in a vast bouquet of Killarney roses — sixty-seven of them — that formed an aureole back of his head. The subdued hum of many typewriters recording orders gave an auriferous aroma to the atmosphere, and Mr. Lincoln, looking for a match, lit a fresh cigar, for the stub had gone out. To him comes a modern Mercury — A. D. T. Gentlemen, please rise. Face the east and pass to the salute, leaving by the west. The secretary will read, to wit:

THE OLD-TIME PRINTERS' ASSOCIATION
OF CHICAGO.
Headquarters and clubrooms, Hotel LaSalle.
September 2, 1915.

Col. George E. Lincoln, Manager, Mergenthaler Linotype Co.,
1100 South Wabash avenue, city:

DEAR COLONEL,— At a meeting of the Board of Directors of the Old-Time Printers' Association, at their clubrooms at the Hotel LaSalle, to arrange details for the reunion and picnic at Humboldt Park on Saturday next, Mr. William C. Hollister stated to the Board that to-day was the anniversary of your advent on our planet.

A number of the members considered the occasion as demanding some official action by the Association, and Col. M. H. Madden, President Emeritus of the organization, presented the following:

"*Resolved,* That the members of the Old-Time Printers' Association extend to Col. George E. Lincoln their cordial congratulations on the sixty-seventh anniversary of his birth, and that we wish for him and his family an unbroken continuance of the blessings of good health and happiness.

(Adopted by a rising vote.)

I take much pleasure in advising you of this action, and I join my personal wishes for the expressions above.

Fraternally yours,
(Signed) WM. MILL, *Secretary-Treasurer,*
Old-Time Printers' Association.

Educational Night, Chicago Printing Crafts Association.

The Chicago Printing Crafts Association opened up the fall term with a dinner at the Fort Dearborn Hotel, Tuesday evening, September 21, 1915.

It was called an educational night, and speeches were delivered by some of the best informed men in connection with the printing industry.

Sam Greenfield, of the Miller Saw-Trimmer Company, gave a short and interesting talk on automatic feeders for platen presses, which are manufactured by the Miller Saw-Trimmer Company.

E. P. Evans, also of the Miller Saw-Trimmer Company, discussed the economics of the saw and trimmer machine, and Harry Noyes, of the Lloyd Paper Company, told a few dialect stories in inimitable style.

Franklin H. Wolever, president and inventor of the "Ideal" printers' roller, gave a demonstration and a talk on the printers' roller industry. The "Ideal" is a new roller which, the inventor declared, "Will revolutionize the printing industry."

A sample of the "Ideal" roller was placed within a glass heating-case and the temperature kept at 400 degrees Fahrenheit during the speaker's lecture of about one hour. At the conclusion of the lecture, a glue-composition roller was placed within the case. After a period of ten minutes the glue-composition roller was entirely melted off the stock, as might be expected.

The "Ideal" roller was removed from the case and half of its length submerged in ice-water for a period of five minutes. This test showed that "Ideal" rollers did not assume any physical change through a variation of from 400 degrees Fahrenheit down to 32 degrees Fahrenheit, or freezing-point, this being designed to illustrate that these rollers do not change in physical properties within the range of any atmospheric temperature.

Another test was the color and ink absorption test. A roller was treated with bands of yellow, red, Prussian blue, white, purple copying, gold ink and black ink. One of these rollers exhibited was declared to have been treated about thirty days ago, and a different section of all colors removed twenty-four hours apart with ordinary kerosene, without any difficulty whatever, a test to prove that the new type of rollers have absolutely no affinity for any of the inks used in practice.

The quadrant of ink still remaining upon the roller, the speaker said, would be removed at some future date with caustic potash, without injuring the roller.

The next test was the permanent-set test, which showed the glue-composition roller and the new-style roller under a constant weight of one pound, which, the speaker said, had been constantly on each specimen for the period of thirty days. The glue-composition roller showed a deep indentation, which assumed a permanent set, while the "Ideal" roller showed no permanent deformation when the weight was removed.

An invitation was extended to all members to visit the laboratory and witness the nature and large number of tests, which it was impossible to exhibit at this lecture.

Lectures on Printing for Advertising by George French.

The following lectures are scheduled to be delivered by Mr. George French in the New York University courses in advertising next season. The lectures will be illustrated in the majority of cases.

I.— Printing for Advertising, being chiefly an outline of the course, with examples of good and bad printing.

II.— Printing Processes Employed in Advertising. Letterpress, lithography, photogravure, offset process, etc., with examples.

III.— Art in Advertising. An explanation of the origin and authority of the art principles which apply in printing for advertising. The importance of certain art principles in advertising.

IV.— Style in Advertising, and how an understanding of the printing processes enables the student to develop an individual style, and to mold his style to psychology of his problems.

V.— Psychology and Optics in Advertising. Use and arrangement of type to make advertising easy reading, by understanding the powers and limitations of the eye.

VI.— Type, Its Design and Evolution, with respect to its utility as a medium for the expression of thought, etc.

VII.— Hand and Machine Composition of Type.

VIII.— Principles of Type Display.

IX.— Illustrations, Ornament, Borders, etc.

X.— Paper.

XI.— Engraving Methods in use by advertisers.

XII.— The Actual Printing.

XIII.— Estimating, Ordering, Specifying.

XIV.— Review of the Course, with suggestions for further study.

NARROW MARGIN.

New Man on the Road — What is the best time for me to see the head of this firm I'm working for, boy?"

Office Boy — Between the time he gets your sales account and the time he gets your expense account." — *Puck.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 56. OCTOBER, 1915 No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

TECHNICAL printers and print-shops use "Points for Printers"; 40 pages; special price for 60 days, 30 cents. WILLIAM BLOCHER, Publisher, Dayton, Ohio.

BUSINESS OPPORTUNITIES.

PRINTING-PLANT — Two new-style Chandler & Price jobbers, plenty of type, all in first-class condition; plant about 3 years old; established business and a money-maker in normal times; located in Portland, Oregon; will sell all or half interest to first-class job compositor with some business ability; price below invoice and reasonable terms; invoice, $1,500. O 950.

FOR SALE — A money-making job office in 100,000 city of the Northwest; net profits since January 1 over $1,300; not a run-down plant, everything new and in best condition; a sworn statement of business and expenses will be mailed to any one interested; price, $2,000, or will sell half interest to a first-class pressman for $1,200. O 929.

FOR SALE — Well-equipped job-printing office, established 15 years, good location, equipment all bought new within the past 5 years; price of plant, $1,500, and stock at invoice; business from January 1 to September 1, $4,400; will sell or rent office building reasonable. O 951.

MAIL-ORDER PRINTING-PLANT, making a specialty extensively used by publishers and mail-order houses; established business; price, $4,000; write to-day (no postals). Address BOX 56, Industrial bldg., Indianapolis, Ind.

WANTED — PRACTICAL PRINTER to buy interest in an established and growing business located in large city in State of Washington; splendid opportunity for right party; state full particulars in first letter. O 932.

FOR SALE — Well-established, well-equipped commercial job-printing business in city of over 40,000, near Chicago; cleared over 10 per cent net for 6 months ending June 30 last; best reasons for selling. O 936.

PRESSMAN — An established and growing printing concern in the West wants fast pressman to take interest; an opportunity worth while for about $3,000; write fully in first letter. Address O 933.

BUSINESS FOR SALE — Fully equipped medium-sized job office situated in business district; other interests compel us to sell this successful business. 1850 Liberty st., Jacksonville, Fla.

FOR SALE — Small job-printing outfit, good location; a bargain if sold soon; reason for sale — giving attention to other duties. THE STAR PRINT SHOP, Hume, Ohio.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

TWO No. 1 Miehle 4-roller presses, bed 39 by 53, one new March, 1911, other new July, 1912, with U. P. M. automatic pile feeders attached; one Dexter high-speed, drop-roll, 32-page combination folder, taking sheets up to 40 by 50, complete with pasters, trimmers and U. P. M. feeders; every machine in perfect condition, good as new; will sell complete outfit or single machine at bargain price; call and see machine running, or write for particulars; reason for selling, outfit outgrown and is to be replaced by a Cottrell magazine web press. Address PATHFINDER PUB. CO., Washington, D. C.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed $550; Campbell "Economic," 45 by 60 bed, $550; Hoe pony drum, 17 by 21 bed, $400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

RARE OPPORTUNITY — Owing to recent consolidation of two dalies located within 150 miles of Chicago, we offer a complete modern newspaper and job plant, including a 12-page Duplex press, 1 Premier cylinder, linotypes, cutters, cabinets, type, etc., for immediate sale at less than half replacement cost for quick action. O 952.

FOR SALE — Dexter folding-machine, No. 105, 53 by 65, will fold double 8, 12, 16, 24 and 32, with perforators; has summer kitchen which will fold double 8, 12, 16, 24 and 32, 2-up; also Dexter automatic feeder for above machine; this machine has great range. EXCELSIOR PRINTING CO., 712 Federal st., Chicago.

WHITLOCK 2-revolution press, printed-side-up delivery; Cottrell, 25 by 30; Campbell, 23 by 30; Campbell, 32 by 46; drum cylinders, 5-column folio to 6-column quarto; job presses, 15 by 21 to 7 by 11; paper-cutters, all sizes; wire-stitchers, etc.; send for list. RICHARD PRESTON, 49-A Purchase st., Boston.

BARGAIN FOR BOOKBINDERS AND OTHERS — We offer 2 brand-new hand-feed German gluing machines, taking a sheet 20 inches wide at a bargain price for one or both; if you have any possible use for them it will surely pay you to communicate with us. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — One automatic Kidder press, 10 by 15; one 23 by 28 Campbell pony cylinder; in first-class condition, can be seen running; sold at a bargain if taken at once. WAHL PRINTING & BINDING CO., INC., cor. Michigan, 11th and Lockport sts., Niagara Falls, N. Y.

DEXTER COMBINATION NEWSPAPER AND JOBBER FOLDER, maximum 37 by 53, minimum 22 by 32, parallel 16 and 32 attachments, also perforators; good condition. T. SORENSON, 633 Plymouth ct., Chicago.

UNIQUE STEEL BLOCKS, 2,880 square inches, 187 plate hooks, will make three 25 by 38 or two 32 by 44 forms; are in excellent condition; cost $500, will sell for $150. RUSSELL, 543 Seneca st., Buffalo, N. Y.

FOR SALE — One each 26 by 35, 33 by 48, 38 by 56 and 46 by 65 Miehle presses, all in excellent working condition; correspondence invited. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — One Harris two-color printing-press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. F 773.

FOR SALE — New numbering machine, Latham latest model Monitor, No. 771; regular price, $315, will sell for $150 if taken at once. HANKEL PRINTING CO., 309 River st., Chicago.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Vibrating roller for 10 by 15 C. & P. Gordon; used one month; new, $10; will sell for $5. FRANKLIN PRESS, Indianapolis, Ind.

INDEX CUTTER — Rosback improved machine with double rack, little used. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — 45-inch Sheridan power cutter; 32-inch power or hand-power cutter. LIKLY & ROCKETT TRUNK CO., Cleveland, Ohio.

FOR SALE — Lead and rule cutter, type, border and cases, all practically new; write me your wants. G. Z. DARBY, New London, Ohio.

PAPER-RULING MACHINE, nearly new, and 44-inch power cutter. GEBHARD PAPER CO., Detroit, Mich.

HELP WANTED.

Engravers.

WANTED — Photoengraver, who has had wide experience in factory and office, to act as inside man in photoengraving establishment in Middle West doing highest grade of work; must know quality and be able to produce it; write fully. O 768.

Pressroom.

MEISEL PRESSMAN WANTED — Steady situation to good man, union or non-union; state experience on Meisel and other presses; give full details in first letter. O 949.

Salesmen.

SALESMAN WANTED — First-class man whose sales have run over $40,000 a year, and who can prove it; a first-rater can form advantageous connection with large plant having best facilities. EXCELSIOR PRINTING CO., 712 Federal st., Chicago.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 5 hours, 3 evenings a week, $5 weekly; day course, 6 to 9 hours, 12 weeks, $80; unlimited course, $150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN desires change; one who has had practical experience in ruling, forwarding and finishing of blank-books, loose-leaf, edition, catalogue and job work, both county and commercial; competent and efficient bindery manager, takes close charge of work detail, economical stock buyer, knowledge of machinery, folders, etc., paper stock and estimating; been in present position 5 years; medium-size shop preferred. O 946.

A-No. 1 FORWARDER AND STOCK CUTTER, with 6 years' experience on high-class work; steady, sober and reliable; union. Address, stating particulars, CARL A. FREEDLUND, 113 Oakland av., Bloomington, Ill.

BINDERY FOREMAN, experienced in blank-book, edition, pamphlet, commercial work and machinery; good executive, able to run bindery to best advantage. O 564.

BOOKBINDER — All-around man, first-class finisher and forwarder, loose-leaf, blank-book and rebinding, wants position; West preferred. S 733.

BINDERY FOREMAN having charge of large plant desires to make a change; economical and a good organizer. O 947.

Composing-room.

GERMAN-ENGLISH LINOTYPE OPERATOR, union, desires permanent position in Western States; can take full charge of Model 8 machine; steady and reliable, don't booze; job and newspaper work combined preferred. F. J. RUNGE, 489 Redwood av., Winnipeg, Man.

GERMAN-ENGLISH LINOTYPE OPERATOR with steady position wants change now or later, on account of most unsanitary conditions of present shop; union man; state local scale; German daily preferred. O 930.

HIGH-CLASS JOB COMPOSITOR and layout man, handling best grade catalogues, knows stonework, now employed in Central States, will change; above-scale offers only considered; union. O 937.

AN ALL-AROUND JOB PRINTER, now employed in small town at $20, desires permanent situation where speed, skill and taste will be appreciated; union; Middle West preferred. O 939.

PRINTER — First-class all-around man wants position; foremanship considered; city or country; sober. O 944.

Engravers.

PHOTOGRAPHER, experienced in 3 and 4 color direct process with dry plates or collodion emulsion, desires to make a change. O 943.

Managers and Superintendents.

A VERY CAPABLE EXECUTIVE is now open for a position as superintendent, job foreman or estimator; experienced in high-class book, job, catalogue, loose leaf, etc.; has taken I. T. U. Course; thorough, energetic, economical, dependable; references. O 942.

MANAGER-SUPERINTENDENT seeks change; desires connection with large, progressive establishment; accustomed to large volume and quality; 22 years' experience, 40 years of age, references the best. O 815.

WANTED — SUPERVISORY POSITION, printing, binding, lithographing, engraving, estimator, close buyer of materials; A-1 references. O 945.

THE FOLDER FOR WIDE-AWAKE PRINTERS

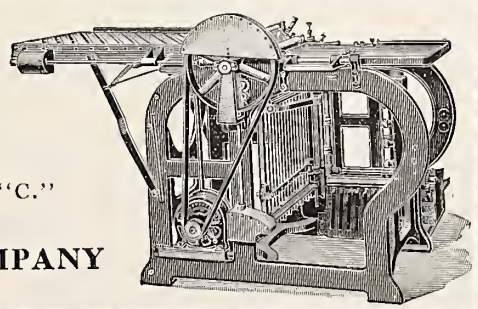
DOING WORK AT A LOSS

is generally due to the use of inefficient equipment that eats up more than it produces. If it's in the folding machines, discard the old-fashioned kind and install the time and money saving

CLEVELAND FOLDER

It will pay you to get the facts about the Model "B" and the Model "C."

Award of Honor and Gold Medal at Panama Exposition.



THE CLEVELAND FOLDING MACHINE COMPANY

5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS

Pressroom.

PRESSMAN AND MACHINIST, with years of experience running automatic roll-paper presses, manufacturing printed specialties; thoroughly understands the manufacture of shipping-tags, baggage checks and all kinds of consecutive numbering, also stringing machines, all kinds of grinding and making all repairs; best references furnished. FRANK S. BOYLE, care Rollins, 107 W. 82d st., New York, N. Y.

PRESSMAN, cylinder and platen, experienced on high-grade commercial, book, magazine, half-tone, vignette and color work; married and strictly temperate; prefer position in the South; wages, $21. D. R. WILLIAMS, 48 Perry st., New York, N. Y.

FOREMANSHIP of 2 to 8 cylinder pressroom; industrious executive ability; best catalogue, vignette and color work; unquestionable references, excellent knowledge of other departments and a good estimator; Central States; married. O 919.

SITUATION WANTED by pressroom foreman; large-size pressroom preferred; wages not less than Two Thousand Dollars a year; good manager. O 931.

CYLINDER PRESSMAN, competent on fine work, desires position as foreman or journeyman in Middle West; married, reliable, non-union. O 811.

COMPETENT CYLINDER PRESSMAN desires change; steady and reliable; experienced on half-tone and color work; will go anywhere. O 940.

GORDON PRESSMAN AND COMPOSITOR, age 18, 3 years' experience, non-union, at $12. AMOS JACKSON, Gen. Del., Kalamazoo, Mich.

SITUATION WANTED by first-class cylinder pressman outside of Chicago; can furnish good references; union. O 933.

CYLINDER AND JOB PRESSMAN, union, wishes to make a change; married, temperate, conscientious worker. O 938.

A FIRST-CLASS VIGNETTE CUT AND COLOR PRESSMAN is open for a position; capable of taking charge. O 935.

PRESSROOM FOREMAN wishes to make change to small town; 14 years' experience. S 916.

Proofroom.

PROOFREADER POSITION wanted in first-class job office; non-union; fully experienced, reliable; Cleveland or Middle West preferred. O 941.

Salesmen.

WANTED — Position as printing salesman by an experienced man, capable of developing and designing high-class advertising; good estimator; Central or Eastern States. O 948.

WANTED TO PURCHASE.

WANTED — Two folding-machines in first-class condition, 28 by 42. CALLAGHAN & CO., 401-409 E. Ohio st., Chicago.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING; catalogue, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77. 9-16

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

GET RESULTS by using modern methods for half-tone overlays. Our shopright fee is reasonable. Send for sample and terms.

DURO OVERLAY PROCESS

W. E. RADTKE, 121 Oklahoma Avenue, MILWAUKEE, WISCONSIN

WE MAKE overlays for the trade on a square inch basis. "Using is Proving." Prompt service and attention.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

GOLDING MFG. CO., Franklin, Mass. All makes. Big values. 9-16

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago. 9-16

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-16

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West.; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

FOR SALE—ELECTRIC MOTORS

We make a specialty of, and have the largest stock of second hand electric motors and generators in America and buy and sell, rent, exchange and repair electrical machinery of all kinds. Send for our "Monthly Bargain Sheet," showing complete stock with net prices. All machines guaranteed in good order.

GREGORY ELECTRIC CO. CHICAGO, ILLINOIS

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

940-941 Old South Building

ELF ECLIPSE (PN) ELF B. B. B. VULCAN KALISTA

KEYBOARD PAPER

for the **MONOTYPE MACHINE**

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

VPM Quality Equipment VPM

AUTOMATIC FEEDERS
VACUUM BRONZING MACHINES
CHAPMAN ELECTRIC NEUTRALIZERS

United Printing Machinery Company
New York BOSTON Chicago

ELECTROTYPES OF POULTRY



Made from line drawings by best poultry artists.
Liberal discounts to printers and publishers.
Write for catalog.
Reliable Poultry Journal Pub. Co.
Dept. C., Quincy, Ill.

ADD TO YOUR PROFITS
By Taking Orders for Bonds
Write for particulars to
ALBERT B. KING & COMPANY, *Inc.*
Bond Specialists
206 BROADWAY, NEW YORK



DURANT COUNTERS
For C. & P. Presses, $5.00
For Colt's Armory, $7.80
Meet most exacting requirements.
Ask your dealer why they are different.
W. N. DURANT CO. Milwaukee, Wis.

CHRISTMAS CARDS FOR COMMERCIAL PURPOSES
in new designs and shapes a specialty. Send to-day on your business letter-head for samples and be first in the field.
S. L. FORMAN, N. W. Corner Tenth and Arch Streets, PHILADELPHIA, PA.



Reduce Your
PRESS-FEEDING COST
Anway Adjustable
Job Press Gripper
saves 90% of your press-feeding troubles. For Chandler & Price and Old Style Gordon presses. Patent applied for. Send for 4-page descriptive folder telling all about it.
H. B. Anway, 7038 Stony Isl. Av., Chicago

TO THE PRINTING TRADE
Every printer should have my 1915 samples of Christmas Cards. Write for my specialty of 5-cent cards. You should see my "Handy, Neat Little Calendar"—1916 samples all ready for you. Write on your trade letter-head.
HARRY W. KING
MANUFACTURER OF CHRISTMAS CARDS
312 Cherry Street, Philadelphia

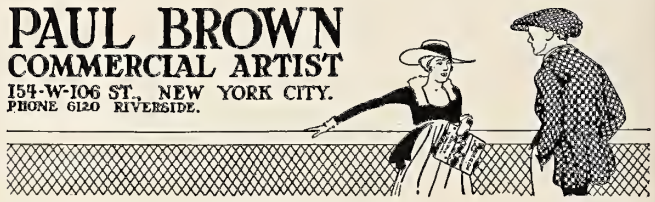
PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
Phone: North 3565 448 W. Ohio St., CHICAGO, U. S. A.



ECONOMY STEEL TIERING MACHINES
enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.
New designs and improvements.
It will pay you to get full information
ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago

Hartford Printing Cutting and Creasing *Presses*
NATIONAL MACHINE CO.
111 SHELDON STREET
HARTFORD, CONNECTICUT

PAUL BROWN
COMMERCIAL ARTIST
154-W-106 ST., NEW YORK CITY.
PHONE 6120 RIVERSIDE.



INCREASE YOUR INCOME
You can earn $50 to $100 a week selling printing if you study the **Nashville Course in Sales Training** *by Edward P. Mickel.* You are given a thorough training in salesmanship and can get profitable orders and build up a large trade. It means a greatly increased income for every one who studies it. *Send for Booklet D.*
DUDLEY L. HARE 1730 Sansom Street, Philadelphia, Pa.

"JELLITAC" The paste without the water—the perfect "Make-Ready" Paste. In powder form. "Does not sour."
FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR $1
Just sprinkle "JELLITAC" into cold water and it instantly turns into a snow-white "make-ready" paste for immediate use. A postal brings a sample or a dollar box on trial.
ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY
Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.

"Roughing" for the Trade
We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
632 Sherman St. Chicago

Bronze Powder Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*
T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

New and Rebuilt Printing Machinery
Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses
R. W. HARTNETT CO., 50 N. 6th Street
Philadelphia, Pa.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

R.R.B. PADDING GLUE

gives satisfaction. No trouble with boards falling off, or pads cracking. You get good pads with any kind of paper.

ROBT. R. BURRAGE

83 GOLD STREET, NEW YORK

Call and See

In Our Large Store at 715-721 S. Dearborn Street, Chicago, Ill.

The Superb No. 43 Babcock Optimus
Great Hartford 14x22 Platen Press
Fine Oswego 44-inch Paper Cutter
and Scores of Other Valuable Additions to the Pressroom and Composing-Room.

Barnhart Brothers & Spindler

THIS AD IS SET IN THE NEW PENCRAFT OLD STYLE BOLD

AUTOMATIC CARD PRINTING IS EVER-LASTING-LY GOOD PAYING BUSINESS EVERYWHERE

WRITE TO-DAY FOR FREE BOOKLET OF OUR AUTOMATIC SELF-FEEDING PRINTING PRESS

S. B. FEUERSTEIN & CO. MANUFACTURERS 542 W. JACKSON BLVD. CHICAGO, ILL.



PRACTICAL ART

Printers! here's a fine chance to increase your income. Take a good simple course in Lettering and Design so that you can give your customers better service. It will aid you in making layouts and dummies. You can make suggestive sketches when talking to a customer and land the order. Get more and better business.

FOREMEN AND LAYOUT MEN:

Increase your value and your salary by being able to design and letter. Big growth of advertising makes constant demand for this kind of work. There is a big field. I personally correct all lessons. Course is simple and complete. Write for free booklet, testimonials, etc.

THE ROSING SCHOOL OF LETTERING AND DESIGN, 970 Union Bldg., Cleveland, Ohio

STITCHING WIRE

Highest Quality Prompt Service Low Prices

CHICAGO STEEL & WIRE COMPANY

1127 West 37th Street, CHICAGO

A Modern Monthly— All About PAPER

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1915-1916 at the very special rate of $1.50 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

The PAPER DEALER

186 NORTH LA SALLE STREET, CHICAGO

PRINTERS' SUPPLIES

Purchasing direct from manufacturer means a saving and prompt service. Let us quote you on your wants.

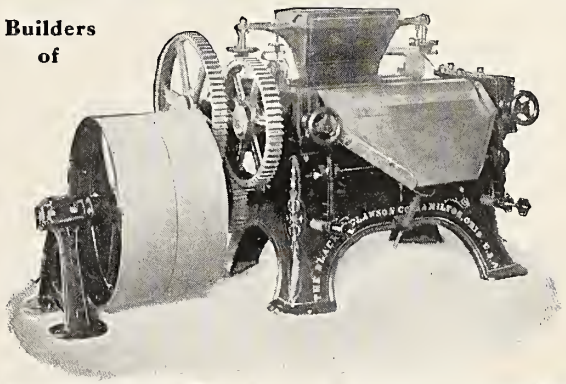
FRED'K L. SCHLEY & CO.

59 BEEKMAN STREET NEW YORK, N. Y.

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

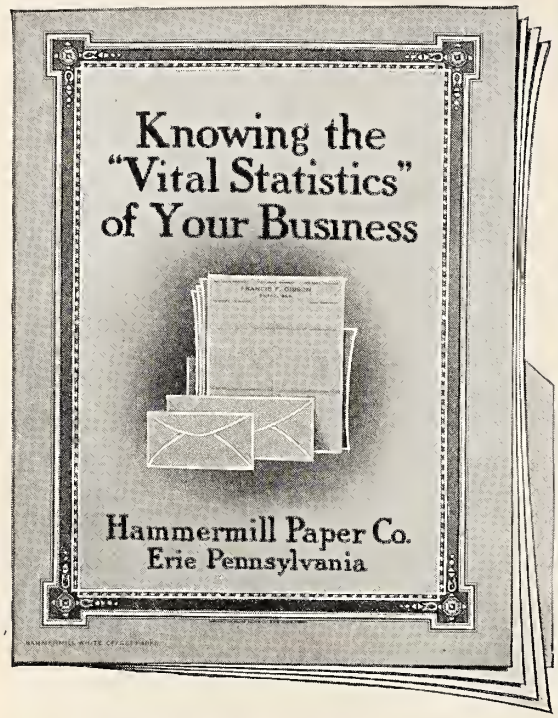
Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery



THE IDEA IS, that with this Portfolio under his arm, a printing salesman has a genuine message for any business man.

Your customers are willing to talk about new ways of conducting office routine, records, cost systems, office correspondence. They like to know how others have worked out these problems.

This Portfolio contains a lot of sample forms used by large and small concerns in many lines of business. It will help you in designing new forms for your customers and will serve as the best possible introduction to new prospective customers.

Above all, you can prove to the business man how you can save him money by using Hammermill Bond for his regular forms and records, and give him a better job at the same time.

We have issued a big series of these Portfolios, each one adapted to a particular business.

We will forward this Portfolio and a list of the whole set to any printer who writes for it on his business letter-head.

HAMMERMILL PAPER COMPANY
ERIE, PENNSYLVANIA

HAMMERMILL BOND

Use Hammermill Safety Paper for checks, vouchers, etc.

THE JAENECKE PRINTING INK CO.

DIRECT, OR FROM JOBBERS EVERYWHERE

JAENECKE'S CLIMAX HALF-TONE BLACK

A fine working ink, dense, brilliant, quick-drying, strong in color.

75c per pound

Special quotations on large quantities
Order a five-pound can for trial and be convinced.

BRANCHES:
NEW YORK, DETROIT, CHICAGO, ST. LOUIS, BALTIMORE



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

Government Laid Bond

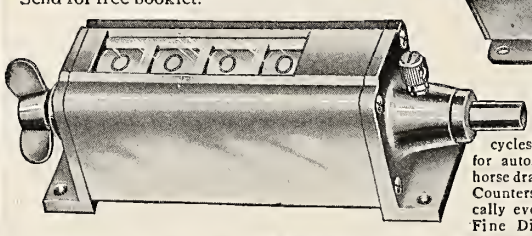
Made to Match Government Stamped Envelopes
In Stock
17 x 22 20-pound
22 x 34 40-pound
WHITE, AMBER, BUFF, BLUE
Ream Lots, 8½c lb.

Parker, Thomas & Tucker Paper Co.
535-539 S. Franklin Street, Chicago

VEEDER Set Back Counters For Printing Presses

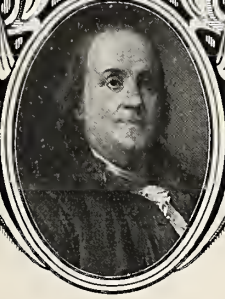
Both counters are shown ½ size. Small Set Back Counter $4.00 (with lock and two keys $5.25); large Rotary Ratchet Set Back Counter $9.50 (with lock and two keys $10.75). Best instruments made. Discounts for quantities. Send for free booklet.





Makers of Cyclometers for Bicycles and Motorcycles. Odometers for automobiles and horse drawn vehicles. Counters for practically every purpose. Fine Die Castings.

VEEDER MFG. CO., 38 Sargeant Street, Hartford, Conn.



THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS
of PLATES by ALL PROCESSES
ELECTROTYPERS, CATALOG
AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO



The only machine with a drop cipher that will not get low

What Do You Do

when an order comes in, each copy of which must be numbered?

Numbering Machines should be a part of your equipment—ready at a moment's notice.

They should *not* be considered an expense, as they produce a *credit* to that account.

They save the *trouble* and annoyance of sending work out to be numbered, which costs considerably more than it *you* did it yourself.

You do not expose your work to others—possibly competitors—and you are enabled to promise a definite date of delivery.

SOLD BY **ALL DEALERS**

WETTER NUMBERING MACHINE CO.
255-261 Classon Avenue, BROOKLYN, NEW YORK, U. S. A.

The Osterlind

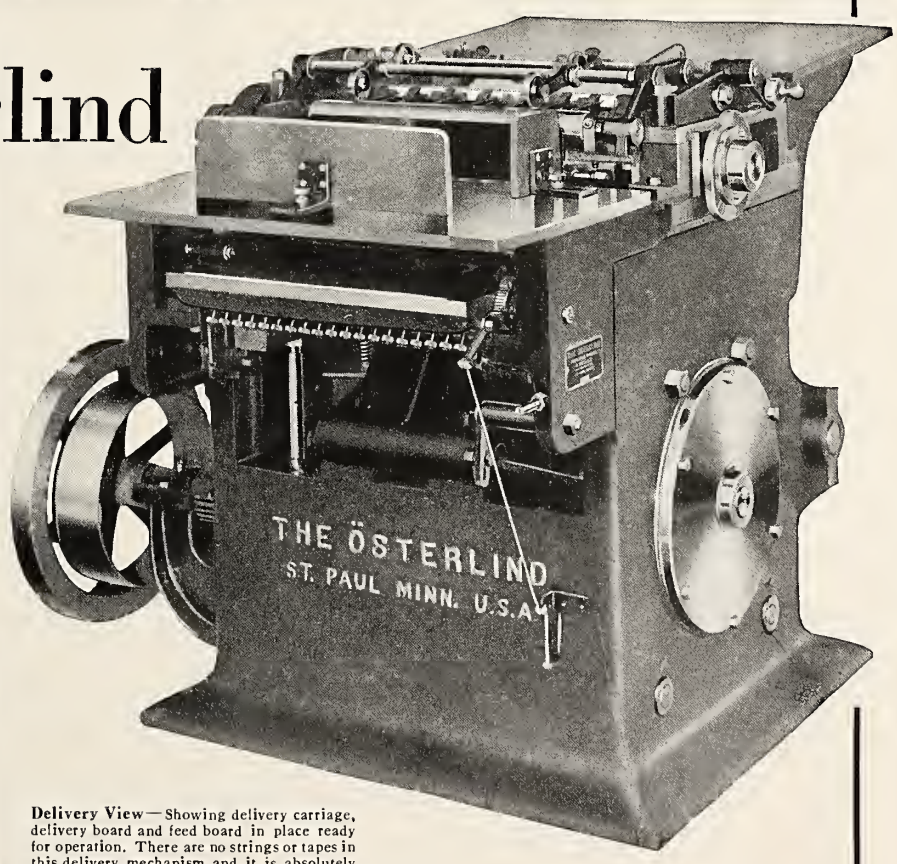
A Job Press that more than lives up to the many claims made for it.

A tool which, in the hands of a competent printer, will perform every day the maximum amount of work in a superior way at a minimum cost.

We will be glad to send you descriptive booklets, terms, samples of work done on this press, and other interesting information.

THE OSTERLIND PRINTING PRESS & MFG. COMPANY
ST. PAUL, MINNESOTA

N. Y. MACHINERY CO., Inc., 101 Beekman St., N.Y.
ALVIN B. GILES, 60 Beekman St., N.Y.
B. H. McCAIN & SON, 431 S. Dearborn St., Chicago
KEYSTONE TYPE FOUNDRY, 78 India St., Boston
BICKFORD PRINTING MACHINERY CO.
507 Mission St., San Francisco
MILWAUKEE PRINTERS ROLLER CO.
Milwaukee, Wis.
VANDERSLUIS & LUNDEEN
486 Endicott Building, St., Paul, Minnesota
MILLER & RICHARD, Toronto and Winnipeg



Delivery View—Showing delivery carriage, delivery board and feed board in place ready for operation. There are no strings or tapes in this delivery mechanism and it is absolutely dependable.



There Are 16 Bond Paper Sample Books in This Cabinet

You have at your fingers' ends whatever your customer wants.

Finishes

Plain, Cockle, Plate and Linen

Quality

From 6¾ to 24c per lb.

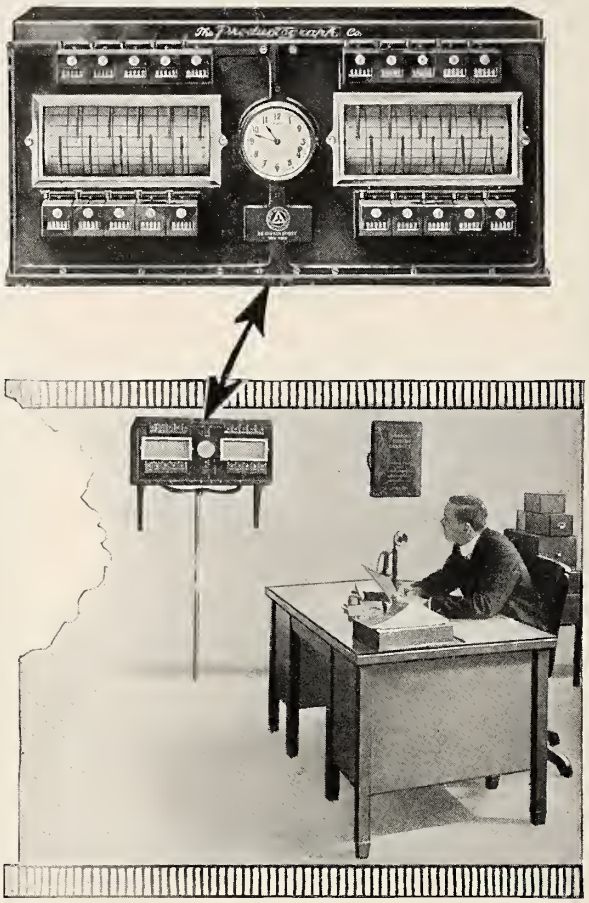
Every Weight Every Size
Every Color

Send for
Printed Demonstrations and
Full Sheet Samples

"Hold Daily Conferences with Your Cabinet"

CHICAGO PAPER COMPANY

801 South 5th Avenue, CHICAGO, ILL.



This Man Knows

each day, and each working minute of each hour of each day, just what his presses, linotypes and other costly machines are doing.

His *Productograph* gives him a mechanically accurate record of their starting time each morning, and enables him to follow them throughout the day, noting their average speed, their output and the amount of time lost by each.

From this constantly available information he can successfully correct errors in planning work, delays in make-ready or changing forms, and the hundred and one other faults that, *undetected*, limit production and reduce profits.

A *Productograph* installed in your plant at a cost of a few cents per day per machine will pay for itself many times every year. They are built in sizes to meet all requirements and sold at a reasonable price.

SEND FOR CATALOG "J" AND FULL INFORMATION

The Productograph Co.

30 CHURCH ST. SLOCUM-AVRAM-SLOCUM MANAGEMENT NEW YORK, N. Y.

LATEST "PROUTY"

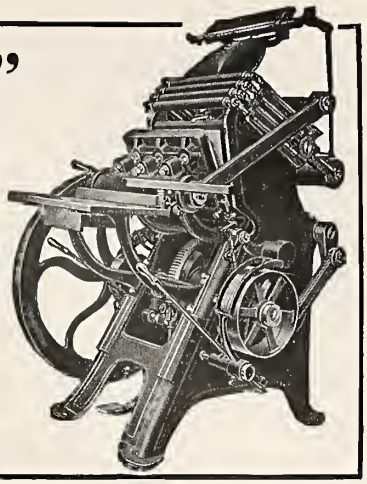
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

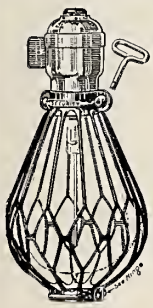
Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS





"SECURITY"

TRADE-MARK

LAMP GUARD

Locks with a key. Protects your lamps from breakage, guards them from theft. Ask your dealer for the expanded metal guard.

May we send catalog?

FLEXIBLE STEEL LACING CO.
522 SOUTH CLINTON ST., CHICAGO

A CARD FOR PROGRESSIVE PRINTERS

Appearance of Our Neat Cards in Case



Every printer knows the business that pays best, that affords the largest profits and the surest pay, is high-class work. Cheap printing invariably is for cheap customers—a not altogether desirable patronage.

PEERLESS PATENT BOOK FORM CARDS do not appeal to cheap customers. Users of these cards are the strongest, most wide-awake, most progressive, most up-to-date men of a community. These cards need only to be brought to the attention of such men to make them users. Surely every progressive printer wants and desires to hold such customers. Here is the way. Supply them with these famous cards, and they will supply you with a patronage you may have sought for years. There is no word picture that carries an adequate idea of these cards. They must have been seen and used to be appreciated. You will appreciate them the instant you examine them. Send for a sample book to-day and satisfy yourself that the edges are absolutely smooth—mechanically perfect—**even though they are detached one by one from the book or tab.**

Send to-day. Ask for our suggestion how to use them.

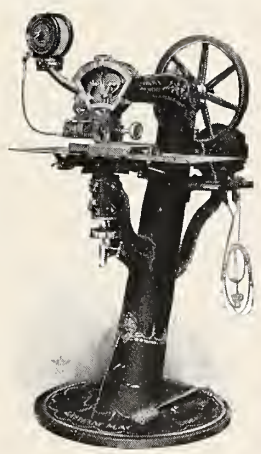
The John B. Wiggins Co. Established 1857
Engravers, Plate Printers, Die Embossers, 52-54 E. Adams St., CHICAGO

Three things combine to make "Monitor" bookbinders' machinery—better materials, better workmanship, and an exact knowledge of requirements.

Speed, strength, simplicity and ease of adjustment, durability, and minimum expense of upkeep—it is no wonder that a "Monitor" is preferred to the ordinary machine, and that the bulk of our business is "repeat orders."

"MONITOR" WIRE STITCHERS

Are manufactured in twelve different standard sizes, and any number of "Specials" to meet various requirements. A distinctive "MONITOR" feature is that all sizes, from the largest to the smallest, are constructed on the same principle, the general mechanism being identical, *proving that the mechanical principle is right.*



The machine illustrated here is the "MONITOR" No. 1, capacity 2 sheets to 7-8 inch. Flat and saddle work. Uses wire No. 25 to 30 round, and 20 to 25 flat.

Send for catalogue giving complete list, with full description and illustrations of The "MONITOR" Family.

Manufactured by the

LATHAM MACHINERY CO.

NEW YORK
124 White Street

Ann and Fulton Streets
CHICAGO

BOSTON
130 Pearl Street



Make Bigger Printing Sales with Envelope Ideas Like This

THE "Reverse Face" envelope is full of possibilities for sale-making ideas. Show your customer how it works—the special style of cutting that brings the flap and seams all over on the address side, leaving the back free and clear to be *completely covered* with type or illustrations. Show every office, factory and store in your town how they can add to their advertising force by the ideas you will put into their envelopes. It means sales for you.

Look There!



See how one printer "cleaned up" order after order in a dozen towns on one of the auto routes. Hotels, stores, garages, even farmers were glad to buy small lots of these envelopes with their own "card" on the address side—thus connecting them directly with the travelers on the route. Local pride makes the sales easy.

Try it out in the towns on the auto trails or routes on which you're located. Your own ingenuity will suggest ideas for the big-run side—or send to us for samples and all the help we can give you.

Printed in quantity, one side showing map of auto route, scenery and reproductions of guide-marks, this side remaining alike throughout whole run. Other side is imprinted with individual card of users who gladly pay $3.00 per M or more for this novel idea.

Entire job run flat-in-the-sheet, backs and imprints at one time; sheets sent to us for finishing into envelopes after printing.

See our free Service Book for full instructions, prices and helpful ideas.

This "W," notched under flap, marks envelopes of our manufacture

Western States Envelope Co.

Independent Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

Dept. N, Milwaukee

TRUTH

Advertisers have realized that *colored illustrations make most advertising more effective.* No investment yields so great a return on the initial outlay as a catalogue, booklet or show card *finely illustrated, with actual photographs of the goods, in colors.*

It is possible in this way to put your product before your customers in the most attractive and effective way—by an actual photograph giving a correct representation both in color and form. ¶ When our "ARCO" color process is employed, finality is obtained in up-to-date advertising. Any number of different sets of "ARCO" color plates can be printed at the same time with the same three or four color inks.

The advice of our technical experts is at your command and we always recognize that our customers' interests are our own.

Can we not be of service to you? *Phone: Franklin 2181*

ART REPRODUCTION COMPANY

DESIGNERS AND ENGRAVERS MULTI-COLOR PLATE SPECIALISTS

412-420 ORLEANS STREET, CHICAGO

Your Customers Read It

Practically every buyer of printing in your territory is seeing Warren's advertising week after week in the Saturday Evening Post, Printing Trade Papers and other big publications.

Your customers know Warren Papers by name and have confidence in them. They appreciate that a Warren Paper is always reliable—that we have standardized printing papers.

Many of your customers have sent for our splendid portfolio and have studied the printing qualities of Cameo, Lustro, Silkote and Cumberland.

Therefore when you specify a Warren Paper your customer knows that you are planning to give him a first class job. It breeds confidence to deal only in standard goods.

Warren's advertising is a force which is being exerted to improve the quality of printing. Send for your free copy of our Portfolio.

WATCH WARREN'S Advertising

S. D. WARREN & COMPANY
160 Devonshire Street Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers

For your coated stock, use

Cameo
Lustro
Silkote
Cumberland

Our Motto:—Constant Excellence of Product —the Highest Type of Competition

The Only Grand Prize



(Highest Award) given to Dictionaries at the Panama-Pacific International Exposition

Was Granted to

Webster's New International

and the *Merriam* Series for

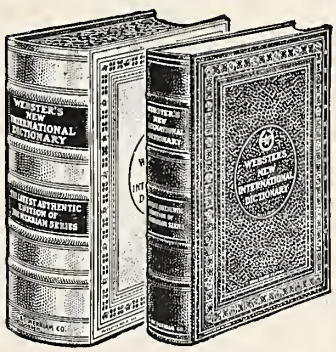
Superiority of Educational Merit

The new work is more scholarly, accurate, convenient, and authoritative than any other English Dictionary. It contains a clear, concise, *final* answer to all kinds of puzzling questions. The best test of all is the personal one of actual use. Look up the terms *type, galley, frisket, tympan, footstick,* etc., which will suggest the almost infinite range and richness of this *new creation.*

Salient Features:

400,000 Vocabulary Terms **30,000 Geographical Subjects**
12,000 Biographical Entries **Thousands of Other References**
6,000 Illustrations. 2,700 Pages
Hundreds of NEW Words not given in any other dictionary
The only dictionary with the new divided page, characterized "A Stroke of Genius." Type matter is equivalent to that of a 15-volume encyclopedia
Regular and India-Paper Editions

The One Supreme Authority:



The New International is the *standard* of the Federal and State Courts. The *standard* of the Government Printing Office. The *standard* of nearly all the schoolbooks. *Indorsed* by State School Superintendents. *Universally recommended* by Statesmen, College Presidents, Educators, and Authors. Adhered to as *standard* by over 99% of the newspapers. *All States* (30 in number) that have taken official action regarding the adoption of dictionaries recognize the Merriam Series as authoritative. *The above can not be said of any other dictionary.*

WRITE for specimen pages of both Regular and India-Paper Editions.

G. & C. MERRIAM CO.
SPRINGFIELD, MASS.

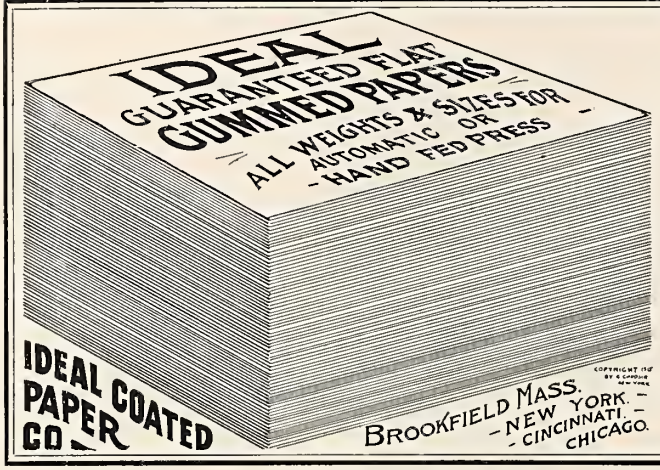
G. & C. MERRIAM CO., SPRINGFIELD, MASS.

Please send me specimens of the New Divided Page, Illustrations, Regular and India Papers, etc.

Name _____

Address _____

FREE a useful set of pocket maps if you mention "INLAND PRINTER."



A WHOLE PILE

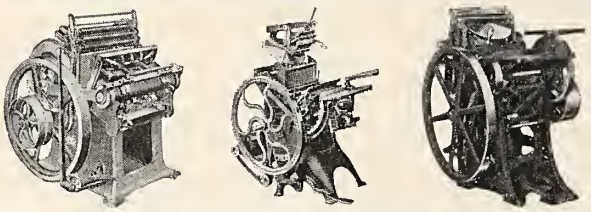
of gummed-paper troubles will be avoided if you specify and use

IDEAL GUARANTEED FLAT GUMMED PAPERS

Used by printers and lithographers and label printers everywhere. Send for sample book to nearest address given at left.

PLATEN PRESSES

We handle standard makes directly from the manufacturers; also have a large stock of rebuilt jobbers covering all sizes. The completeness and variety of our stock enables the buyer to secure the machine *especially adapted to his requirements.*



WANNER MACHINERY COMPANY
Founded 1875 **A. F. WANNER, Prop.**
Show Room, 703 S. Dearborn Street, Chicago
Machine Shops, 215 to 223 W. Congress Street, near 5th Ave.

WHY WORRY

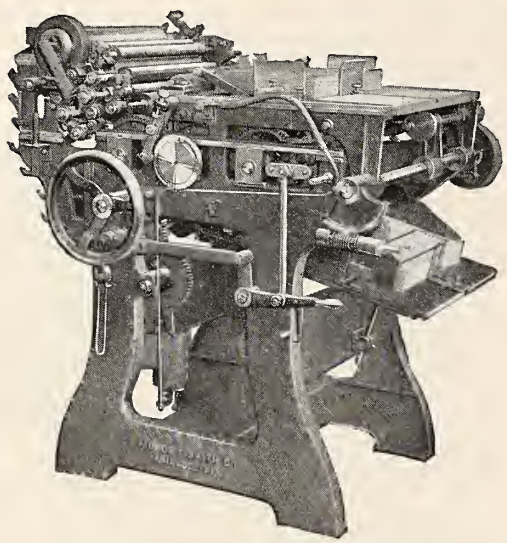


along using ancient profit-killing methods to put high, uneven, and warped plates, and electros in printing condition?

Install a simple, efficient, TYPE-HI Planer and your troubles will be over. The nominal cost of the TYPE-HI is made many times over in a few months by the time it saves the pressman.

Ask us for descriptive circulars, "before and after" samples. Shipped on 30 days approval.

Type-Hi Mfg. Co., Inc., Syracuse, N.Y.



Stokes & Smith Rapid Rotary Press

Profit in Speed

THE experience of one large publisher who uses a Stokes & Smith Rapid Rotary Press for imprint work emphasizes its value for short runs of miscellaneous work, as well as on long runs of labels, tags, letterheads, and the general run of commercial work that must be turned out rapidly in order to show a profit.

This publisher addresses 40,000 magazines per day with an S. & S. Press. It requires 105 changes in name plates, the quantities printed from each ranging from 200 to 1000. Plates are changed in from one to two minutes.

Such conditions are of course unusual, and not to be met with by the printer. Nevertheless the impressive way in which the press meets these conditions serves to indicate its ease of adjustment, operation and adaptability.

On all ordinary work the S. & S. Press is holding up to even more than its guaranteed speed of from 7,000 to 8,000 impressions per hour.

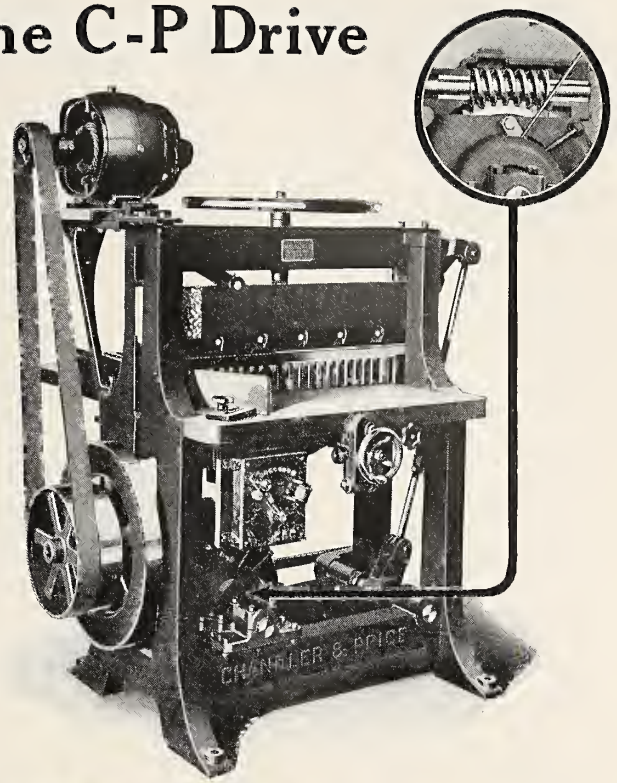
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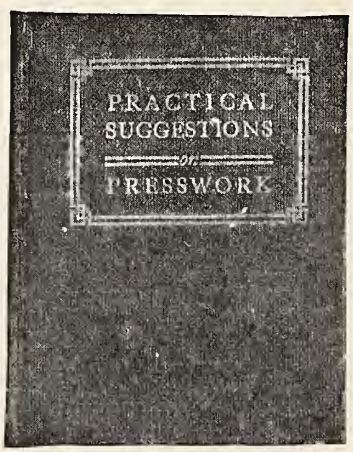
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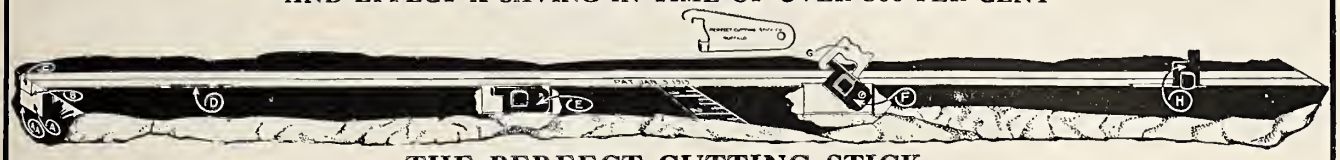
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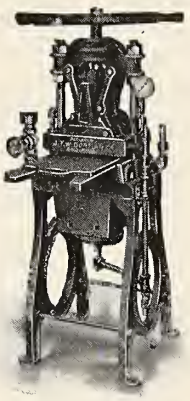
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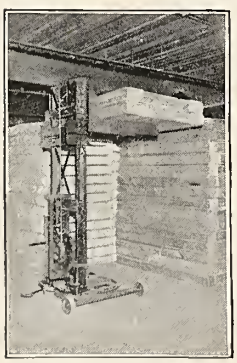
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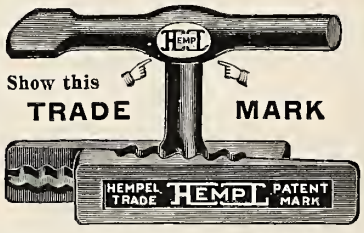
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NOVEMBER 2. 1915 At 10 o'clock A. M.

At the office of the Company, corner Sixth and Harrison Streets, in the City of Fort Wayne, I will sell, for cash, to the highest bidder, subject to the approval of Court, its real estate, buildings, machinery, presses, tools, dies, plates, type, composing-room furniture, monotype equipment, stock of paper and supplies, office furniture and fixtures, and all other property of said Company of every kind and description, excepting only its bills and accounts receivable, and cash on hand.

The real estate of the Company is described as lots 198 and 199 in the North Side Addition of the City of Fort Wayne, according to the Recorded Plat thereof.

Terms of Sale

The successful bidder will be required, at the time of the acceptance of his bid, to deposit with the undersigned, his certified check, cashier's check, or bank draft, payable to the order of the Receiver, for 10% of the amount of his bid, which sum will be forfeited in case of his failure to pay the balance of his bid on approval of the sale by the Court.

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TABLE OF CONTENTS — OCTOBER, 1915.

PAGE

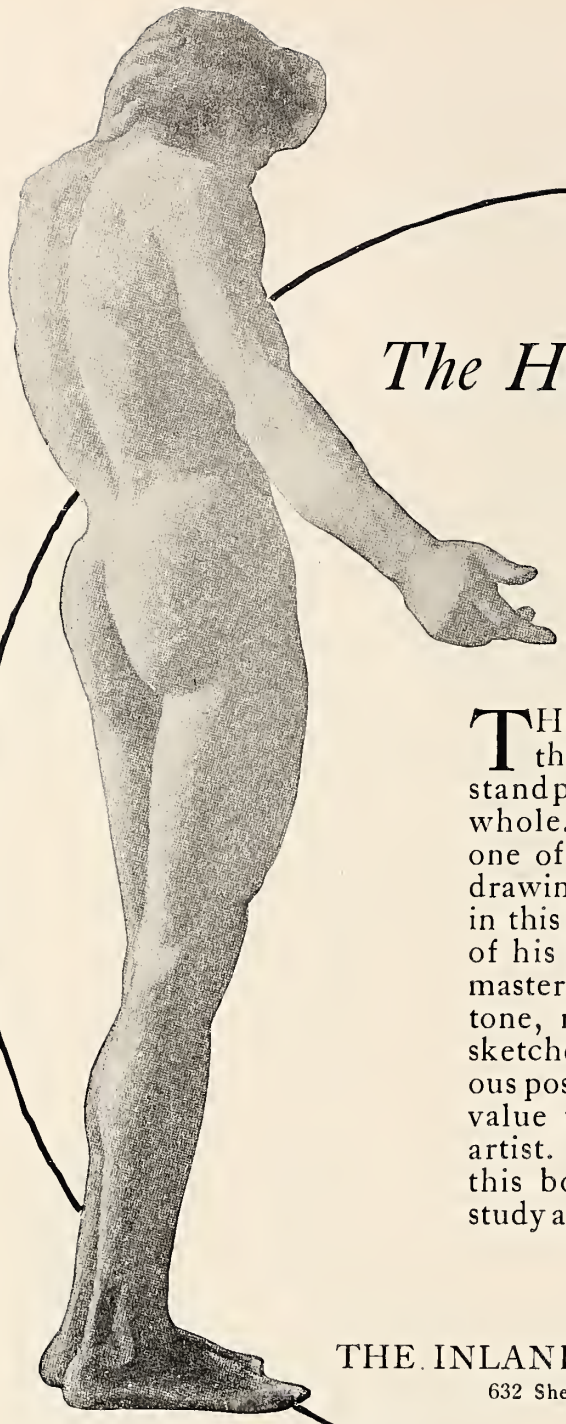
Advertising, Lectures on Printing for, by George French 121
APPRENTICE PRINTERS' TECHNICAL CLUB:
Make It Readable..... 69
Specimens, Review of..... 70
Automatic Justifier Company's Patents Sustained by United States District Court 119
Axe-Grinders, The (illustrated)..... 33
Beresford, Richard, Now Assistant General Manager Universal Typemaking Machine Company 114
Boyle, James V., with Sinclair & Valentine Company 117
Chicago Printing Crafts Association, Educational Night 121
Clippings and Comments..... 113
Color Shortage, Some Facts about the..... 59
Comstock, Anthony, Is Dead..... 112
CONTRIBUTED ARTICLES:
Axe-Grinders, The (illustrated)..... 33
Curtis, Truman, Cartoonist (illustrated). 84
Cuts, Charging for Handling and Storing 39
From Paper-Mill to Pressroom — No. X. — Paper Troubles 93
Job Composition, Speedy Construction of. 37
Literature of Typography, The — Great Britain — *Continued* (illustrated) .. 60
Printer, A New Field for the..... 45
Printing-Offices, Values of..... 43
Soliloquies of the Devil (poem, illustrated) 102
Special Characters and Letters, The Use and Misuse of (illustrated)..... 40
United States Department of State, Handling Correspondence at the (illustrated) 109
Varying Styles and Proofreading — No. IV 58
CORRESPONDENCE:
Composing-Machines and Cost-Accounting 54
Gardening as an Antidote to Worry..... 53
What a Printer Is..... 53
COST AND METHOD DEPARTMENT:
Convenient Reminder, A..... 82
Cost of Running a Job Press, The..... 83
Do They Really Mean It?..... 81
Just About Cost..... 81
Possibly He Did Not Charge for Handling Stock 82
Curtis, Truman, Cartoonist (illustrated).. 84
Cuts, Charging for Handling and Storing.. 39
"Duro" Overlay Process, The..... 106
EDITORIAL DEPARTMENT:
Good Feeling Will Be Needed..... 49
Health of Printers..... 49
Industrial Schools 50
Lawsuits 49
Man Who Does Not Know, The..... 49
Reputation, The Value of a..... 50
Vacation Time 50
Empire Mergenthaler Linotype School in New Quarters 114
Foreign Graphic Circles, Incidents in..... 55
Franklin-Typothetæ of Chicago Holds First Meeting of the Season..... 86
French, George, Lectures on Printing for Advertising by 121
Good Feeling Will Be Needed..... 49
Greer, Wyche, to Fort Worth (Tex.) *Record* 114
Health of Printers..... 49
How to Mail a Letter..... 54
ILLUSTRATIONS:
"Full-Faced Type" 95
High and Low Relief..... 98
Industries Illustrated — Meat Dressing, by Carl Scheffler..... 52
Joy of Living, The — Cartoon by John T. Nolf 48
Remnants of a Mighty Race..... 64
Incidents in Foreign Graphic Circles..... 55
Industrial Schools 50
Ingham, A. Vyrde, Joins Faculty of Carnegie Institute of Technology..... 115

PAGE

International Typesetting Machine Company Rehabilitated 83
JOB COMPOSITION DEPARTMENT:
Business-Cards — A Few Suggestions.... 65
Job Composition, Speedy Construction of.. 37
Kastner, Joseph, Jr., in Charge of Western Office of John Thomson Press Company 116
Keystone Type Foundry Announces New Additions to Forces at New York Office 116
Lawsuits 49
Leigh, Robert W., New Manager Milwaukee Printers' Supply House..... 116
Lincoln, George E., Is Sixty-Seven Years Young 121
Literature of Typography, The — Great Britain — *Continued* (illustrated) 60
MACHINE COMPOSITION:
Gas Supply, Trouble with..... 87
Matrices Falling Off First Elevator..... 87
Method of Fingering a Word..... 87
Model Eight Linotype, To Remove Magazines from 88
Test Made to Determine the Actual Loss of Metal by Remelting..... 88
Verge, Trouble with..... 87
Machine Composition Division of Franklin-Typothetæ of Chicago Elects Officers.. 56
Man Who Does Not Know, The..... 49
Metals Used by the Printing Trades, To Standardize All 116
National Association of Advertising Specialty Manufacturers, Annual Convention of 104
Newspaper Engraving House, A..... 117
"Newspaper Reporting," by W. L. Taylor, York, Pennsylvania 114
NEWSPAPER WORK:
Keeping a Morgue..... 90
Keeping the Advertisements Straight.... 90
Review of Newspapers and Advertisements 90
Would Pay Instead of Imposing on Newspapers 89
OBITUARY:
Beedle, E. W..... 107
Chesterman, E. W..... 108
Hynes, Charles F..... 107
Kerr, William N..... 108
Spottiswoode, William Hugh..... 108
Welsh, R. F..... 108
Old-Time Printers' Association of Chicago in Thirtieth Annual Picnic (illustrated) 103
Paper-Mill to Pressroom, From — No. X.— Paper Troubles 93
PRESSROOM DEPARTMENT:
Inks, Lack of a Uniformity in..... 105
Should a Pressman Make His Own Ink Specialties? 105
Special Ink, A Question of..... 106
Waterproofing of Paper..... 105
Printer, A New Field for the..... 45
Printing-Offices, Values of..... 43
PROCESS ENGRAVING DEPARTMENT:
Brief Replies to a Few Correspondents.. 98
Castor Oil in Iodized Collodion..... 99
Colorwork, Terms Used in..... 99
Four-Color Work, Faking..... 97
High-Light Negative Making Again..... 97
Ink as a Protection for Enamel..... 98
Photolitho Transfers on Bromid Paper.. 98
Printing and Embossing to Imitate Fabric 97
Rotary Photogravure as a Business..... 97
PROOFROOM DEPARTMENT:
A Word, a Point, and a Cap..... 57
Compounding, A Strange Question about. 57
How May a Proofreader Improve?..... 58
Proofreading, How to Learn..... 57
"St. James's Street" Again..... 57
Reputation, The Value of a..... 50
Rockford, Illinois, A Modern Plant for.... 115

PAGE

Soliloquies of the Devil (poem, illustrated). 102
Special Characters and Letters, The Use and Misuse of (illustrated)..... 40
SPECIMEN REVIEW 71
Structure of a Simple Colored Ink (illustrated) 117
Sweeney, James H., Western Manager Lanston Monotype Machine Company..... 115
THE MAN AND THE FIELD..... 99
THE WORD AND THE PRINTER:
Advertising Literature, A Highly Commendable Piece of..... 80
Hardly a Correct Conception..... 79
Using a Thing Doesn't Necessarily Mean That You Stole It..... 77
Third-Class Postage, In Re..... 101
TRADE NOTES:
Automatic Justifier Company's Patents Sustained by United States District Court 119
Beresford, Richard, Now Assistant General Manager Universal Typemaking Machine Company 114
Boyle, James V., with Sinclair & Valentine Company 117
Chicago Printing Crafts Association, Educational Night 121
Emboso Process, The..... 117
Empire Mergenthaler Linotype School in New Quarters 114
Gas Governors for Linotype Machines... 117
Greer, Wyche, to Fort Worth (Tex.) *Record* 114
Hartford Press, Information about the... 118
Holiday Season Cards and Calendars.... 119
Ingham, A. Vyrde, Joins Faculty of Carnegie Institute of Technology..... 115
Johnson Angle-Roller Socket for Inking Rollers 114
Kastner, Joseph, Jr., in Charge of Western Office of John Thomson Press Company 116
Keystone Type Foundry Announces New Additions to Forces at New York Office 116
Kidder Press Shows Trend of the Times, The 114
Lectures on Printing for Advertising by George French 121
Leigh, Robert W., New Manager Milwaukee Printers' Supply House..... 116
Lincoln, George E., Is Sixty-Seven Years Young 121
Metals Used by the Printing Trades, To Standardize All 116
Model 14 Linotype, Attractive Book Announces 118
Newspaper Engraving House, A..... 117
"Newspaper Reporting," by W. L. Taylor, York, Pennsylvania..... 114
"Riteway" Numbering Machine, The... 119
Rockford, Illinois, A Modern Plant for.. 115
Slideograph, The 117
Structure of a Simple Colored Ink (illustrated) 117
Sweeney, James H., Western Manager Lanston Monotype Machine Company 115
Tatum Catalogue, New..... 114
Union Printers' National Baseball League, Eighth Annual Tournament of the.. 118
Zig-Zag Folding Machine, The Accordion Fold with the (illustrated)..... 120
Typography, The Literature of — Great Britain — *Continued* (illustrated) 60
Union Printers' National Baseball League, Eighth Annual Tournament of the.... 118
United States Department of State, Handling Correspondence at the (illustrated) 109
Vacation Time 50
Varying Styles and Proofreading — No. IV. 58
Who Am I?..... 96
Zig-Zag Folding Machine, The Accordion Fold with the (illustrated)..... 120



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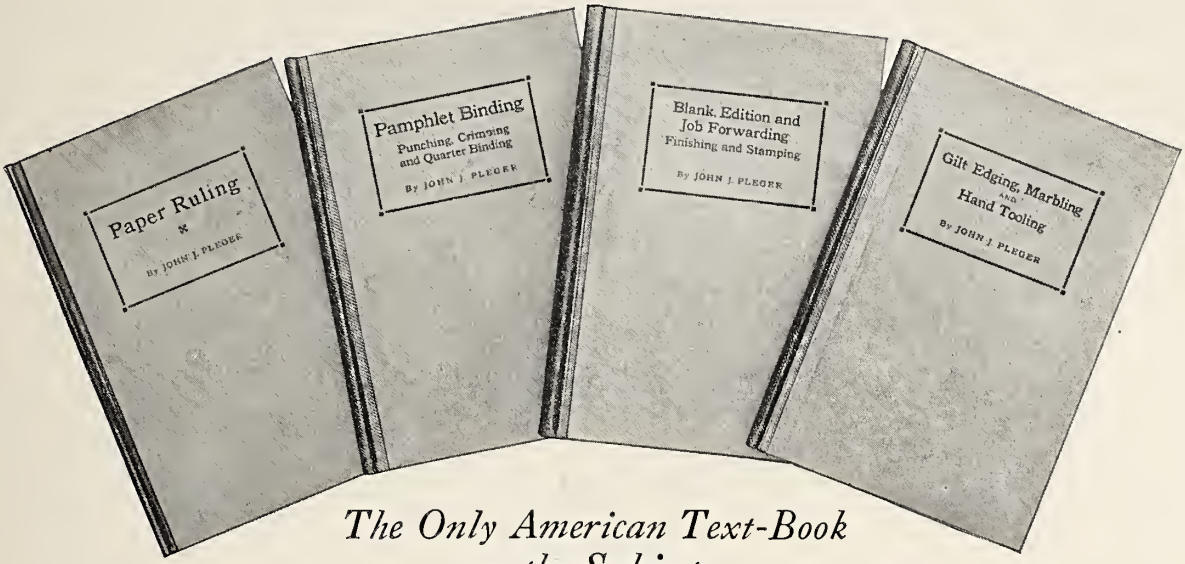
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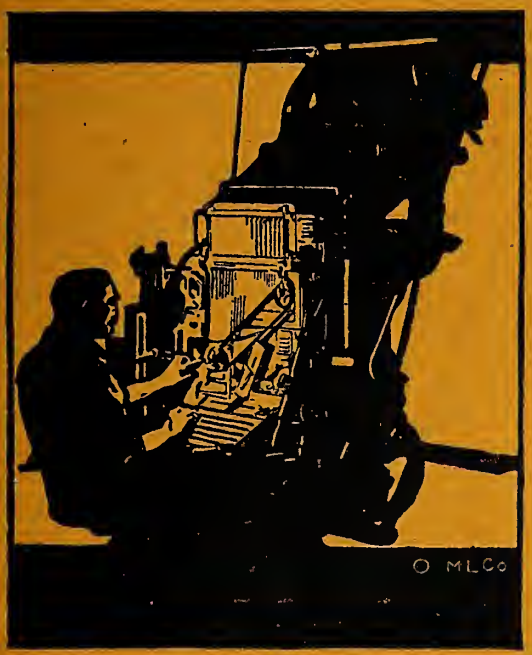


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INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co	21
American Autopress Co.	11
American Electrotype Co.	30
American Folding Machine Co.	4
American Numbering Machine Co.	31
American Pressman	140
American Printer	136
American Steel & Copper Plate Co.	31
American Type Founders Co.	5, 16
Anderson, C. F., & Co.	20
Anway, H. B.	126
Art Reproduction Co.	132, 138
Babcock Printing Press Mfg. Co.	8
Barnhart Bros. & Spindler	127
Bingham's, Sam'l, Son Mfg. Co.	2
Black-Clawson Co.	127
Blatchford, E. W., Co.	138
Blomgren Bros. & Co.	27, 138
Boston Printing Press & Machinery Co.	131
British Printer	137
Brown Folding Machine Co.	10
Brown, L. L., Paper Co.	20
Brown, Paul	126
Burrage, Robert R.	127
Butler, J. W., Paper Co.	1
Cabot, Godfrey L.	125
Carborundum Co.	23
Challenge Machinery Co.	26
Chambers Bros. Co.	18
Chandler & Price Co.	135
Chicago Paper Co.	130
Chicago Steel & Wire Co.	127
Cleveland Folding Machine Co.	123
Colonial Co.	125
Crane, Z. & W. M.	144
Deutscher Buch- und Steindrucker	140
Dewey, F. E. & B. A.	31
Dexter Folder Co.	12
Dick, Rev. Robert, Estate	18
Dinse, Page & Co.	22
Dorman, J. F. W., Co.	138
Durant, W. N., Co.	126
Economy Engineering Co.	126
Feuerstein, S. B., & Co.	127
Flexible Steel Lacing Co.	131
Fonderie Caslon	140
Forman, S. L.	126
Franklin Co.	129
Freie Künste	140
Globe Engraving & Electrotype Co.	24
Globe Type Foundry	138
Gregory Electric Co.	125
Hamilton Mfg. Co.	13
Hammermill Paper Co.	128
Hare, Dudley L.	126
Hartnett, R. W., Co.	126
Hellmuth, Charles	27
Hempel, H. A.	138
Hoyt, Arthur S., Co.	126
Huber, J. M.	22
Humana Co.	Cover
Ideal Coated Paper Co.	134
Illinois Electrotype Co.	138
Indiana Printing Co.	140
Inland Printer Technical School	137
International Correspondence Schools	23
I. T. U. Commission	139
Jaenecke Printing Ink Co.	128
Jaques, Percy M.	29
Jones, Samuel, & Co.	30
Juengst, Geo., & Sons	26
Juergens Bros. Co.	138
Justrite Mfg. Co.	22
Kast & Ehinger	27
Kidder Press Co.	17
Kimble Electric Co.	21
King, Albert B., & Co.	126
King, Harry W.	126
Kohl & Madden Mfg. Co.	138
Latham Machinery Co.	131
Lino-Tabler Co.	138
Manz Engraving Co.	138
Megill, E. L.	122
Meisel Press Mfg. Co.	21
Mergenthaler Linotype Co.	Cover
Merriam, G. & C., Co.	133
Miehle Printing Press & Mfg. Co.	7
Miller Saw-Trimmer Co.	29
Mittag & Volger	138
Modern Die & Plate Press Mfg. Co.	16
Monitor Controller Co.	24
Nashua Gummed & Coated Paper Co.	20
National Lithographer	140
National Machine Co.	126
New Era Press	19
Newton, James	27
New York Revolving Portable Elevator Co.	138
Osterlind Printing Press & Mfg. Co.	129
Oswego Machine Works	15
Pacific Printer & Publisher	136
Paper Dealer	127
Parker, Thomas & Tucker Paper Co.	128
Penrose, A. W., & Co., Ltd.	127
Perfect Cutting Stick Co.	137
Pioneer Paper Stock Co.	126
Pittsburgh White Metal Co.	138
Printing Art	135
Printing Trade News	136
Process Engraver's Monthly	137
Productograph Co.	130
Progress Mfg. Co.	25
Proudfit Loose-Leaf Co.	28
Queen City Printing Ink Co.	6
Radtke, W. E.	124
Regina Co.	19
Reliable Poultry Journal Pub. Co.	126
Riessner, T.	126
Ringler, F. A., Co.	25
Riteway Machine Works	17
Roberts Numbering Machine Co.	30
Rosing School of Lettering & Design	127
Rouse, H. B., & Co.	31
Schley, Fred'k L., Co.	127
Scott, Walter, & Co.	14
Seybold Machine Co.	3
Shepard, Henry O., Co.	Insert, 126
Sinclair & Valentine Co.	29
Society of Modern Art	136
Sprague Electric Works	17
Standard High-Speed Automatic Job Press.	9
Star Tool Mfg. Co.	28
Stokes & Smith Co.	134
Sullivan Machinery Co.	138
Swift, George W., Jr.	138
Type-Hi Mfg. Co.	134
Typo Mercantile Agency	18
Ullman-Philpott Co.	135
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	126
Universal Type-Making Machine Co.	25
Veeder Mfg. Co.	128
Wagner Mfg. Co.	125
Wanner Machinery Co.	134
Want Advertisements	122
Warren, S. D., & Co.	133
Western States Envelope Co.	132
Westinghouse Electric & Mfg. Co.	19
Weston, Byron, Co.	28
Wetter Numbering Machine Co.	129
White, James, Paper Co.	25
White, L. & I. J., Co.	27
Wiggins, John B., Co.	131

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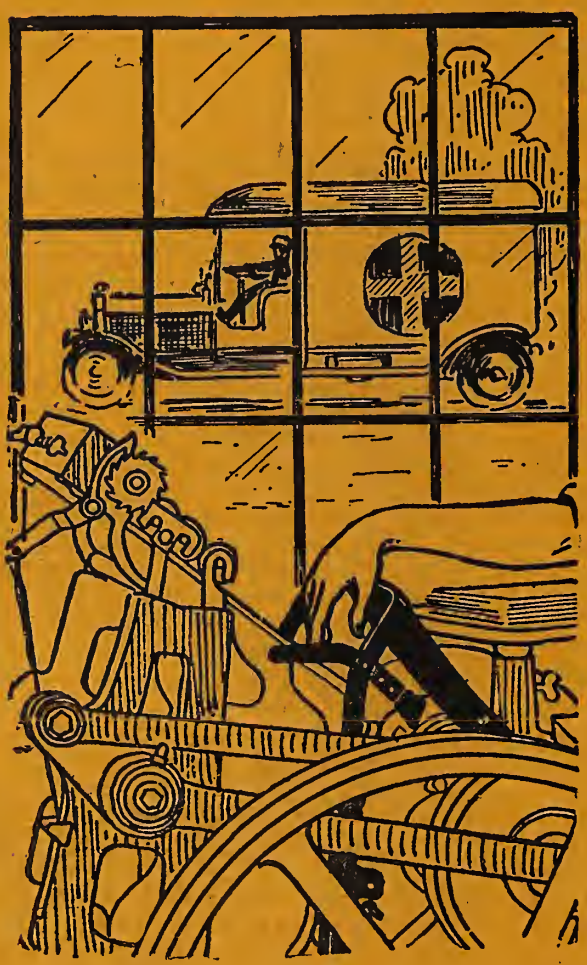
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The Inland Printer

November
1915



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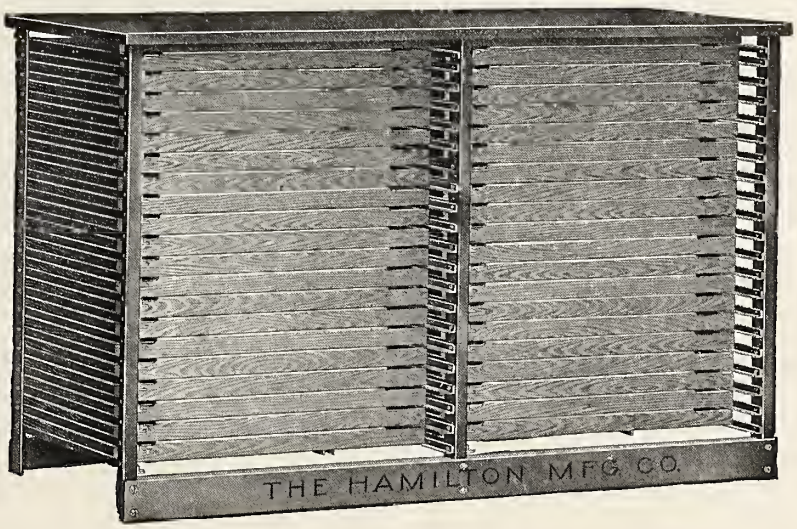
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CLOISTER BOLD ITALIC IS IN COURSE OF PREPARATION

AMERICAN TYPE FOUNDERS COMPANY

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Twelve Point Linear Border No. 3 Cloister Ornament

We Think Every Progressive Printing House Should Use

Old Hampshire Bond

For Their Stationery

It is not without considerable thought that we are willing to make this statement in such a positive way. While we realize that some men may see nothing here beyond a plan to sell our own products, there surely will be a greater number recognize the soundness of our reasons.

We do not think that anyone will dispute the claim that Old Hampshire Bond stands to-day as the best known paper of quality that is in general use. While there are several papers advertised on the basis of price, it is a grave question whether or not the printer can afford to recommend, particularly by his own use, papers that are being offered to the general public on the price competition idea.

Old Hampshire Bond is to-day the only paper that is being consistently advertised on the basis of quality. Old Hampshire Bond advertising, to be successful, must first convince the prospect of the false economy of buying purely on the basis of price.

It seems to us as if the printer who uses Old Hampshire Bond is backing up our quality arguments against those arguments that foster the desire to buy from the lowest bidder.

We believe Old Hampshire Bond is really the only consistent paper that can be used by the printer who is building his business along the newer lines of merchandising.

We wish that you would think this matter over in a fair-minded way, and if you think we are right let us send you a package of sample sheets for proofs on your new letter-heads.

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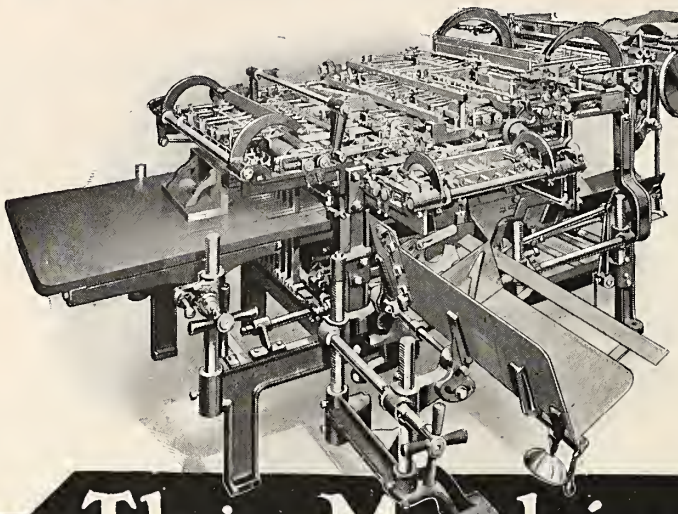
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No. 722

This Machine Saves

75% of this waste and floor space

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This new Dexter All Around Circular and Jobbing Folder No. 722 is a waste saver, a time saver, a profit saver, also a life saver, for it enables you to put your folding girls at less tiresome and more profitable work.

Here is a folding machine that will care for an unusually wide variety of work—probably nine out of every ten jobs you handle which come within its size range. That is why it is such a safe and useful investment in every plant, large and small.

Note what it will do:

Pages.	Folds.
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6 or 8	Two parallel folds
12 or 16	Three parallel folds
8	Two right-angle folds
16	Three right-angle folds
24 or 32	Two parallel, then two right-angle folds parallel to each other
24 or 32	Three right-angle and one parallel fold
16	Two right-angle and one parallel fold
12 or 16	Two parallel and one right-angle fold
12	Letter fold

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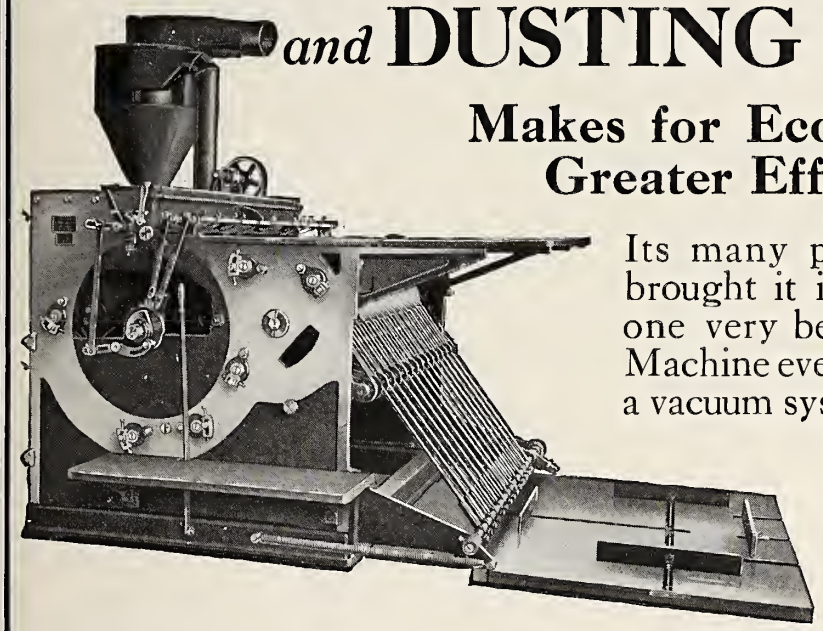
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Folding, Feeding, Binding, Cutting Machinery

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The RUTHERFORD
COMBINATION BRONZING *and* DUSTING MACHINE

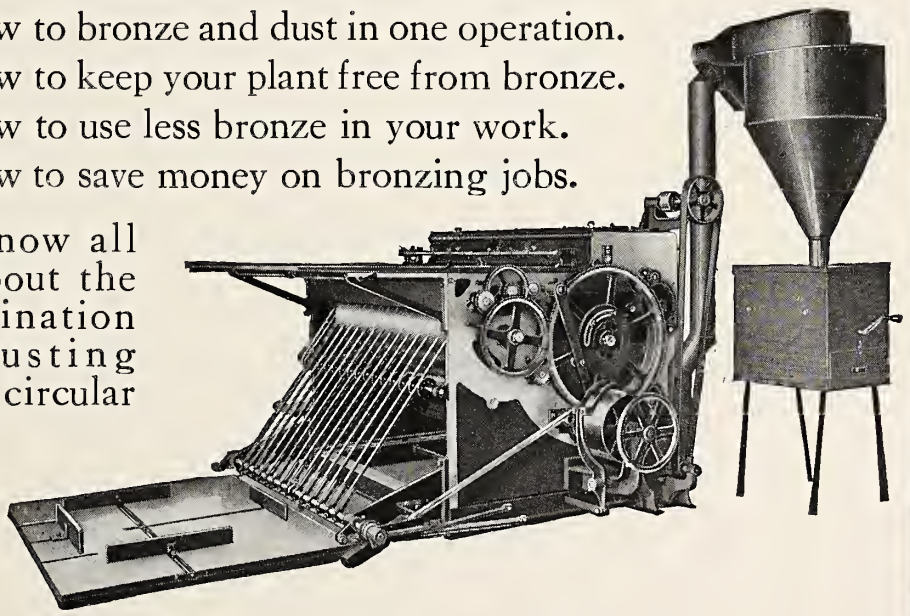


Makes for Economy and Greater Efficiency

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Let Us Show You:

- How bronze can be laid on more easily.
- How to give the bronze greater lustre.
- How to keep the bronze more uniform.
- How to bronze and dust in one operation.
- How to keep your plant free from bronze.
- How to use less bronze in your work.
- How to save money on bronzing jobs.



We want you to know all there is to know about the Rutherford Combination Bronzing and Dusting Machine. We have circular matter containing full and complete particulars which we will gladly send to interested parties.

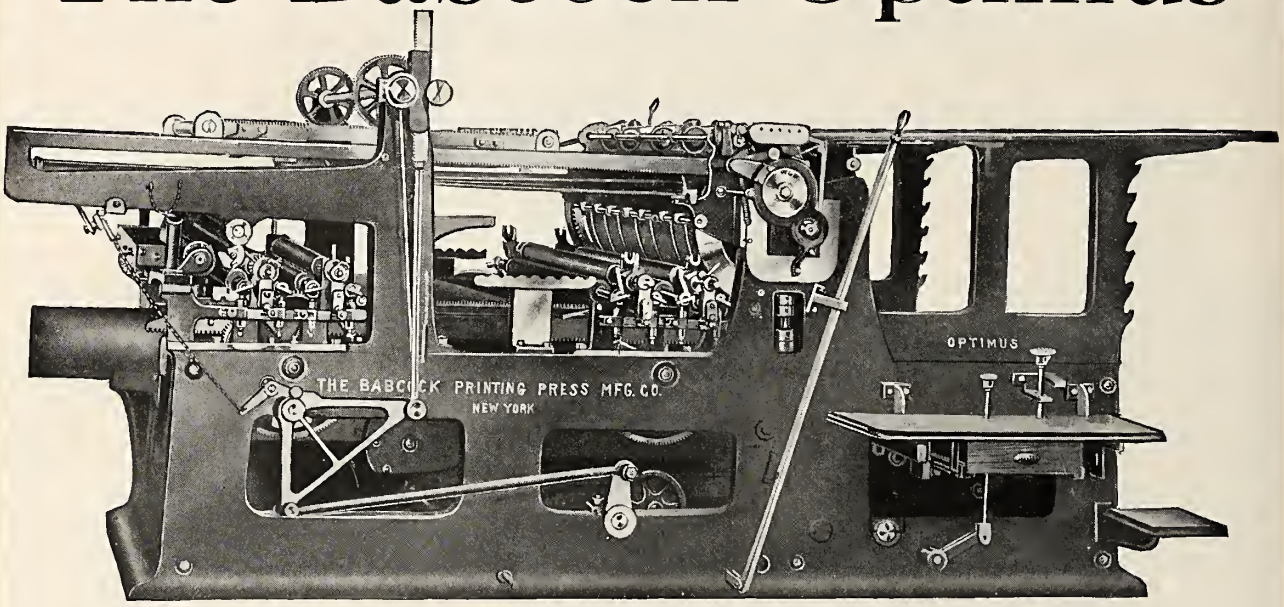
The Fuchs & Lang Manufacturing Company

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

The Babcock "Optimus"



Perfect Ink Distribution

We have carefully studied the problem of ink distribution for years, knowing that however desirable a press may be otherwise, if it does not distribute ink thoroughly and uniformly, it is incapable of fine printing.

Optimus Distribution Is the Only Perfect Distribution

At the same time the most simple, convenient and economical. There is economy in ink and a saving of fifty per cent in the cost of rollers. All composition rollers are interchangeable, so that old rollers may be used for top, duct and table rollers.

The table rollers are driven by our Patented Spiral Shaft and Spiral Gearing, effective, durable and practically noiseless.

Our Patented Roller Throw-off throws out all form and table rollers or throws them all into action, by one turn of a lever. Any individual roller can be thrown into or out of action independently of every other. The four table rollers with their steel vibrators running in unison with the ink plate work up the ink continuously whether in contact with the ink plate or not. This prevents chipping and increases distribution. Write for the complete facts about the Optimus Distribution, which is so large a factor in the success of the finest two-revolution built

THE BABCOCK "OPTIMUS"

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

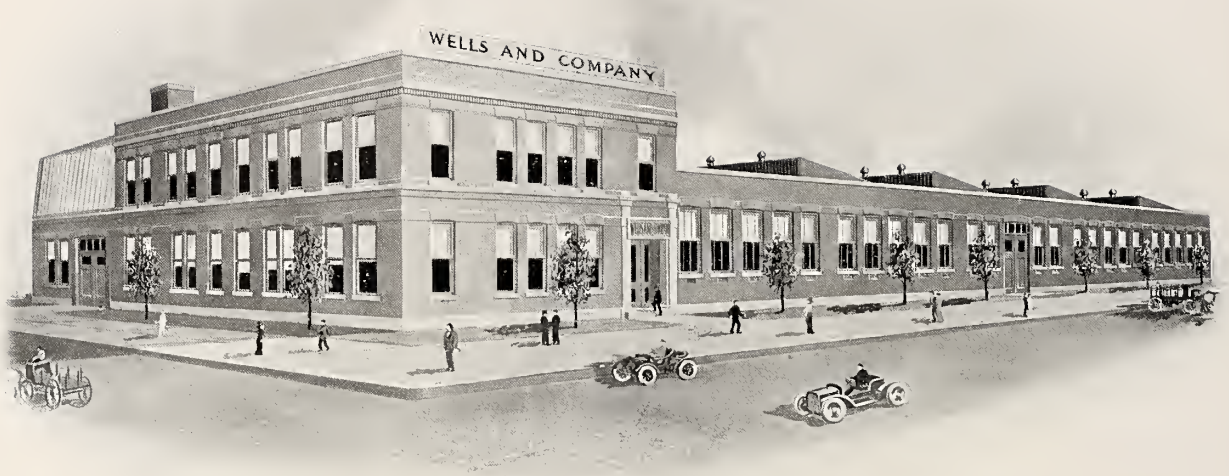
Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.



Courtesy of The House of Kuppenheimer

Painting by Jos. C. Leyendecker

Engraving and Printing by Wells and Company, Chicago



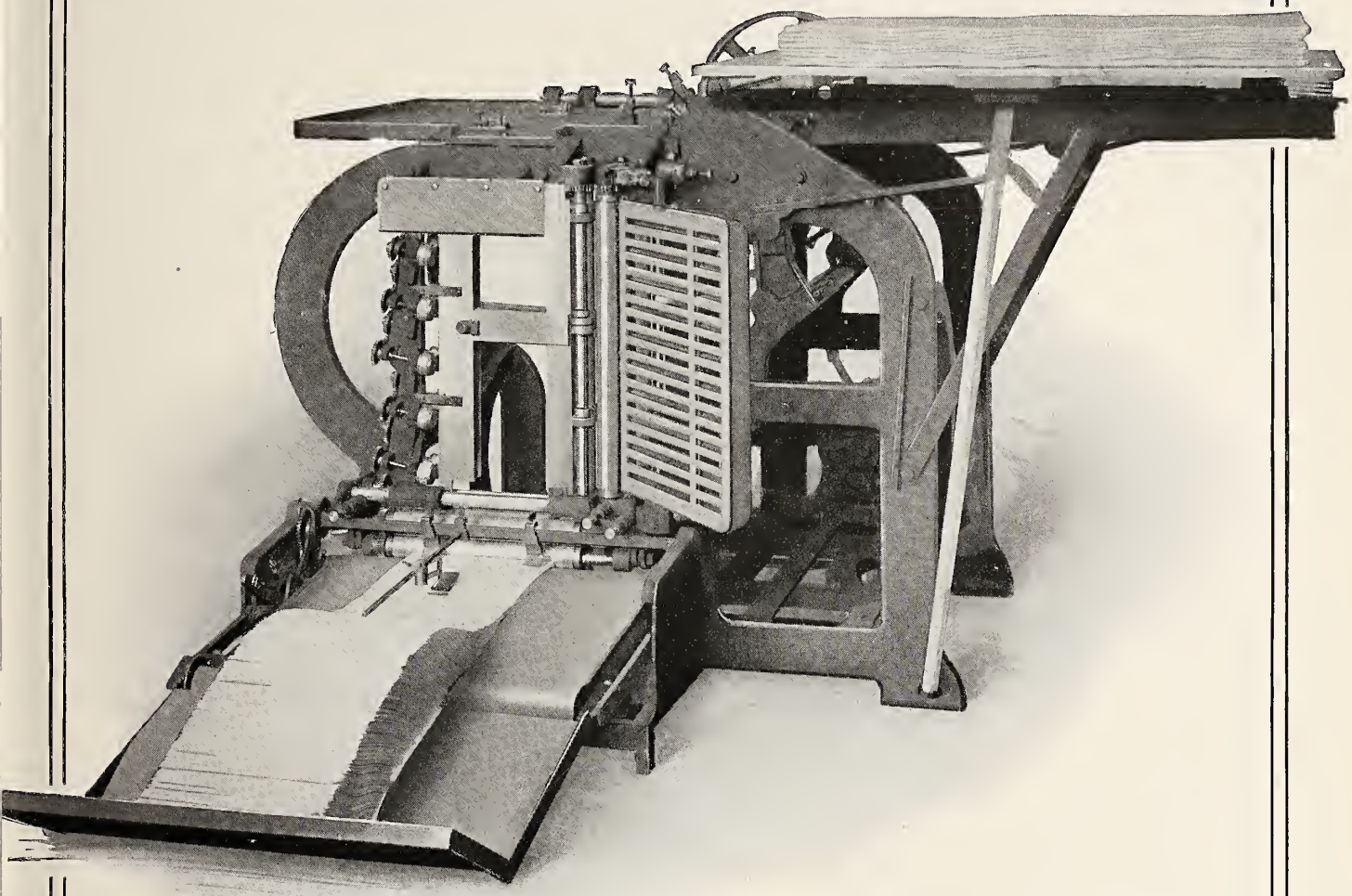
Modern competition requires efficiency in every department. The modern, efficient printing plant is all on one floor, has top and side light, and the minimum of handling to the maximum of production.

We have all of these, and the skilled brains and hands to operate with.

WELLS AND COMPANY

ENGRAVERS AND PRINTERS

2501-2515 South Dearborn Street CHICAGO



Why was the Model B Cleveland Folder given the AWARD of HONOR and GOLD MEDAL at the Panama-Pacific Exposition?

Why did THE PUBLIC PRINTER buy a second Model B Cleveland Folder for THE GOVERNMENT PRINTING OFFICE?

Why did THE O. A. FEINE CO., Trade Binders, Buffalo, N. Y., buy their SECOND MODEL B CLEVELAND FOLDER within seven months from the installation of their first Model B?

Why have 100 PRINTERS and BINDERS installed Model B and Model C Cleveland Folders since August First, 1914?

ASK THE PRINTER or BINDER who has a Model B or Model C, or write us for full particulars

Model C same as Model B, only smaller

THE CLEVELAND FOLDING MACHINE CO., CLEVELAND

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

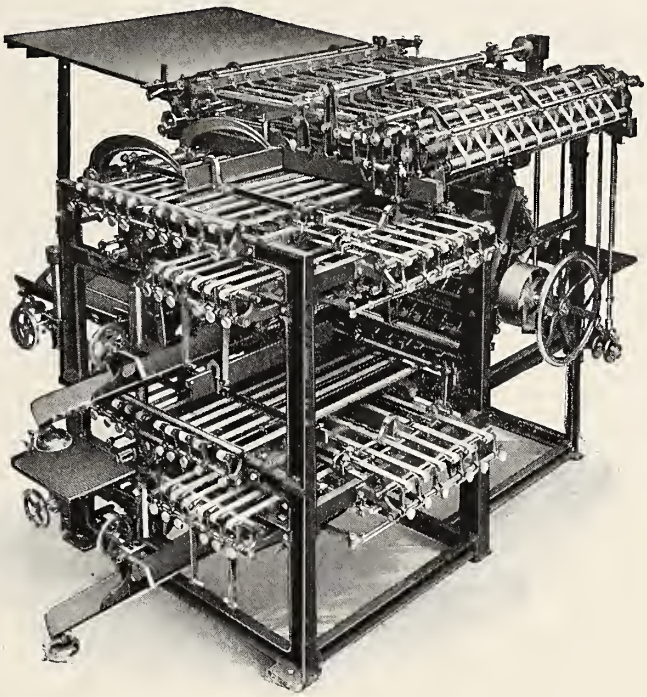
DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

OUR GREATEST TRIUMPH

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE



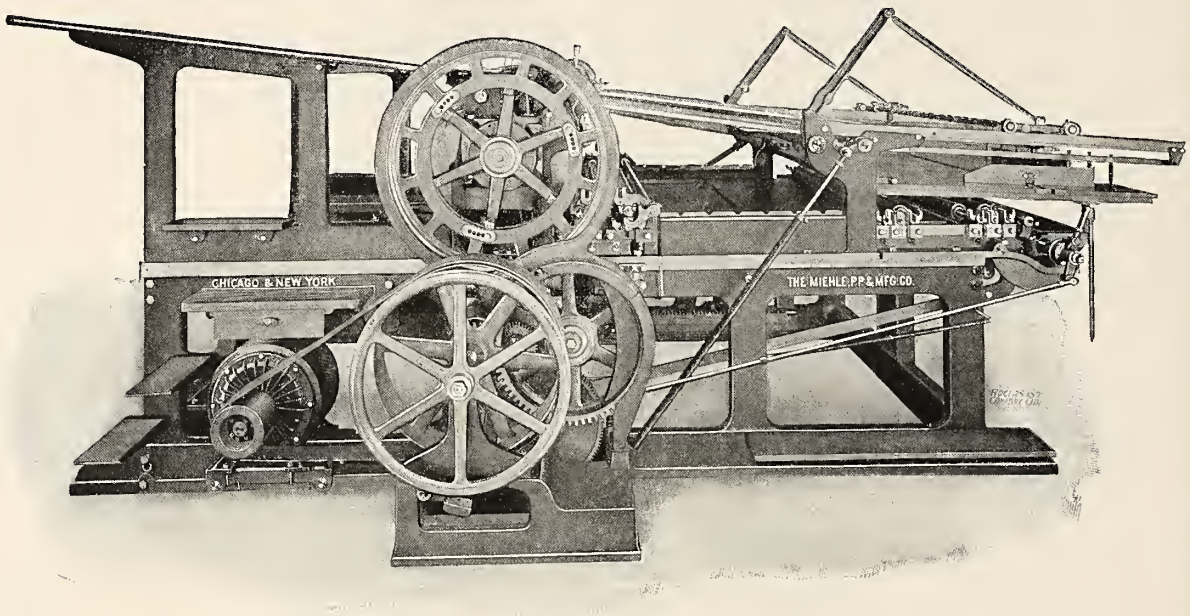
MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce Street
TORONTO, CAN.: 114 Adelaide, W.

The Miehle



All the principal improvements in two-revolution flat-bed presses made during the past twenty years have originated in THE MIEHLE, which is kept "always up to the minute."

This is one reason why over ninety per cent of the leading printers in the United States use THE MIEHLE and constantly repeat their orders.

Buy the Miehle and keep in front

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

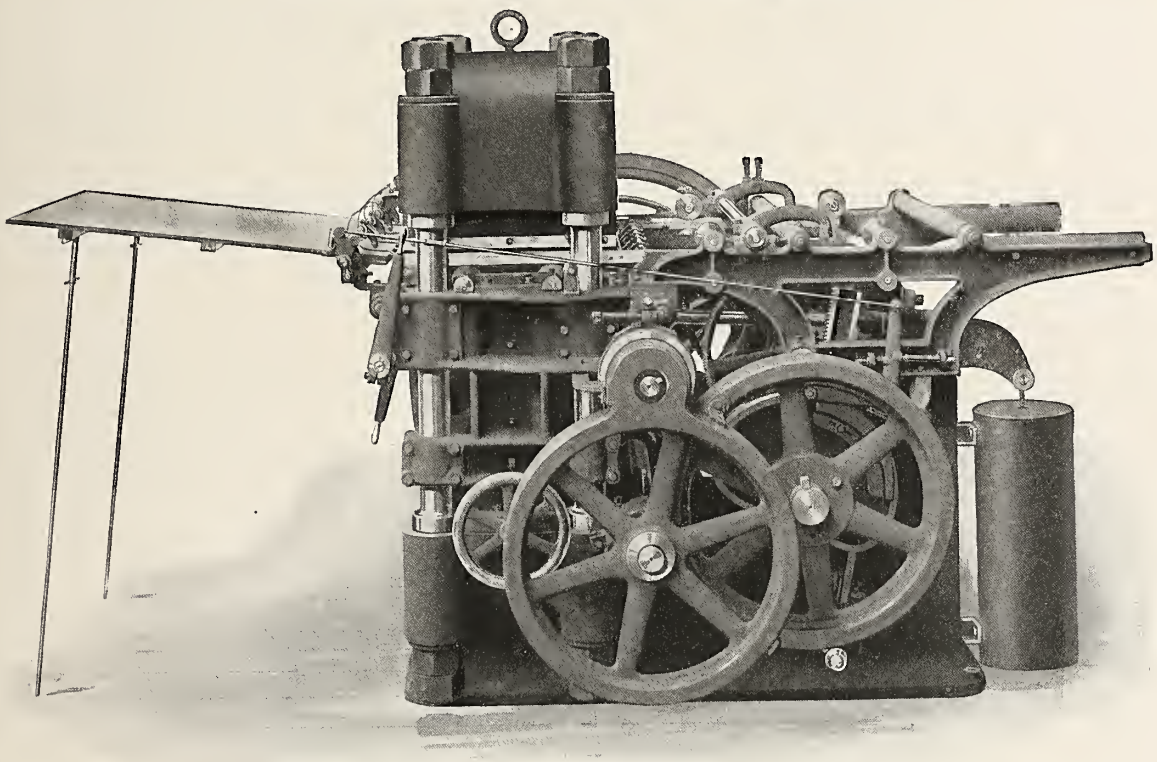
CHICAGO, ILL.	1218 Monadnock Block	PORTLAND, OREGON	506 Manchester Building
NEW YORK, N. Y.	38 Park Row	SAN FRANCISCO, CAL.	401 Williams Building
DALLAS, TEXAS	411 Juanita Building	ATLANTA, GA.	Dodson Printers Supply Co.
BOSTON, MASS.	176 Federal Street	PHILADELPHIA, PA.	Commonwealth Trust Bldg.

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

Absolutely Perfect Register Guaranteed With

The Seybold
Four-Rod Embossing Machine

With Mechanical Feeding Device



Seybold Patents

Built in Four Sizes: 22x28, 26x33, 28x38 and 32x42 inches

Specially equipped for highest-class embossing on large sheets of labels and postal cards, calendars, catalogue and book covers, paper novelties, paper boxes, etc.
The design is simple and the mechanism powerful.
It is in a class by itself, and when seen in action is its own strongest argument.

LET US SEND FULL PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

New York	151-155 W. 26th Street	Dallas, Texas	The Barnhart Type Foundry Co.
Chicago	112-114 W. Harrison Street	Toronto, Canada	The J. L. Morrison Co.
Atlanta, Georgia	J. H. Schroeter & Bro.	Winnipeg, Canada	Toronto Type Foundry Co., Ltd.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

15 Per Cent More Output With Less Labor, from Using

U. P. M. Continuous FEEDERS

PRINTERS AND BOOKBINDERS

Railroad, Catalogue and General Commercial Work

Largest Plant in the Dominion of Canada

Manufacturers of the Gazette Patent Flat-Opening Ledgers, Account Books and Loose-Leaf Goods of all kinds leather specialties, etc.

GAZETTE PRINTING COMPANY, LIMITED

Smeaton White, President — E. F. Slack, Managing Director — Thos. Larkin, General Superintendent

ESTABLISHED 1778

The Gazette

The Gazette is the leading English Morning Daily in Montreal. Delivered to all parts of the city by carrier . .

SUBSCRIPTION $6.00 A YEAR 50c A MONTH

'PHONE MAIN 8691

Private branch exchange connecting with all departments

38 ST ANTOINE STREET

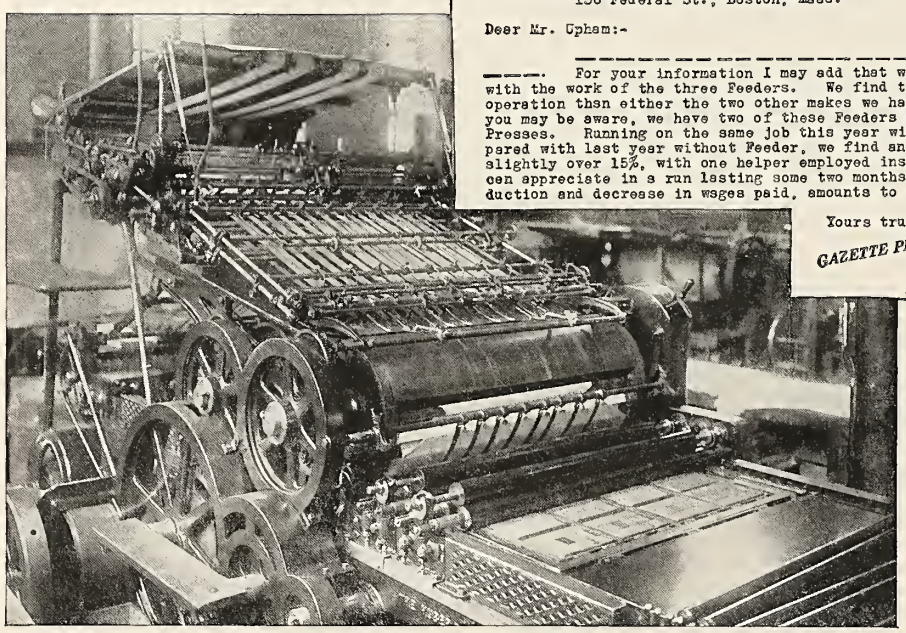
MONTREAL, CAN. Oct. 17th, 1914.

B. F. Upham, Esq.,
President, United Printing Machinery Co.,
156 Federal St., Boston, Mass.

Dear Mr. Upham:-

For your information I may add that we are very much pleased with the work of the three Feeders. We find them much simpler in operation than either the two other makes we have in our works. As you may be aware, we have two of these Feeders on Huber Perfecting Presses. Running on the same job this year with the Feeders, as compared with last year without Feeder, we find an increase in production slightly over 15%, with one helper employed instead of 2 Feeders. You can appreciate in a run lasting some two months, this increase in production and decrease in wages paid, amounts to considerable.

Yours truly,
GAZETTE PRINTING CO. Limited
Managing Director



Photograph of U. P. M. Continuous Feeder installed in plant of Gazette Printing Co., Limited, Montreal

OTHER progressive printers using the U. P. M. Continuous Feeder testify that it improves the *quality* of the work.

THIS feeder is as supreme in its field as the U. P. M. Vacuum Bronzer and Chapman Electric Neutralizer in theirs.

May we lay all the facts before you?

United Printing Machinery Company

116 East 13th St. New York

100 Summer St. BOSTON

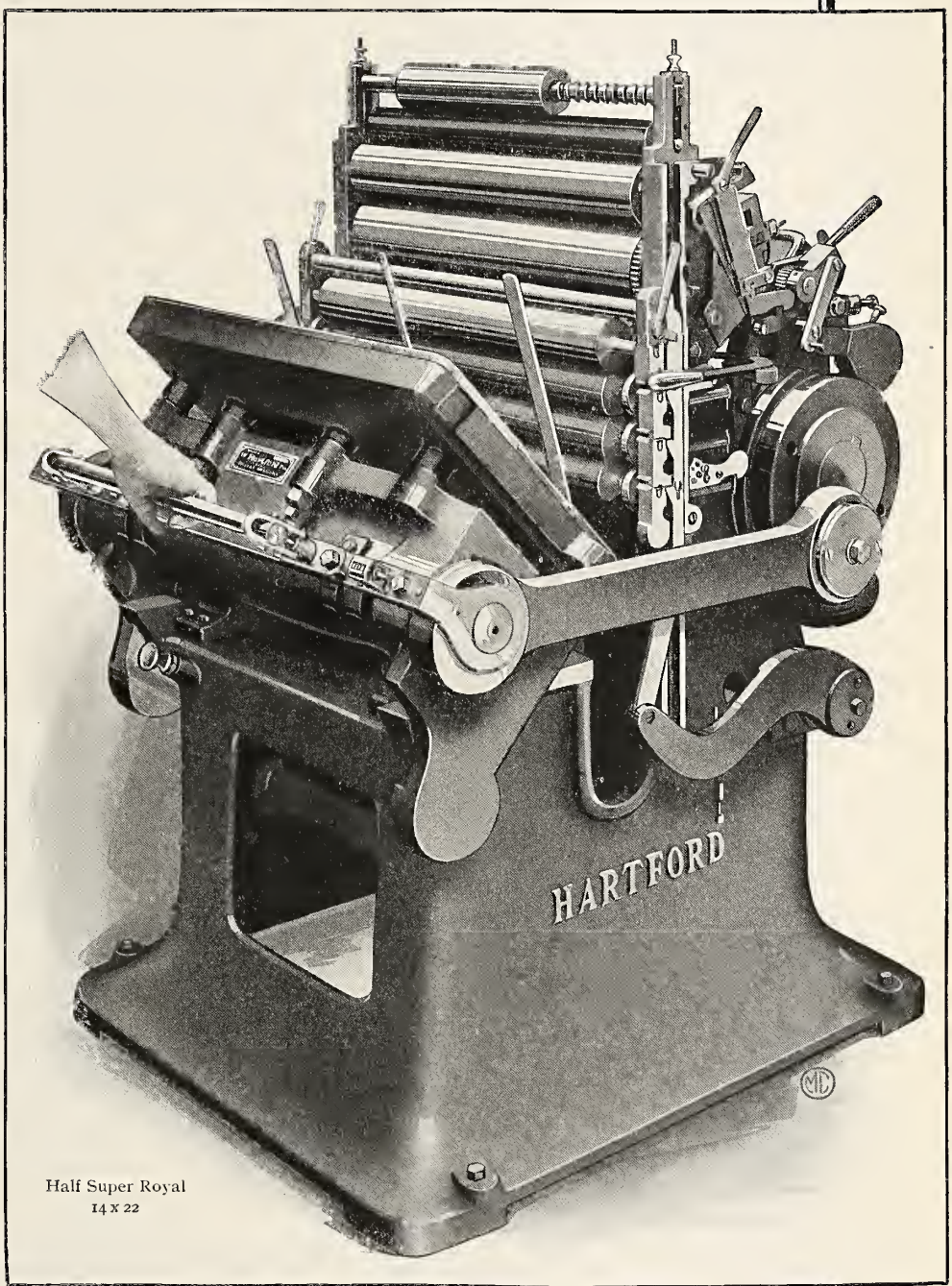
325 S. Market St. Chicago

The Hartford

Designed and constructed for printing the heaviest type forms, half-tones, three-color and tint plates with the best possible results; and for light embossing and light book-cover stamping without special equipment of any kind.

The product of this machine is equal, if not superior, to the best printing that can be done on the very expensive cylinder presses.

It has many new efficiency features, which combined with unequalled strength and rigidity of impression place the HARTFORD first in the Platen Press field. Its new system of Ink Distribution, with its fine regulation of supply, and the variable application of Rollers to Form, is close to perfection.



Half Super Royal
14 x 22

DESIGNED AND MANUFACTURED BY

National Machine Company

Hartford, Conn., U. S. A.

Sold exclusively through Leading Type Founders and Dealers in Printing Machinery

THE UNIVERSAL PRESSURE QUOIN



Maintains a Straight Edge Next to Form . . . Which Is Always Locked Up Perfectly True

This innovation makes the ordinary old-style Quoins as antiquated as the  and 

TREMENDOUS PRESSURE APPLIED WHERE REQUIRED

They are in daily use in hundreds of leading up-to-date printing establishments . . . . . Why not in yours?

It is the biggest little time-saving device of the day, giving a perfect form of lockup, saving time and annoyance in the composing and press rooms.

It overcomes the bow in the chase, takes up automatically all shrinkage in furniture; lessens the necessity to card linotype and monotype metal forms, holding all forms (even extra large ones) as in a vise.

The slightest extra turn of the screw adds tremendously to the pressure applied.

HOLDS THE FORM IN A VISE-LIKE GRIP

THE QUEEN CITY PRINTING INK CO.

MAKERS

OF

HIGH-GRADE LETTERPRESS INKS FOR EVERY KNOWN PURPOSE

CINCINNATI

BOSTON	PHILADELPHIA	CHICAGO
DETROIT	ROCHESTER	MINNEAPOLIS
DALLAS	KANSAS CITY	ST. PAUL

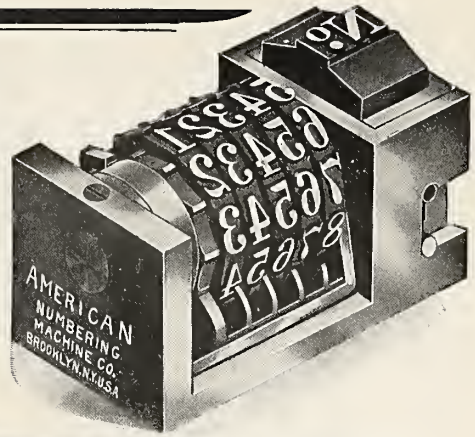
A PERFECT MACHINE of the very highest grade possible. Steel throughout. Every machine tested in a printing-press and guaranteed accurate.

Price, 5 Wheels $5.00 Price, 6 Wheels $6.00

For sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

224 & 226 Shepherd Ave., Brooklyn, N. Y. 123 W. Madison St., Chicago, Ill.
2 Cooper Street, Manchester, England



AMERICAN MODEL 30

100% PROFIT

In Christmas Cards and Folders

There is a great deal of money spent each Holiday season for Greeting Cards and Folders.

Many printers throughout the country realize handsome profits by supplying this demand.

Are you one of them? If not write us *to-day* and find out how they do it.

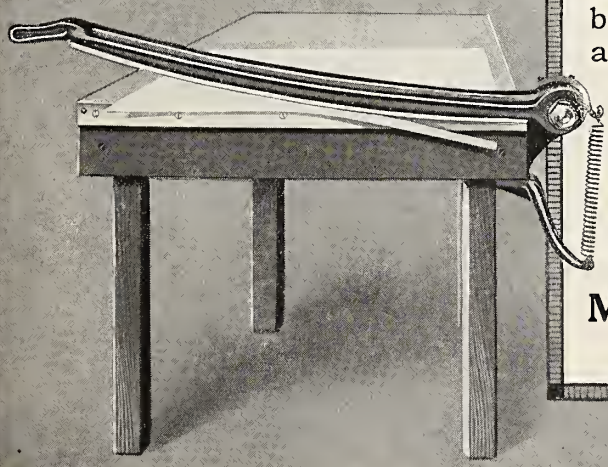
STAUDER ENGRAVING CO.
231 N. Fifth Ave. CHICAGO

The War Affects Business

But in spite of this fact my sales for the last four months of 1914 (all war months) have shown a decided increase over the business of the corresponding four months of 1913. This shows that a good article is always in demand, regardless of the prevailing conditions. Perhaps you have been thinking about a mailer, or perhaps you have been needing one without thinking about it. In either case, or if you desire any information about mailers, send and let me give you proofs of the Wing-Horton's superiority.

CHAUNCEY WING
Manufacturer of the Wing-Horton Mailer and its Supplies
GREENFIELD, MASSACHUSETTS

The
BRADLEY · BENCH · CUTTER



Here's the "big, strong boy" of the Bradley Cutter family

A blade 30 inches long, strong enough to cut anything from 2-ply bristol up to tough .200 pulp or newsboard—and keen enough to cut tissue, bond and coated paper; cloth, thin leather, celluloid or any other sheet material. Screws on the end of your work bench where it's always ready for action and never in the way. All metal, no wooden parts to warp or break. Easily resharpened and will last a lifetime.

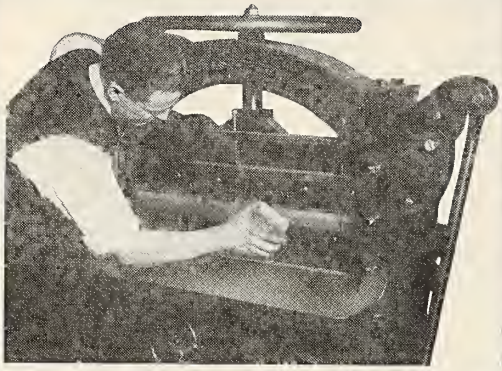
Price, $20.00

Sold by Printing Supply Dealers and Office Appliance Stores.

Send for Descriptive Circular.

Milton Bradley Company
Springfield, Mass.

How much time is lost, how much stock is spoiled by dull paper-cutting knives?



LOOK into it a bit and then go to the nearest hardware store or write direct for the

CARBORUNDUM MACHINE KNIFE STONE

It will save time—save stock—keep the blades sharp and smooth cutting—it will lessen the need of grinding and you can use it without taking the blade from the machine.

.....

Made in round or square shape, $1.50

.....

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.

The Moderate Price of the "Tatum" Round Cornering Machine Leaves No Excuse for Your Being Without It.

Add a "TATUM" Round Cornering Machine to your bindery equipment and you will have a big advantage over your competitors. You can cut down the cost of production and at the same time improve the product.



The Price is Insignificant
ONLY $25.00

56 YEARS OF KNOWING HOW

This worthy addition to "The Line of True Merit" is a combination of maximum efficiency and minimum cost. The machine is self-contained, fitted with adjustable gauges and an automatic clamp, leaving both hands free to handle the stock. You have a choice of three styles of blades, as shown by corners A, B, C, of panel.

The Sam'l C. Tatum Co.

Main Office and Factory:
Cincinnati, Ohio
U. S. A.

THE LINE OF TRUE MERIT
ESTABLISHED 1868
TATUM

New York Office:
54-60
Lafayette Street

Makers of the "Line of True Merit"



Better Than Signs

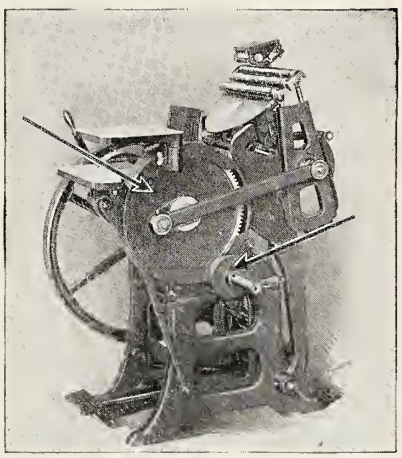
Chandler & Price Safeguards are better than Danger Signs. They eliminate danger and danger signs as well. They prevent accident, and by banishing fear, they increase efficiency and production.

From the drafting of the first C-P Design and the building of the first C-P Machine, safety to the operator has been considered of prime importance. C-P Presses are built for safety and these Guards are super-safety attachments for extra precaution.

Here are the latest safety attachments. All in line with C-P Progress.

Combined Gear and Pinion Guard

This new Guard surrounds the entire Wheel and Pinion, not only eliminating all danger and effectually protecting stock, but likewise shielding the clothes of the operator from grease. At the same time it provides an extended upper Feed Table support which facilitates feeding.

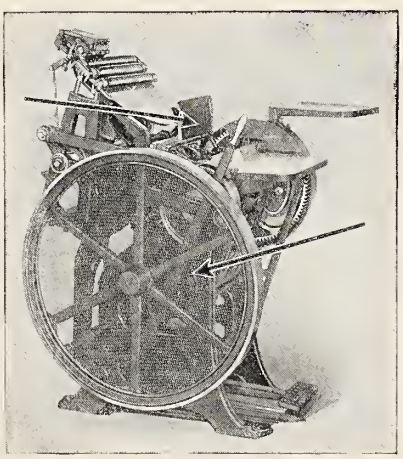


With this new Guard the Pinion is entirely enclosed, absolutely doing away with any possibility of clothing or hands being caught between these two Gears. This Guard can be easily attached to Chandler & Price Presses without machine work.

These Guards are to cover the requirements of the factory inspectors and Liability Insurance Companies

Platen Guard

This simple device makes feeding accidents practically impossible and does not interfere with the Operator. It quickly and firmly lifts the hand from danger. Can be easily attached by pressman or feeder.



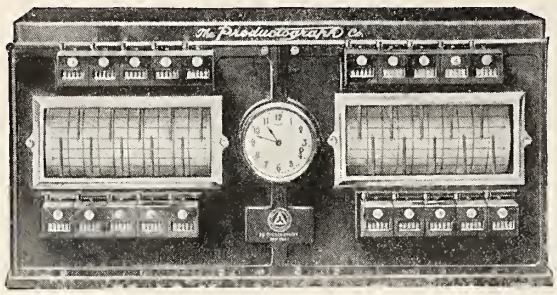
Fly Wheel Guard

Easily attached and made of strongly woven wire, this device is another of the C-P Super Safeguards. It absolutely eliminates the possibility of Fly Wheel accident.

The Chandler & Price Company

Dealers in All Important Cities

Toronto Type Foundry Company, Ltd., Canadian Agents, exclusive of British Columbia.



MORE PROOF

of the mechanical accuracy and value of the *Productograph*

After using this system for nearly a year, the A. M. Collins Manufacturing Company of Philadelphia say:

"We find it most useful. It enables us to tell to a minute how long a machine has been stopped and also to check up the production records of the machines to which it is attached. We can also check any variation in speed of these machines—thus enabling us to settle any argument which might arise between the operator and the cost department. We cannot recommend too highly the PRODUCTOGRAPH, and will be glad to show our installation at any time, and explain its benefits."

The *Productograph* is an automatic Assistant Superintendent, which will give you, in your own office a mechanically accurate and constantly available record of the lost time, productive time, output and average speed of your presses and other machines.

A demonstration at your plant places you under no obligation to purchase.

SEND FOR CATALOG "H" AND FULL PARTICULARS

The Productograph Co.

30 CHURCH ST. SLOCUM-AVRAM-SLOCUM MANAGEMENT NEW YORK, N. Y.

What Every Printer Knows

That he has to look after a greater number of details to earn a dollar than any other craftsman on earth.

That there is no other business in which there are so many chances for mistakes, or in which so small a mistake can be so disastrous to the result.

That the proper supervision of all this detail, and the avoidance of ruinous errors depend entirely upon *quick*, *sharp*, *accurate* VISION, incessantly exercised.

If it is true, as Napoleon said, that "armies march on their bellies," it is equally true that printers print with their eyes.

In equipping a printing office, therefore, the first thing to install is Cooper Hewitt light; the presses, type and furniture may then follow.

Cooper Hewitt light is a special providence to the printing fraternity. *It doubles the power of the eye to distinguish fine details,* and at the same time rests and cools the organs of vision.

To go from ordinary electric or gas light to Cooper Hewitt light is like going from blazing sunlight into the shade of cool, green trees.

Those who work under Cooper Hewitt light turn out the same quality and quantity of work as under the best daylight, and without any more effort.

Cooper Hewitt light is used in the largest printing establishments in this country, including the U. S. Bureau of Engraving and Printing.

They use it because they have found it the best by actual experience.

We do not use customers' names in advertising, but will give you privately as many users as you care to write to.

At any rate get our new Bulletin No. 962.

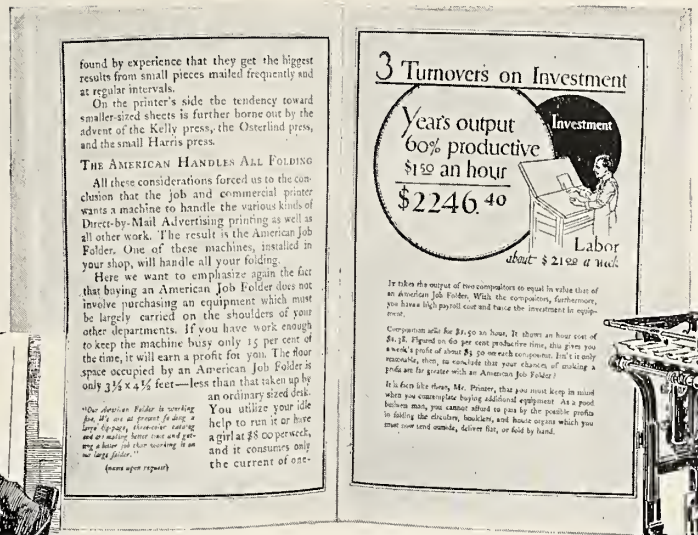
BETTER THAN COOPER HEWITT LIGHT INCREASES PRODUCTION DAYLIGHT

Cooper Hewitt Electric Co.

Eighth and Grand Streets HOBOKEN, N. J.

BOSTON CHICAGO PITTSBURGH
CLEVELAND DETROIT PHILADELPHIA
CINCINNATI MINNEAPOLIS ST. LOUIS

More Money in Folding Than in Printing


found by experience that they get the biggest results from small pieces mailed frequently and at regular intervals.

On the printer's side the tendency toward smaller-sized sheets is further borne out by the advent of the Kelly press, the Osterlind press, and the small Harris press.

THE AMERICAN HANDLES ALL FOLDING

All these considerations forced us to the conclusion that the job and commercial printer wants a machine to handle the various kinds of Direct-by-Mail Advertising printing as well as all other work. The result is the American Job Folder. One of these machines, installed in your shop, will handle all your folding.

Here we want to emphasize again the fact that buying an American Job Folder does not involve purchasing an equipment which must be largely carried on the shoulders of your other departments. If you have work enough to keep the machine busy only 15 per cent of the time, it will earn a profit for you. The floor space occupied by an American Job Folder is only 3½ x 4½ feet—less than that taken up by an ordinary sized desk. You utilize your idle help to run it or have a girl at $8 00 per week, and it consumes only the current of one-

"Our American Folder is working fine. We are at present folding a large 64-page, three-over catalog and are mailing same out and getting a better job than working it on our large folder."

(name upon request)

3 Turnovers on Investment

Year's output
60% productive
$1.50 an hour
$2246.40

Investment

Labor
about $21.00 a week

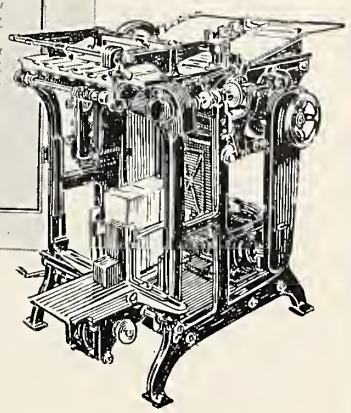
It takes the output of two compositors to equal in value that of an American Job Folder. With the compositors, furthermore, you have high payroll cost and twice the investment in equipment.

Compositors sell for $21.00 an hour. It shows an hour cost of $0.38. Figured on 60 per cent productive time, this gives you a week's profit of about $5 00 on each compositor. Isn't it only reasonable, then, to conclude that your chances of making a profit are far greater with an American Job Folder?

It is facts like these, Mr. Printer, that you must keep in mind when you contemplate buying additional equipment. As a good business man, you cannot afford to pass by the possible profits in folding the circulars, booklets, and house organs which you must now send outside, deliver flat, or fold by hand.

Write Today for Your Copy Booklet H





This Booklet Tells

About the Profits in Job Folding

IT shows you that there is more profit in folding the booklets, circulars, and catalogs you print than in the typesetting or presswork.

And you don't have to make a big investment in equipment to get this profit.

The American Job Folder occupies a floor space of only 3½ x 4½ feet. It can be run by your idle help or by a girl. It is driven by a one-quarter horsepower motor which is included with the machine. It will handle all the folding work you turn out on either your cylinder or job presses.

The output of the American Job Folder sells for $1.80 to $4.50 or more an hour. The hour cost is but 36 cents. These phenomenal figures are made possible by the unique, patented, mechanical features found only in the American.

Many printers still believe that doing folding involves a prohibitive expense for equipment. This booklet shows how the Ameriean has changed this condition. Write today for a copy—*More Money in Folding Than in Printing*—and see for yourself the money-making possibilities of this unique machine.

THE AMERICAN FOLDING MACHINE CO.

WARREN, OHIO

The Color Situation Up to Date

It is a fact that small amounts of dye are now being made in this country, but unfortunately it will be neither the color nor the quality suitable for use in printing ink. Rumors are still afloat about colors coming from Holland. Until this becomes a reality, or until the domestic article is much improved, the ink situation will remain the same. In the meantime the ink man is doing the best he can to supply "approximate standards" to the printing trade.

Sinclair & Valentine Company

Main Office and Factory:

603-611 West 129th Street, New York City

BRANCHES:

BOSTON, MASS.
PHILADELPHIA, PA.
CLEVELAND, O.
CHICAGO, ILL.
ST. LOUIS, MO.
TORONTO
WINNIPEG
BALTIMORE, MD.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

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We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

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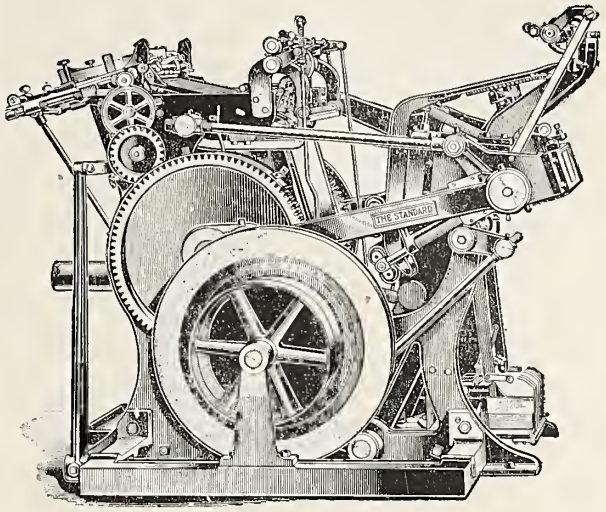
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THE STANDARD

High-Speed Automatic Job Press
Pays for Itself Automatically

Only $250 Down

Our terms run on rubber tires
So easy they never jar.



THE STANDARD AUTOMATIC

The STANDARD HIGH-SPEED AUTOMATIC JOB PRESS alone has stood the practical test of day in and day out work in the job department. No other machine has ever survived this test.

SOME STANDARD USERS

New York City
Metropolitan Life Ins. Co..... 5
John C. Rankin Co..... 2
Roy Press..... 2
Adams & Grace Co..... 2
M. B. Brown Ptg. & Bndg. Co... 2
J. C. & W. E. Powers..... 2
Euclid Ptg. & Bndg. Co..... 2
Lehmaier & Brothers..... 2
Hamilton Press..... 2
Commercial Printing Co..... 2
Louis Taterka..... 2
C. E. Sheppard Co..... 2
Jaques Company..... 2
William Green, Inc..... 2
William B. Sutherland..... 2
J. W. Pratt Co..... 1
Pyle-MacLaren Printing Co..... 1
Boschen & Wefer..... 1
Fleming & Benedict..... 1
Paul Overhage..... 1
Trow Direc. Ptg. & Bndg. Co.... 1
Brieger Press, Inc..... 1
Packenham & Dowling..... 1
L. Kehlmann & Co..... 1
J. Schapiro..... 1
Walcutt Brothers Co..... 1
Montross & Clark..... 1
Arthur, Mountain & Co..... 1
Acme Manifolding Co..... 1
Printing Trade News..... 1
Oswald Publishing Co..... 1
Herman & Brokaw..... 1
Peck & Durham..... 1
Kienle Press..... 2
William E. Rudge..... 1
Francis J. Pasotti Press..... 1
J. J. Little & Ives Company..... 1
John B. Watkins Co..... 2
The Lent & Graff Co..... 1
Clark Loose Leaf Mfg. Co..... 1
Schlueter Printing Co..... 1
Loewinger Brothers..... 1
Trunk Brothers..... 1
Semple-Rieger Press..... 1
Brandon Press..... 1

Brooklyn
Brooklyn Daily Eagle..... 4
Boorum & Pease..... 1
Louis J. Saltzman..... 1
Home Talk Publishing Co..... 1

Garden City
Doubleday, Page & Co..... 1

Hastings-on-Hudson, N. Y.
The Hastings Ptg. & Pub. Co... 1

Niagara Falls, N. Y.
The Shredded Wheat Co..... 1

Poughkeepsie, N. Y.
The De Laval Separator Co..... 1

Rochester, N. Y.
John P. Smith Printing Co..... 1

Schenectady, N. Y.
Maqua Company..... 2

Troy, N. Y.
Cluett, Peabody & Co..... 1

Syracuse, N. Y.
D. H. Cook..... 1

Albany, N. Y.
Albany Per. Wrap. Paper Co.... 2
C. A. Hollenbeck..... 1

Buffalo, N. Y.
Geo. E. Farthing..... 1
Hausauer-Jones Co..... 1
F. J. Offerman..... 1

Cooperstown, N. Y.
Arthur H. Crist Co..... 1

Valatie, N. Y.
Charles Wild, Jr..... 1

Boston, Mass.
A. T. Howard Co..... 2
C. S. Binner Corporation..... 1
Gale-Sawyer & Co..... 1
The Libbie Printing Co..... 1
Southgate Press..... 1
The Sparrell Print..... 1
Wright & Potter Ptg. Co..... 1

Cambridge, Mass.
Ginn & Co..... 2
Library Bureau..... 1
University Press..... 1

Holyoke, Mass.
Baker-Vawter Co..... 2
(Benton Harbor, Mich., 4)
Eureka Ruling & Bndg. Co..... 1
White & Wyckoff Mfg. Co..... 1

Worcester, Mass.
Davis Press, Inc..... 1
Royal Worcester Corset Co..... 1

Dorchester, Mass.
Educational Publishing Co..... 1

Taunton, Mass.
Harrington Press..... 1

Pittsfield, Mass.
Eaton, Crane & Pike Co..... 2

Salem, Mass.
Milo A. Newhall & Co..... 1

Springfield, Mass.
Morgan Envelope Co., Div..... 2

Woonsocket, R. I.
Robinson Press..... 1

Hartford, Conn.
The Chapman Printing Co..... 1
Plimpton Mfg. Co..... 1
Travelers' Insurance Co..... 2

Waterbury, Conn.
The Waterbury Paper Box Co... 1
The Mattatuck Press..... 1

Rockville, Conn.
T. F. Rady & Co..... 1

Philadelphia, Pa.
Marcus & Company..... 3
Williams & Marcus Co..... 2
Geo. H. Buchanan Co..... 1
Craig, Finley & Co..... 1
Patterson White Co..... 1
H. M. Gifford Mfg. Co..... 2

Pittsburgh, Pa.
Pittsburgh Printing Co..... 1

Scranton, Pa.
Eureka Specialty Co..... 2

Reading, Pa.
Bright-Faust Printing Co..... 1

Lebanon, Pa.
Lebanon Paper Box Co..... 1

Lewistown, Pa.
H. J. Fosnot & Son..... 1

Newark, N. J.
Essex Press..... 2
Gubleman Publishing Co..... 1

Elizabeth, N. J.
Henry Cook Print Shop..... 1

Passaic, N. J.
Botany Worsted Mills..... 1

Paterson, N. J.
Press-Chronicle Co..... 1

Chicago, Ill.
Glennon & Kern..... 2
Sears-Roebuck Co..... 2
Chicago Legal News..... 1
The Holland Press..... 1
Fred. Klein & Co., Inc..... 1
Pryor Press..... 1
The Henry O. Shepard Co..... 1
U. S. Sample Co..... 1
Workman Mfg. Co..... 2

St. Louis, Mo.
George D. Barnard & Co..... 1
Buxton & Skinner Ptg. & Sty. Co. 1
Hesse Envelope & Litho. Co..... 1
Kutterer-Jansen Printing Co.... 1

Kansas City, Mo.
Redfield-Powers Ptg. Co..... 1

Minneapolis, Minn.
Hetwood Manufacturing Co..... 1

Lansing, Mich.
Allen & De Klein Co..... 1

Superior, Wis.
Silver-Tonsberg Co..... 1

Detroit, Mich.
Gregory, Mayer & Thom..... 1
The Griswold Press..... 1
Hilton, Hart & Garrett..... 1
Ockford Printing Co..... 1
Frederick Stearns & Co..... 1
Heitman-Garand Company..... 1
Topping-Sanders Company..... 2

Jackson, Mich.
De May Printing Company..... 1

Indianapolis, Ind.
Levey Bros. & Co..... 1
Printing Arts Co..... 1

South Bend, Ind.
L. P. Hardy Co..... 1

Clinton, Iowa
T. I. McLane Ptg. Co..... 1

Baltimore, Md.
Lucas Bros..... 2

Salisbury, Md.
Brewington Brothers Co..... 1

Atlanta, Ga.
Atlanta Envelope Co..... 2
Byrd Printing Co..... 1
Retail Credit Co..... 1
Bean & Magill..... 1

Elyria, Ohio
F. S. Reefy & Son..... 1

Benton Harbor, Mich.
Baker-Vawter Co..... 4
(Holyoke, Mass., 2)

Bowbells, N. Dak.
B. A. Stefonowicz..... 1

Auburn, Me.
Merrill & Webber Co..... 2

Augusta, Me.
Kennebec Journal Co..... 1

Salt Lake City, Utah
The F. W. Gardiner Co..... 1

Spokane, Wash.
McKee Printing Co..... 1
Shaw & Borden Co..... 1

Melbourne, Australia
Gordon & Gotch..... 2

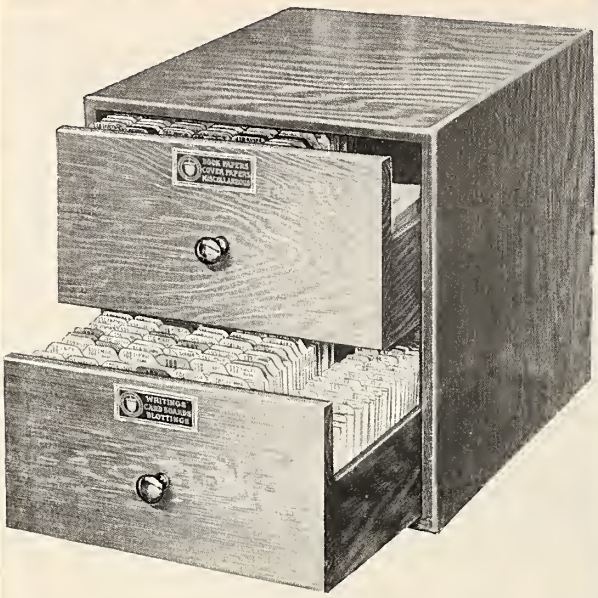
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R. G. McLean, Ltd..... 1

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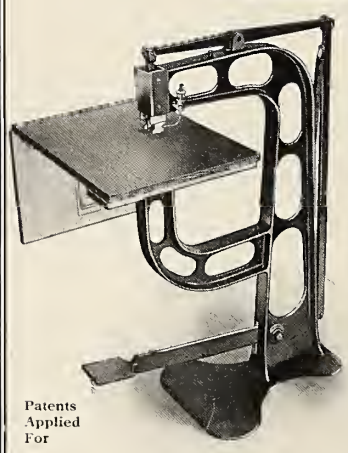
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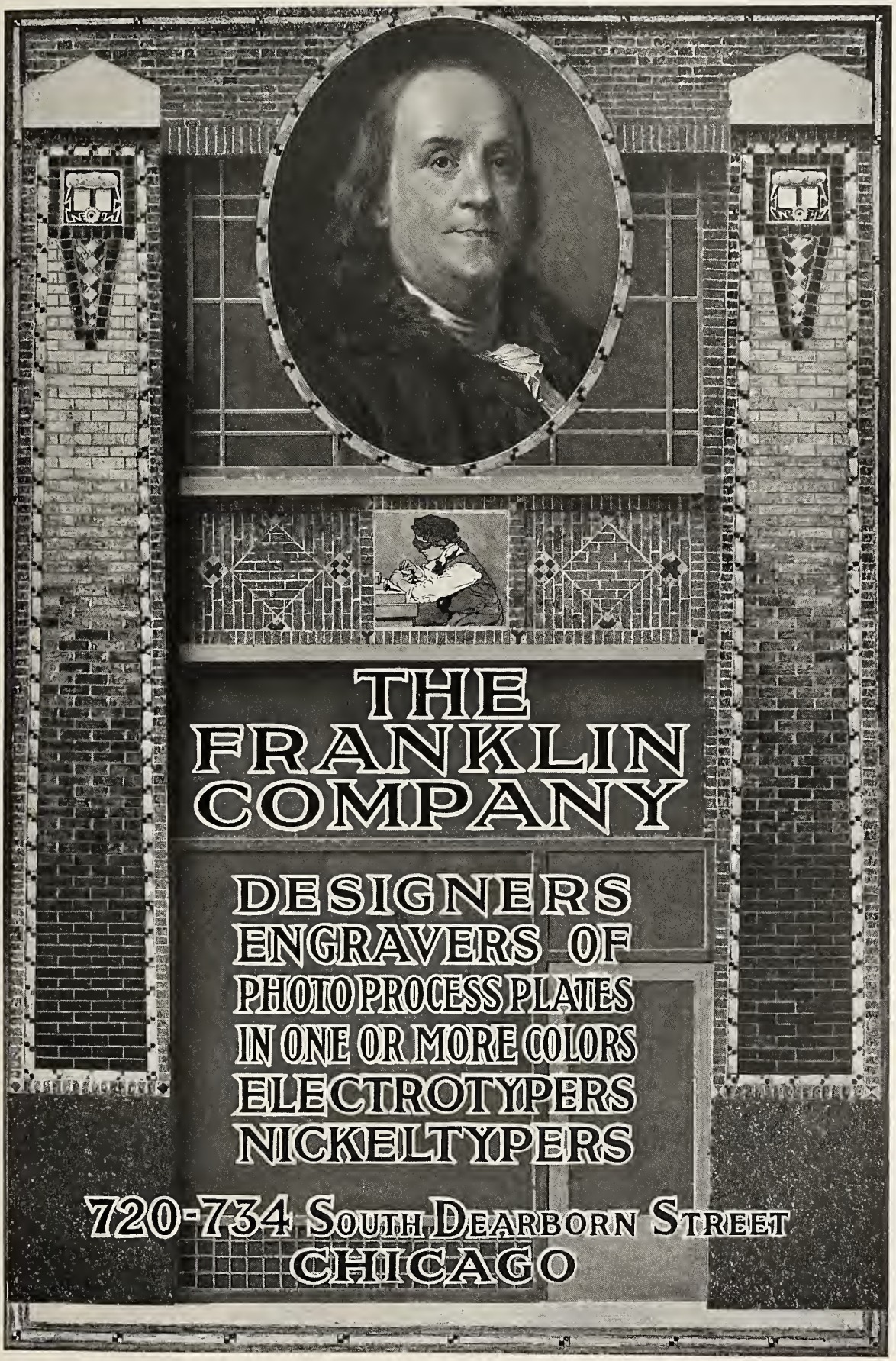
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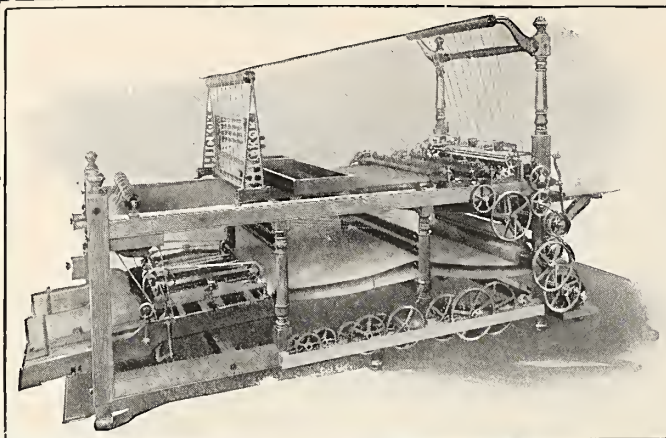
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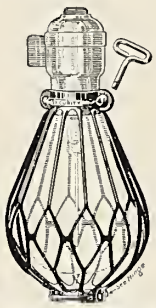
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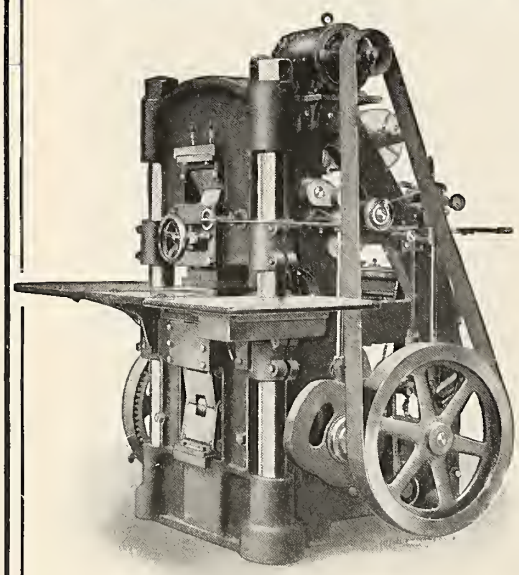
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being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

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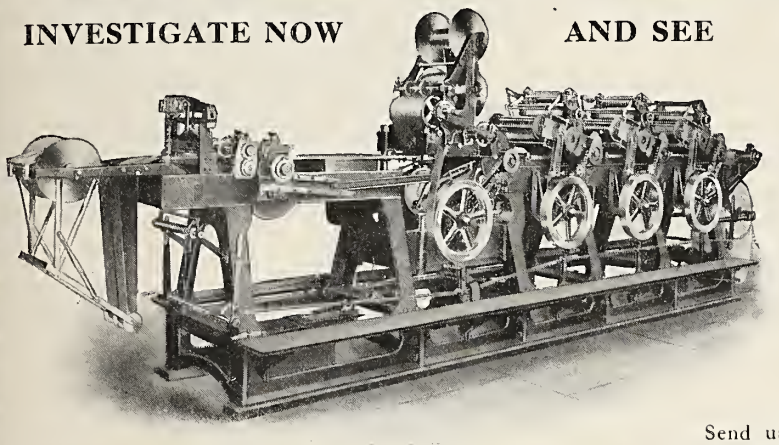
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Stonemetz
Two-Revolution

The Stonemetz vs. The Platen

THE other day a printer bought a half-super press. Now he says he can compete with the fellow across the way who recently installed a No. 2 Stonemetz. Can he? This is what figures say:

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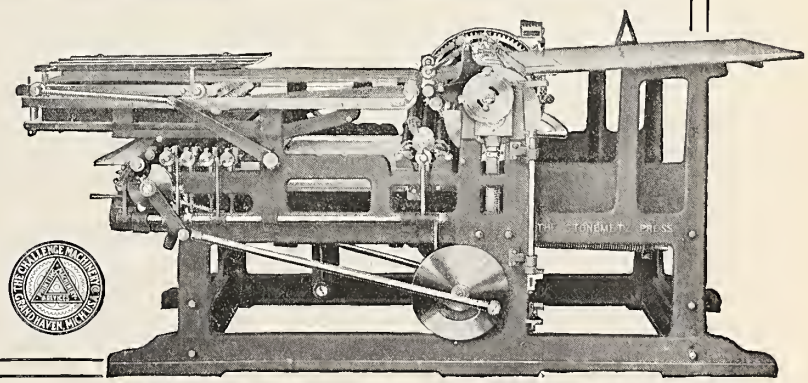
The No. 2 Stonemetz is in a shop where they pay $24.00 per week. This is $4.00 per day and they work only eight hours. The Stonemetz runs all day, 2,500 per hour. Result, 20 cents per 1,000 sheets.

If Stonemetz was run by $15.00 man, result would be 10 cents per 1,000.

Stonemetz man could charge 275% profit on presswork and take the job. *Which way are you forced to figure?*

The STONEMETZ is something new as regards printing presses and in the results obtained. Let us tell you about it. A postal will bring full particulars.

Sold and guaranteed by type founders and dealers in all principal cities.



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How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

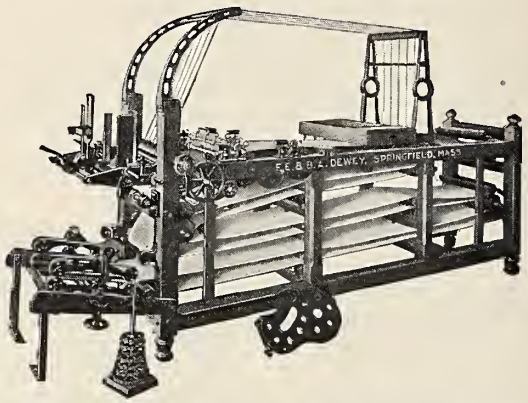
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The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

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The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

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Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

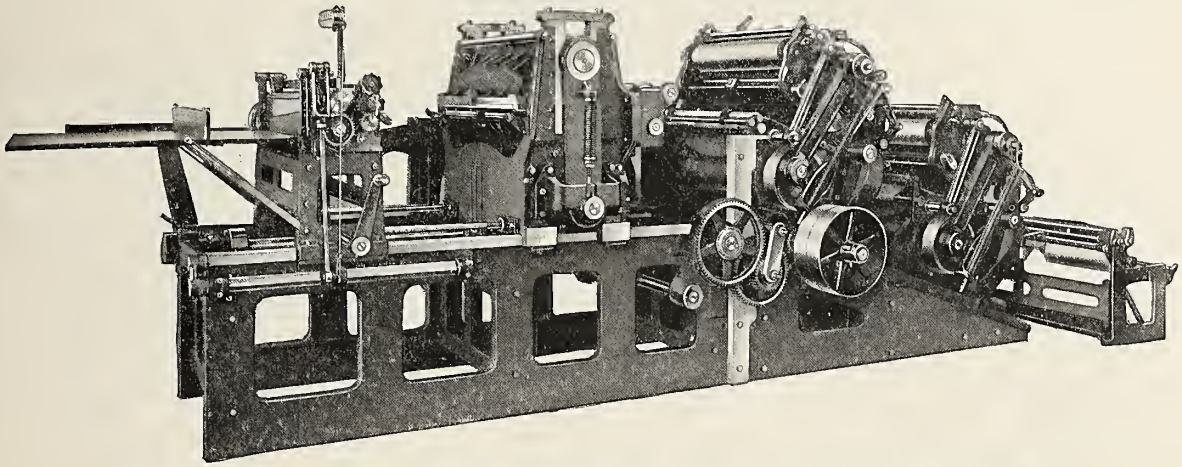


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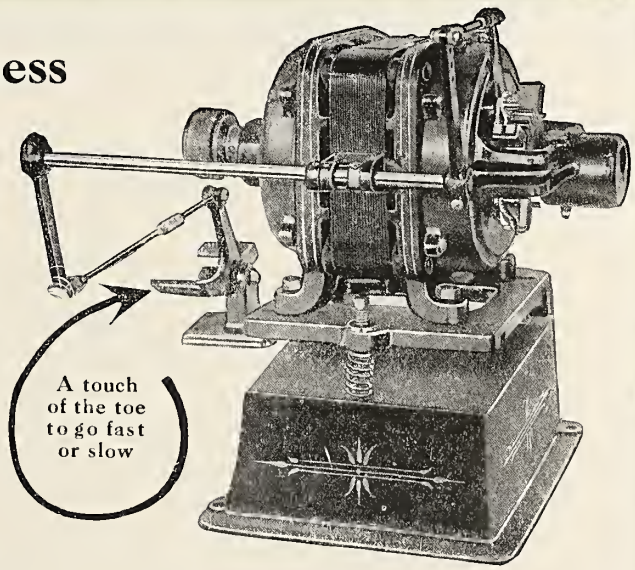
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An amazing amount of *rush business* is coming into print-shops just now—and there's money in this business for every printer who will make quick work a feature.



KIMBLE MOTORS

Increase Profits on Rush Business

give maximum output per hour because they give the pressfeeder a flexible *control* of speed.

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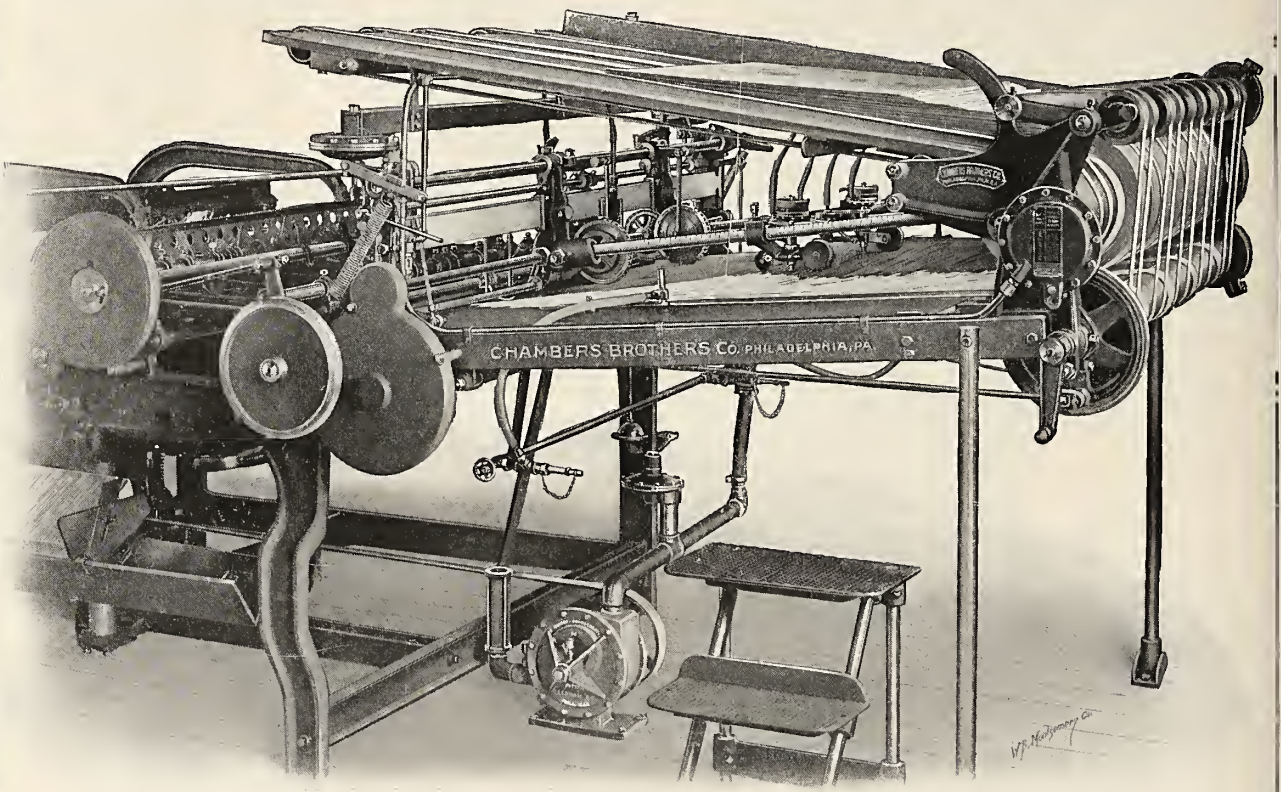
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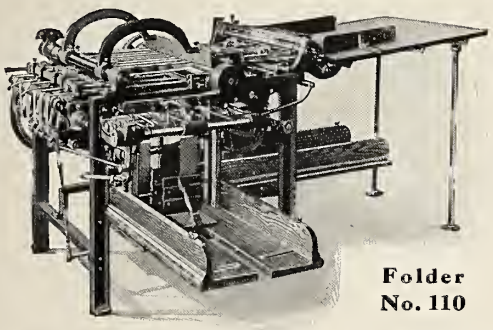
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when any girl on your payroll can take 6,000 sheets of 22 x 28 size enameled stock, make three right-angle folds, and perforate the heads—in one hour. This is actually being done every day in many shops, on the

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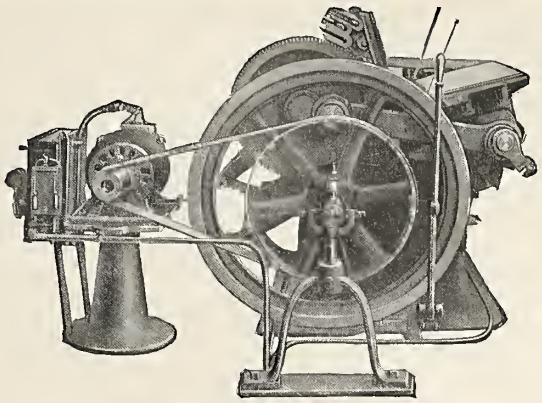
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The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 56 NOVEMBER, 1915 No. 2

Issued promptly on the first of each month THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

THE MEANEST THEFT (Illustrated) 177
By Ross Ellis

SELLING STOCK TO EMPLOYEES 182
By Charles F. McElroy, LL.B.

SIGNS OF THE TIMES IN COMPOSING-MACHINERY 184
By Conrad D. Bollinger

OFFICE-CLERK PROBLEMS — COLLECTIONS 186
By Charles Fried

ORGANIZING A SALES CAMPAIGN 188
By Fletcher Ford

HOW I WROTE THE CIRCULAR 190
By James A. Patterson

A MEMORIAL TO OTTMAR MERGENTHALER (Editorial) 194

PRINTING IN INDIA (Editorial) 194

AN EDUCATIONAL IDEA (Editorial) 195

DO YOUR OWN PRINTING BUSINESS 199
By Edmund Wolcott

VARYING STYLES AND PROOFREADING — No. V 202
By F. Horace Teall

FROM PAPER-MILL TO PRESSROOM — No. XI. — STATIC ELECTRICITY IN PAPER .. 204
By William Bond Wheelwright

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 205
By Our Special Correspondent

THE MONOTYPE IN A TRADE PLANT 207
By J. H. Walden

DIGEST OF THE PROCEEDINGS OF THE TWENTY-NINTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ AND FRANKLIN CLUBS OF AMERICA 229
By Our Special Correspondent

LEARNING THE PRINTING TRADE IN A NEWSPAPER OFFICE (Illustrated) 243
By William H. Seed

THE PERSONAL ELEMENT IN THE PRINTING BUSINESS 247
By William Edwin Rudge

Complete Classified Index will be found on page 285

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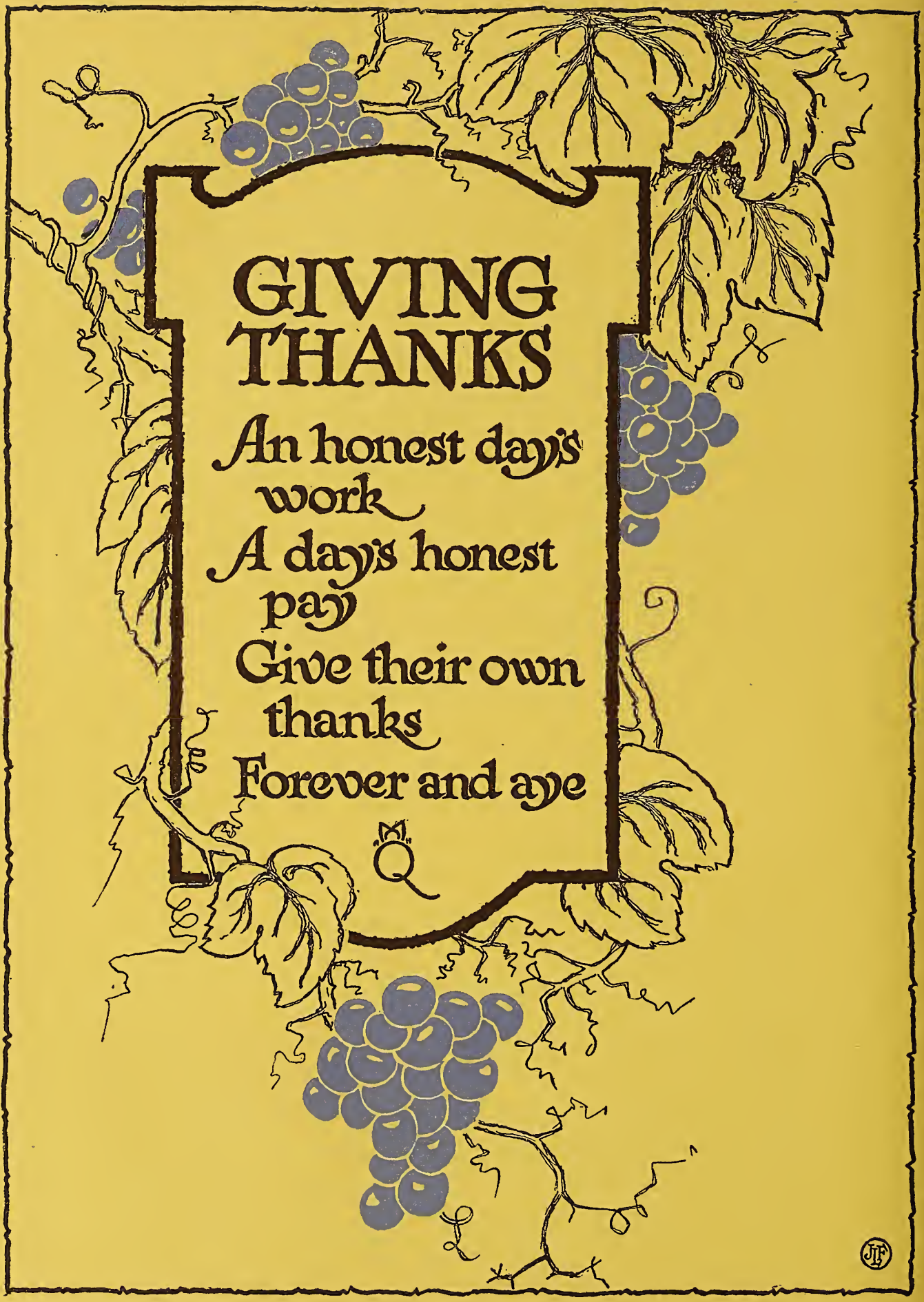
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The Meanest Theft

By ROSS ELLIS

A STEEP flight of stairs led to the office of the Greeley Steel Products Company, which was on the second floor of its factory building. Bert Duffy was tired long before he reached the top, for late hours and attendant dissipations had not improved his heart action; but he kept on climbing. The Cut-Rate Printing Company, by which he was employed, had warned Bert that it would be necessary to have either more business or fewer salesmen by the end of the week; and it was just possible that the Greeley Company might be in the market for some printing.

Bert puffed and panted his way to the head of the stairs and opened the door. The sole occupant of the office was a much befrilled young stenographer, and on her the salesman bestowed his card and a beaming smile.

"Anything in my line to-day, Sister?" he inquired.

"You should have been here yesterday," was her answer. "Mr. Greeley is away to-day." She eyed Duffy's cheaply handsome face with evident approval. "It's too bad you can't see him. He's all ready to place a big order."

The salesman's smile widened.

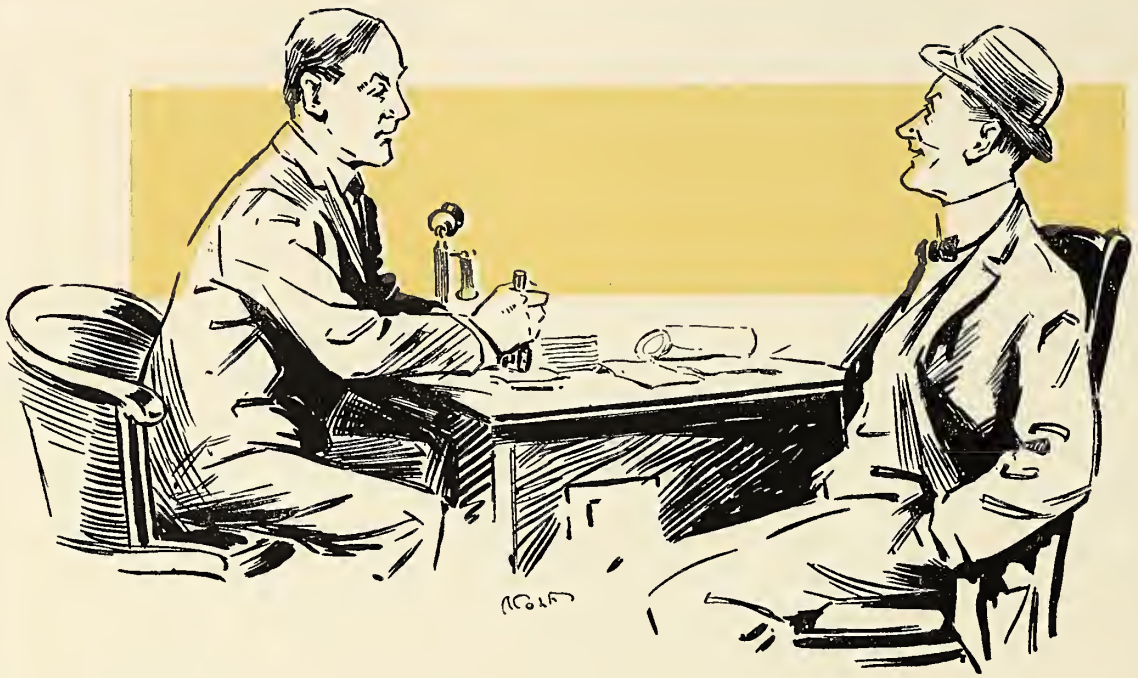
"Your story interests me so very strangely," he grinned. "Tell me the rest of it, Little One."

Duffy made mistakes sometimes; but this was not one of the times. The girl neither hit him with an inkstand nor telephoned for the police. Instead, she rested her plump elbows on the railing that separated them and spoke confidentially.



"Tell me the rest of it, Little One."

Half an hour later Bert Duffy



"I talked the girl into letting me have the papers for a few hours.'

walked into the office of the Cut-Rate Printing Company with more vigor and alertness than John Lenox, the proprietor, had ever seen him display. His thin face was flushed and his close-set black eyes snapped excitedly. He laid before his employer a dummy booklet and a sheaf of typewritten copy.

"How good would five thousand of those look to you at five hundred dollars for the job?" he demanded.

Lenox had been engaged in whacking the receiving stamp on some letters that the postman had just brought in. Now he laid the stamp aside, adjusted his glasses, and made a careful inspection of the dummy.

It was attractive. On the cover an artist had depicted a sturdy, intelligent-looking mechanic, who held in the palm of his left hand a number of small steel articles at which he pointed with the index-finger of his right hand. Underneath this was lettered: "The Master Mechanic Specifies 'Greeley Products.' Let Him Tell You Why."

Lenox examined the stock, glanced over the copy, jotted down a few figures on a memorandum-pad, then put his pencil in his pocket.

"I don't need to estimate this," he said. "It's a good job at the price. Have you the order?"

"Not exactly," grinned Duffy; "but seeing that I have only one competitor, whose price is five hundred and fifty dollars, I'd say my chances are pretty good. We've got to get busy, though, and slap up a dummy that looks like this one — only a *leetle* mite different; and we must go over this copy and write the same thing in slightly different words."

"What's the game?" demanded Lenox.

Duffy laughed so hard that it set him to coughing.

"It's a joke on Tom Ferris, of the Ferris Print Shop," he gurgled. "I'll have to tell you about it.

"I go into the Greeley Steel Products office, find the stenographer alone, pass her out a few kind words and loving looks — and she announces the glad news: her Boss is ready to place an order. Tom Ferris has been on Greeley's trail for a month, working the old man up to the frame of mind where he is willing to spend money for a booklet. Ferris originated the whole thing, from the ground up. He went into the factory and doped up on the processes until he knew the business almost as well as Greeley himself. Then he wrote this copy — which is sales talk if I ever saw it — just technical enough, and not too much so. He made up this dummy and left that, with the copy and a memo. of his price, for Greeley to think over. Greeley thought it over and told the stenographer he intended to buy; but Ferris hasn't seen him since he decided.

"I talked the girl into letting me have the papers for a few hours, and I've got to get them back to her this afternoon so that her Boss won't know they've been out of the office. But to-morrow morning I'll be Johnny-on-the-spot with a dummy that looks just as good, copy that reads just as well, and a price that's fifty dollars better. Do I get the order? I do."

"I suppose you do," said John Lenox. Then he added, half to himself: "Business is rotten."

"Well, this order will help some."

"Huh!" grunted the printer. "I didn't mean it just that way. Fix up your copy. I'll take care of the dummy."

As a signal of dismissal he picked up the receiving stamp and became exceedingly busy with the newly arrived mail.

Late that afternoon Duffy returned the borrowed papers to the susceptible young lady at the office of the Greeley Steel Products Company, and shortly after



"I'll have no dealings with a thief."



"If you ever come back here again I'll massacre you!"

nine o'clock on the following morning he sent in his card to the gray-haired proprietor.

"Not in the market, he says," was the word the girl brought from the private office.

Then Duffy played his trump.

"Just take this in and lay it on his desk," he urged; and he placed in her hands the carefully prepared dummy.

On the cover was shown a mechanic bent over a box of machine screws, at which he gazed affectionately. "I Prefer the Greeley Products," he was saying. "Let Me Tell You Why."

Two minutes later Duffy was summoned to the private office, and he marched in triumphantly. There he found the old proprietor sitting at his desk, the two dummies spread out before him.

Duffy was not afraid of the comparison. He believed that of the two his was the better piece of work. Apparently Greeley was of the same opinion.

"You know, I like this very much," he said, indicating the second dummy. "How did you happen to submit it to me at this time?"

"We are looking for booklet business all the time," said the salesman. "That is our specialty."

The old man nodded.

"I'll remember you the next time; but I'm afraid I am committed on this job."

"Have you placed your order?" asked Duffy quickly.

"No, but I'm committed just the same. One of your competitors has spent a lot of time collecting data for this booklet, and he has written some copy that says just what I want to say a hundred times better than I could say it. He deserves the order."

Duffy laid his own sheaf of copy on the desk. "Glance over this and see if it would serve your purpose."

Greeley read with an interest that developed into enthusiasm.

"By George!" he ejaculated. "This is good! How in the world did you ever get this up? It's as much like the other man's copy as one pea is like another. The wording is not the same, but the ideas are identical."

"No doubt they are," said Duffy carelessly. "Any advertising man who knew his business would follow out that same line of argument."

The old man stared.

"If my copy suits you," Duffy continued, "I'll make you a price that ought to draw an order. We need the work in our shop. In lots of five thousand or more, those booklets will cost you ten cents each. How about it?"

He waited confidently for the decision.

"I don't know," hesitated Greeley. "Your stock is all right, I like your cover-design, your copy is quite as good as the other man's, and I'll admit that your price is more attractive. How soon could you make delivery?"

"Two weeks. Earlier, if really necessary."

Again Greeley pondered.

"I think I'll give you the order," he said at length. "I'd let the other man have a second chance at it, if it were not for the fact that he led me to believe he was doing something special for me in getting up these advertising ideas. Now you have shown me that any smart man in your line can do the same thing."

He studied the dummy which Duffy had prepared, turning it over, inspecting the stock for the second time. Then he picked up the one from the Ferris Print Shop and subjected it to the same careful scrutiny. Duffy, who was watching every move, saw a surprised expression pass over the old man's face. Immediately thereafter Greeley jabbed the button which summoned his stenographer.

"Miss Fleming," he said crisply, "why did you let these papers go to the Cut-Rate Printing Company yesterday?"

"Wh-wh-what?" stammered the girl, with a piteous glance at Duffy.

"Those papers were never in our office," lied the salesman.

"In that case," Greeley asked quietly, "how do you account for the fact that on the back of this dummy is the impression of the receiving stamp of the Cut-Rate Printing Company?"

Bert Duffy's heart sank. He understood the situation thoroughly. Careless John Lenox had stamped the dummy through sheer force of habit. Still, perhaps he could bluff it through. He opened his mouth for further denials; but it was too late. His accomplice could not endure her employer's steady gaze. She began to cry. "Mr. Duffy b-b-begged so hard," she sobbed, "and he s-said he'd bring 'em right b-b-back; and — and —" With her handkerchief to her eyes she rushed out of the room.

The salesman managed a conciliatory grin.

"Well, Mr. Greeley, you've got the goods on me, I'll admit. I juggled with the truth a little to protect the girl. But that doesn't change the fact that I've given you a good proposition. It is to your advantage to place your order with me."

"I'll have no dealings with a thief," said Greeley, rising.

"You call *me* a thief?" blustered Duffy, also rising and retreating as the stalwart old man advanced.

"The meanest type of thief in the world is the man who steals the product of another's brain," said the other, still ominously quiet, still advancing. "I had that done to me once. A machine I invented was stolen from me by methods very similar to yours. I swore then that if ever I met another idea-thief I'd break his back across my knee. You are —"

With a yell, Duffy sped for the door. He reached it one jump ahead of his pursuer, flung it open, and clattered down the stairs at a frantic pace.

"If you ever come back here again I'll massacre you!" roared old Greeley.

But Duffy never did.

Selling Stock to Employees

By CHARLES F. McELROY, LL.B.

EVERY employee gives way at times to the feeling that he is only a cog in another man's machine; that he is giving the best of his life for another's profit. In his mind, he should have a printing business of his own, where he could cash in on his knowledge, experience and proficiency. Often he gets together enough money for the first down payment and makes the plunge. On the other hand, the house would like to keep the man. His place is not easily filled; certain kinds of work were always turned over to him; his skill in certain lines was relied on as a selling point.

As a competitor, he is likely to hurt the house in one of two ways. He may degenerate into a price-cutter and demoralize things; or he may develop into a good business man and take away customers by his salesmanship and service.

Both the ambition of the man and the desire of the house could have been realized by permitting him to become a stockholder in the corporation.

Some actual instances in printing-plants illustrate how it is being done. The president of one plant transferred several shares of his own stock as a gift to a foreman by way of reward and stimulus. In a fairly large institution, where the stock was owned about equally by two men, one wished to retire. The other, not being able to take over the entire amount, bought enough stock to gain control, and disposed of the rest among his department heads. In another, four young men who were looked upon as "comers" allowed a certain amount each week to be deducted from their wages and placed in a savings bank, to be used in the purchase of stock. In one plant a salesman bought $500 worth of stock for cash, and allowed $10 a week of his salary to be applied for two years on $1,000 worth additional. In another, a salesman went to work under a contract providing that he was to receive stock to the value of the net profits above ten per cent, with the privilege of purchasing more stock for cash, his combined holdings not to exceed forty-nine per cent of the total.

The advantages to the employer are: The employee is a permanent fixture; his new sense of proprietorship quickens his interest, makes him less heedful of the clock, and increases his pride in his work. He sees that his dividends will depend largely on himself, and this inspires him to give the best he has.

To the employee, his quickened interest, zeal and application mean that his work is no longer a grind; he has a permanent job — at least the danger of losing it is lessened; dividends seem to him the reward of his own efforts.

To both there comes a breaking down of the barrier between master and man. All are coöperating in a common enterprise. They meet at stockholders' meetings. The men see the business problems from the employer's standpoint; the employer finds that the men have usable ideas as to running the business.

These arguments apply with added force to department heads. It seems highly desirable that foremen and superintendents be a part of the governing body.

But what shall be done with the stock if dissatisfaction follows, and either the man wishes to leave, or the employer wishes to let him go? Obviously the connection should not continue longer than it is mutually beneficial and satisfactory.

Two recent cases in Chicago show the problem from both sides. In one, a salesman was given some stock and was made an officer of the corporation, both to attach him to the business and to give him prestige with the trade. After a year he left to go to a competitor. The officers of the corporation requested him to turn back his stock certificate, but he refused. The rights of the parties depend on whether the gift of stock was outright or conditional. If the former, the stock belongs to him, no matter where he works. The corporation claims that the gift was conditional; the man was to draw dividends and enjoy the prerogatives of ownership only so long as he should remain with the house; when he left, the condition was broken and his right to the stock ceased.

In another plant, a compositor had a chance to buy the stock of a stockholder at 50. The president insisted that the stock be purchased from himself at par, coupling with it the promise of a steady situation. The compositor bought, but later was discharged. He asked the officers to buy back his stock, but they refused. He tried others, but could get no offer above 60. He feels that he was victimized.

In such a case the concern should take back the stock and let the employee go. He purchased the stock in view of the employment, and when that ceases, part of the consideration for the purchase price fails, and he is entitled to a rescission of the contract.

The corporation can use the stock again as a tie to bind his successor. Besides, an unfriendly stockholder may become a source of annoyance. He is entitled to attend stockholders' meetings, to know the financial condition, and to inspect the books.

It should be noted that a corporation is forbidden to buy back its own stock, since this might work a fraud on creditors. If allowed, when a corporation became shaky the stockholders could sell back their stock, and soon the capital would be gone, the stockholders reimbursed, and the creditors left high and dry. The capital and assets of a corporation are said to constitute a trust fund for the benefit of creditors. In general, this means that the rights of creditors take precedence of the rights or claims of stockholders. The purchase back must be by some individual.

A third Chicago concern has solved this problem by a contract that the stock shall be taken back at the price paid if either side gives sixty days' notice. As the corporation can not buy back its own stock, the president, who owns the bulk of it, sells his own stock and makes a personal contract to repurchase. The contract is printed on the back of the stock certificate and signed by the president and the purchaser, thus giving notice to all who might consider buying the stock from the man. Any one buying this stock would take it subject to the option. Thus the man is free to quit at any time, knowing that in sixty days he can get his money back. The president can discharge the man if he sees fit, and has sixty days to raise the money necessary to repossess the stock.

In another Chicago concern, a contract involving stock and employment was

entered into recently, which can be terminated by either party on thirty days' notice, when the stock shall be bought back by the president at the price paid.

The conclusions of the writer are that the principle of selling stock to employees and department heads is sound, with advantages to both employer and employee. It is equally desirable that when the employment ceases the stock should remain in the hands of some one in the concern, while the employee should receive back what he has paid. To accomplish these results, a contract in writing should be entered into when the stock is purchased, covering the disposition to be made in case the employment shall be terminated.

Signs of the Times in Composing-Machinery

By CONRAD D. BOLLINGER

THE time is coming, and now is, when no printing-office will be without its composing-machine, any more than it would be without a printing-press. Small offices will be no more, and machines will be everywhere. The machines, increasing wages on the one hand and decreasing cost on the other, will make the one-man shop a memory, nothing more. What, then, will be the composing-machine of the future? What must it be like? What improvements are most recent, and what others are next in line?

Until very recently, for all the multiplicity of machines designed to cast and compose type, there have been developed but two sorts of such machines. The slug machines, comprising the linotype, intertype, barotype, and many others, are of one genus; the single-type machines, represented by the monotype, electrotypograph, and one or two obscure machines of little success, are of the other. So nearly identical are the machines within each of the two classes that they use substantially the same methods to deliver precisely the same product; slug machines constantly are at law over patents; and single-type machines are fenced off from one another by the territory in which their respective patents are operative. For the purpose of this article, therefore, let us consider all slug machines as the same machine, and all single-type machines likewise.

The slug machines all use the linotype keyboard arrangement; justification is effected by means of spacebands in the line, and all the justifying spaces in any one line must be of the same thickness. Corrections are made in the matrices, before the line is cast, or by resetting and inserting entire new lines, after the proof has been read.

The single-type machines are dual machines, keyboard and caster being separate machines. The keyboard is a composing and calculating machine, perforating its record on a paper ribbon; the caster, by means of compressed air in the monotype, and of electric contacts in the electrotypograph, detects the combinations of perforations, and moves in obedience to them. The universal (typewriter) keyboard is used. Justification is effected by means of calculations made by the

machine, adjusting wedges to abut against and partly close the slide valve or blade of the mold, and the justifying spaces in any one line may be all of one thickness, or of various thicknesses. Double justification, that is, justifying parts of the same line to definite points in the line, so as to permit the alignment of columns, is perfectly and easily done by the single-type machine. Corrections are made by "killing" a line, that is, by depressing a key at the keyboard that will prevent the metal-pump from operating while that line is being fed through the caster; or with tweezers, after the manner of hand-set type.

It is a common thing to hear the comparative merits of slug machines and single-type machines discussed at great length. Nothing could be a more idle waste of words. Clocks and watches do work in the same field, but they do not do the same work. So it is with the two classes of composing-machinery. There is no just or proper basis for comparison. Each class is too good to be driven out, but each must find the work for which it is best fitted. This from an unbiased observer, who has worked on both.

The operator at the keyboard has of late been receiving particular attention from the makers of all classes of machines. The effort is to save his time and energy, increasing output. The linotype's "quadding-out" attachment for blanking out ends of lines is an example of this kind of improvement; a similar device is being built into the barotype, a simplified slug machine of limited range. This has met its reply in the "repeater" now placed on monotype keyboards, which enables the operator to repeat quads, leaders, or other characters, at the rate of 20,000 ems an hour, simply by holding down two keys simultaneously.

Equalizing the work of the operator's hands, however, has not yet received proper consideration. The linotype arrangement was designed rather to meet the limitations of the machine than of the operator, so that there is too much work at the left side of the keyboard. Oddly enough, this is also true of the universal keyboard, as a careful count will show that the right hand does a little less than forty per cent of the work.

It is safe to predict that each type of machine will tend to grow more like the other; that the monotype must inevitably introduce an absolutely automatic justifying apparatus; that the linotype must have its matrices made with great care on the unit system, and provide spaces and leaders to enable exact work in the alignment of columns to be done with greater facility than now is the case. So it must be, all through — one machine improving the other.

The range of type-sizes in composition has about reached the full demands of the trade. Hardly anywhere, except in poster houses, is there a need for machine composition in sizes larger than those now provided. There must be an increase, however, in sizes of display type cast, as the tendency is to make the composing-room entirely independent of the typefoundry. It will not be long before every considerable office will have some form of typecaster, producing not alone type, but also rule, border, leads and slugs.

We have purposely reserved for the last the discussion of Mr. Thompson's interesting composing-machine, which has been described in The Inland Printer.

Producing single type, it uses linotype matrices and linotype keyboard — it belongs to neither the one class of composing-machines just discussed nor the other. Corrections may be made in any of the ways possible either on the linotype or monotype, and justification, absolutely automatic, may be made at any number of points in the same line.

There is no doubt that this expression of Mr. Thompson's genius will have its effect on all designs of the future. It is interesting, not for itself alone, but as pointing the way, showing the trend of present-day thought as to the ideal machine of the future.

Office Clerk Problems—Collections

By CHARLES FRIED

AN appeal to the human conscience has enabled many, whose efforts otherwise seemed to be in vain, to attain the ends sought. There is a peculiar significance attached to the human appeal which can not help but produce the desired results. Of the many forms of human appeal entailed in business routine, the most significant one, and the one which is most likely to bear fruit, is the appeal to the sense of justice, for it is a conceded fact that where all other appeals fail, the one to justice and humanity prevails.

In this class may aptly be placed the request for the payment of an overdue account. The average buyer of printing who fails after repeated requests to pay his outstanding debts can, by persuasion along the proper lines, be convinced that the payment of his bills is a matter of paramount importance to him and one in the attention to which he will be serving his own interests. He undoubtedly realizes that any tendency to evade the payment of his bills will endanger his standing among the trade and result in an indisputably poor credit — a condition which no business man would like to face.

It is a noteworthy fact that printing is one of the industries in which the percentage of overdue and unpaid accounts seems to reach rather an extraordinary degree. The reason for this has been advanced by a large manufacturer discussing the motives governing some people's tardiness, and often unwillingness, to meet their obligations. He frankly confessed that he himself had been lax in his payment of bills for the reason that he sometimes considered printing an unsubstantial product, and one in which you do not get value for your money. Investigation revealed the fact that from his viewpoint value for the money consisted not of the quality of the work and its value as an advertising medium, but mere volume in exchange. This is undoubtedly the attitude taken by the average buyer of printing who knows nothing of its principles and its value as a business producer, but labors under mistaken impressions that size and bulk represent value for the money, as did the aforementioned manufacturer, and thus, when the bill is due for payment he generally wonders whether the job substantiates the claim for payment.

This is a condition which confronts the office clerk who is usually entrusted with the duties of collecting overdue accounts, and it must be met diplomatically. The most efficient way to meet the situation is to follow the lines that alleviate the possibility of friction, for it is true that overzealousness in collecting often results in undue controversies between both parties and ultimates in strained relations which prove detrimental to both.

It is hardly feasible to lay down iron-clad rules for the office clerk to observe in presenting his claim for payment, for all persons are governed by different temperaments and tastes, and usually see things in different ways. He should, however, through keen observation apply his methods with proper consideration to the peculiar traits and characteristics of the customer. I have observed that a practical method is to exercise such measures of courtesy and sincerity as to leave no doubt in the customer's mind of your integrity.

It would be interesting to note just what methods are pursued by a salesman who is trying to prove to the customer the merits of his proposition, for they have something in common with the methods of collection which are worthy of note. In the first place, he gives serious consideration to the manner of approach. The first impression must be a favorable one, and to this end he must approach the customer in an enthusiastic and confident manner, and not in a way that suggests an apology for his presence. The next step is to gain an audience, which of course is a sequel to the proper manner of approach. Having succeeded in gaining an audience, the next step, and probably the most important, is to present his proposition in an attractive manner and in a way that will win the customer at once. In this connection the salesman must show that he has considered the proposition from the standpoint of the customer's interests, and that its value has been treated from this viewpoint, for upon this depends the customer's decision in favor of or against the purchase of the salesman's wares. These three steps, if properly executed, should leave no alternative but acceptance of the proposition of the salesman.

The principles of salesmanship as above outlined can equally be observed in the collection of overdue accounts. An important thing to be considered by the office clerk is the manner in which he will approach the delinquent. The general tendency among inexperienced collectors is to try to intimidate the customer, and with this end in view they generally approach him with threats of suit or of resorting to extreme measures unless he pays up immediately. This method is fruitless, as it is generally recognized that the average business man will pay less attention to representations made threateningly than those made in a friendly spirit. He appreciates the services of the representative who offers his offices toward an amicable adjustment of the claim, but will never consider representations cloaked in words of threat. If the office clerk, therefore, labors under impressions that the most effective way to settle a claim is by threatening the customer with suit or any other form of litigation, I would advise him by all means to correct the fallacy of his beliefs.

The above statements may impress some readers with an idea that I am prejudiced against resorting to legal action in pressing suits against delinquents. This

idea is erroneous, for I realize that such action is an inseparable part of modern business, when "dodging" bills is practiced rather extensively, and must be resorted to when necessity demands. But, as the average collector usually falls into the error of threatening unwarrantedly, it is as a refutation of the alleged effectiveness of this method of procedure that the above statements are written. A better way of overcoming the situation satisfactorily is by sufficient evidence of expenditures and costs of the different operations by figures in the books, which can be shown to the customer. In fact, the books should always be open to any one who entertains the least doubt of your integrity, and, together with the records of the different jobs, should show proper basis for your claims.

To sum up — the best way to collect a bill is to present your claim couched in the most friendly terms, offer your good offices toward an immediate and satisfactory adjustment of any differences that may arise or that have arisen, and show that by an immediate settlement both your interests will be served. A mutual understanding should result, which can be made the basis for a continuance of former good relations.

Organizing a Sales Campaign*

By FLETCHER FORD

THE job-printing business differs from most other manufacturing businesses in that each order is a specially made-to-order job, requiring special treatment and handling. To successfully sell job-printing requires salesmanship of the highest order, and an intimate knowledge of the technical details of the workroom as well as a general knowledge of the requirements of the multifarious lines of business which the printer serves. To fail to note some apparently small technical point peculiar to a particular job may result in a loss on that piece of work. Overlooking some point of suitability to the business for which the printing is to be used is likely to mean failure in the purpose of the job and consequent dissatisfaction and possible loss of a customer. Many pieces of printing which would have been suitable for a plumber or a blacksmith, are calling attention to the business of a jeweler or optician.

Unfortunately, there are few born salesmen, but it is required that they shall be made. A campaign in selling must necessarily be an educational campaign; educational for the salesman as well as for the customer. The customer should be educated as to the value of intelligent service delivered with his printing, and the salesman as to the value of a new customer gained and retained by conscientious and painstaking attention to his particular needs.

The first step in organizing a selling campaign should be the selection of a sales force. It is needless to say that a salesman should be strictly honest, intel-

*An address delivered before the twenty-ninth annual convention of the United Typothetae and Franklin Clubs of America, held at Los Angeles, California, September 21 to 24, 1915.

ligent and of neat appearance. The least trend toward sharp practice is fatal. The customer should be impressed with the idea that he can feel as safe in entrusting his business affairs to his printer as to his banker. After the salesman has been selected, there comes the selection of prospective customers. This is a matter which can not be left entirely to the judgment of a salesman. Often a firm having a large amount of printing, and which would appear to be a good prospect, has in operation a purchasing system by which it is impossible to secure, through the regular channels, an order at a price containing a profit. We all know too well the system of getting estimates from firm after firm until some printer is found who makes a mistake or commits the folly of taking the job as a filler and eventually makes this sharp buyer a present of all of his profit, and sometimes pays for the privilege of doing the work. Thanks to the information disseminated by the printers' organizations, these buyers are becoming well known in each community, and one need not waste his time and energy on them. Accounts to be sought after are reliable business houses having an established business and a regular day for paying their bills. Such firms appreciate intelligent service, and once gained as customers are not lost with a change of stenographer or office-boy.

Having gathered a list of desirable prospects, a number, preferably, which the salesman can see not too hurriedly during the morning business hours of each day of the week, the salesman is ready to commence his campaign of persistent, polite and cheerful suggestion for improvement in the prospect's service or class of printing. Once a week will be found often enough to call on the average customer, and some can be called on less frequently. The afternoon business hours should be left for calls out of the regular daily route, and for looking up new prospects and placing them in the regular weekly route.

System and ideas used by other firms in the same or similar lines of business are always interesting to the man who is seeking to make more efficient his own business. It is always desirable to learn, if possible, what printers a prospect is now doing business with, and, by utilizing your knowledge of the other printers' deficiencies, make your service appeal more strongly. Knocking a competitor is not good business, and a creditable piece of work by a competitor should receive merited praise and approbation. The customer also will feel that he is sharing in such praise, as the work may be partly of his own designing.

The salesman should be supplied with a card, containing a consecutive list of each day's customers, and he should endeavor to see the customer on the same day each week, as the customer will become accustomed to looking for the salesman on that day and the regularity will make a good impression. Also a file-card for each prospect should be kept at the office, showing dates on which calls were made and the results of the call. On this card should be also kept data regarding the customer's future wants and other information which will be helpful in familiarizing you with his business.

Follow-up letters and direct-by-mail advertising, such as house-organs and blotters, may be used to advantage in the campaign. A record of such letters or pieces of advertising matter sent can be kept on the card. The salesman

should be supplied with blotters or other pieces of advertising with which to introduce himself until the customer becomes thoroughly familiar with his firm and business. A good quality of blotter with not too much printing on it is always acceptable in any business office. A few calls should determine whether or not the prospect will make a desirable customer or if he is now being properly served by some other printer. These file-cards are also valuable in case a change is made by the salesman, as they leave a complete record of the customer with the office and another salesman can take up the work and benefit by the knowledge obtained by his predecessor.

A weeding-out process should be followed and the undesirables replaced by new prospects until the salesman has a full list upon which to expend his energies.

Uniform courtesy and good nature should be displayed by the salesman, together with an alert eye to impressing the prospect with the idea that his interests are being considered primarily. It is poor salesmanship to load up a customer with too large a quantity of any piece of printing, and can not fail to react on the salesman's standing with the customer.

By following the foregoing plan and having the backing of a competent manufacturing organization, you can be sure of results. As previously stated, there are few born salesmen, and while a mere order-taker can achieve results through this plan, there is unlimited scope for a real salesman to build up a permanent and lucrative clientèle.

How I Wrote the Circular

By JAMES A. PATTERSON

WHILE out of employment in a Colorado town of thirty-five thousand during the winter of 1913-1914, I found temporary work soliciting orders on commission for a small job-printer. One day I came in contact with a lady who wanted a folder printed, to be used in exploiting face cream, face powder, hair tonic and bust developer, which she was preparing to place on the market. She was illiterate, but enthusiastic, and could talk volubly on the line of her specialties. She also wanted some one to write the text for her, and I agreed to do so. She then gave me an outline of what she thought the circular should contain — about a thousand words.

I went to the public library and glanced over the advertisements relating to similar articles in the front and back of current magazines. Made a list of, and looked up the definition of, such words as follicle, cuticle, papilla, epithelium, capillary, epidermis, etc., in order to be sure that I was using them in the right sense. I wrote what I thought was a fairly truthful descriptive letter, modestly extolling the merits of her products, typed and submitted it for her approval. She was not at all pleased with the result. In emphatic terms she explained that the

composition was too mild, would not persuade people to buy her articles — and refused to accept it. If that was the best I could do, she would have to find some one else to do the job.

Somewhat piqued, I agreed to make another effort, and left her with this slogan etching itself into my brain: "Give the customer what she wants." I returned to the library, made another list of words and phrases having a catchy or euphonious sound, such as the following: Marvelous, recuperative, wonderful, queenly, fascinating, brilliant, miraculous, splendid, amazing, balsamic, rose-tinted, bloom of youth, elixir of life, eyes aglow and heart aflame; soft, glossy, luxuriant hair, crowning glory of radiant womanhood. I wove them together skilfully, added a little fairy tale of how Mme. Recamier retained her pearly complexion and noted beauty long after she had passed the halcyon days of youth by the aid of such remedies. I deliberately planned the composition in a flowery, flamboyant, bombastic style; not because I thought it apropos, but rather because I wanted the five dollars which she had promised to give me when I delivered a satisfactory letter. Laid aside my ideal of what I considered a good selling advertisement in deference to her parting injunction: "Make it strong." Spent two days and parts of three nights selecting and transposing words, and elaborating sentences until I finally produced a combination which a circus man would have pronounced a "Thing of beauty and a joy forever." Submitted it to the lady; she approved, patted me on the head as she remarked: "Now, you've struck the keynote, caught the right vibration; this is a gilt-edged article, it will carry the message home; here's your five dollars."

The circular was printed; whether or not it increased the sale of her articles I never heard, as I left the town soon after. I retain a copy of that circular in my scrap-book as a unique collection of high-sounding words, glowing phrases, glittering platitudes with little or no "convincingosity."

Wanted, Local Color

A lot of "local color" we're needing badly now. We used to get the other kind before they made the row in Europe over who was boss and who most cultured was, a situation surely, all say, that "gives us pause." The chemists all are busy distilling tar and goo, submitting samples with requests "Is this good enough for you?" "We can not use this dope," we say, "Go drop it in the sea and ask some ship to go and fetch some gink from Germanie or load a submarine with stuff our inkmen pr'aps can mix. We're up a stump and that's a fact —we're in an offul fix.



LITTLE "STUB," THE PRESSFEEDER, GETS A RAISE.

Drawn by JOHN T. NOLF, Printer.

EDITORIAL

The One-Track Mind. Cause and effect must be in immediate sight to be comprehended by the one-track mind. The one-track mind is the mind without vision. The possessor of such a mind has eyes but seeth not. It is due to the influence and practices of men who own such minds that wars, strikes, and other miseries fall upon humanity. In business affairs their ways lead to ruin and their counsel to destruction. Under the orders of men of vision they may do well enough, but on their own responsibility they can contain but one idea at a time, and that is very frequently a wrong one. This is the one-track mind.

Caution. Caution is a fine quality when it is linked with intelligence. In the printing-trades small mistakes are cumulative and pile up serious losses. Therefore, printers in executive positions should be cautious. They are, however, too often overcautious in the wrong place and weary customers with silly-billy questions that betray their lack of intelligence and are thus brought into contempt. We know printers and printers' salesmen who are cursed with so much caution that they can not think straight for themselves, and their ideas if sustained by the operative staff entail interminable proving of plates and type-matter and the consequent building up of "unchargeable labor."

Dangerous Precedents. Public opinion can always be brought to bear in suppressing literature which is dangerous to the public welfare. To usurp the right of free speech not only makes a dangerous precedent, but makes the spirit behind the utterances suppressed all the more dangerous to the public weal. Humanity first is America first. Postmaster-General Burleson's well-meant order barring from the mails two forms of mail matter opens this question. The order is as follows: "Postmasters are directed to treat as non-mailable, under Section 212 of the Penal Code (Section 481, Postal Laws and Regulations), envelopes, post-cards, etc., bearing stickers containing the words, or having printed thereon the words, 'Gott Strafe England' or a picture of the German escutcheon with a red spot labeled 'Lusitania,' inscribed 'The blot that won't come off,' as being not only unneutral but calculated to reflect upon certain classes of persons."

"The American Printer." Our old friend and former co-worker on THE INLAND PRINTER, Mr. John Clyde Oswald, announces that he has bought in *The Printing Trade News* and *The Master Printer*. The story of his accomplishments in building up *The American Printer*, with which he has incorporated his recent purchases, appears elsewhere in this issue. *The American Printer* will be issued twice each month, which will give it the valuable element of timeliness. J. C. is our competitor, of course, a very amicable competitor, and our competition is which can outdo the other in serving the printing trades most efficiently — not the most cheaply. In this new phase of affairs J. C. can speak twice to our once, so we must try to speak a little louder in future. Congratulations, J. C.!

Walk In. "Paul Point," Dr. Earl M. Pratt, "the apostle of accuracy," whose "Brain Ore" and other stimulating literature helped aspirants for better thinking and better doing in the seasons of '93-1900, reports from Girard, Pennsylvania, with an invitation: "Come to the south shore of Lake Erie, the New England-New Mexico-Hudson Bay starting-point, and walk yourself into a new body, rebuilding your voice, hearing, eyesight, memory or education. We meet a minute a month by mail for ability and skill. If you can not come, join a few minutes. The Society of Economic Research, P. O. Box 277, Girard, Pennsylvania, United States of America."

Constructive Powers. Now that the United Typothetæ and Franklin Clubs of America and the International Typographical Union have had peace long enough to turn their attention to the real needs of their common source of revenue, the printing-trade, there are encouraging signs of a larger appreciation of their value to each other and their power to aid each other in constructive measures.

How far trades unions can safely go, and how far the employing interests can safely invite them to go, in bringing pressure against unethical trade practices on the part of customers and employing printers, will depend on circumstances and the interpretation of the declaration of the second largest union in the country that its purpose is " To elevate the position and maintain and protect the interests of the craft in general." This declaration is expressed in terms substantial by all the local typographical unions. Does it comprehend lending aid to the employers where the employers have difficulty in helping themselves against abuses in the employers' ranks?

A Memorial to Ottmar Mergenthaler.

Baltimore is regarded as the birthplace of the Mergenthaler linotype, as it was in Baltimore that Ottmar Mergenthaler wrought out the conceptions of his own and other minds that made the linotype a commercial success. A movement has been on foot for many months to signalize the world's appreciation of the services rendered by Ottmar Mergenthaler in some permanent form. At the regular monthly meeting of Baltimore Typographical Union in September last a committee, consisting of Gustav R. Kretchmar, L. M. Augustine and Arthur L. Jackson, was appointed in conformity with the following resolutions:

" WHEREAS, The greatest invention of the art of typesetting made in America, second only in importance to that of movable type, made by Gutenberg, was devised in Baltimore by Ottmar Mergenthaler; be it

" *Resolved*, That a suitable memorial to Ottmar Mergenthaler should be erected in Baltimore, the birthplace of the typesetting machine, and that a movement among the craft throughout our country to contribute the means and determine the form should be begun; and be it further

" *Resolved*, That a committee of three be appointed to consider the subject, to report upon forms for such memorial and to formulate plans for its accomplishment."

The duties devolving upon the committee are particularly onerous, and we have no doubt that the first step undertaken will be to invite the opinions of all interests, a procedure which will take considerable time.

We venture to suggest that this movement opens an opportunity for Baltimore to erect a printing-trades building as a normal for similar printing-trades buildings in all the more important cities. There is economic need for such buildings — not for printing-offices, but for salesrooms, meeting-rooms and business offices. The plan would be to make the buildings finance themselves and make Baltimore the beginning place. The genius of Mergenthaler would be honored in an appropriate and sympathetic manner by some such measures.

Printing in India.

We have received a copy of an illustrated and well-printed magazine, the special number of the *Mysore Economic Journal*, published at the Government Press, at Bangalore, in the native State of Mysore, India. Mysore is one of the few native States which have forged ahead of British India by establishing free and compulsory education for all. It is about the size of Scotland, and has about the same population, but one result of the fact that compulsory education is a recent introduction is that there are only some 2,000 printers in the whole State, whereas in Edinburgh alone there are over 20,000. And the education of such printers as are to be found, not only in Mysore but throughout India, is in a deplorable condition, as may be seen by any one who will glance at almost any Indian paper printed in English. Even those printed for European readers are often in very bad style. It is more difficult to judge of the vernacular press, though one may say it often looks better. Most Indian languages, however, do not lend themselves to printing with movable type, as the letters are not sufficiently separated from each other, and native printers get over the difficulty by lithographing the whole paper. There are some very well-printed magazines in India, of which the *Mysore Economic Journal* is a good specimen. This shows there can be no doubt about the native capability for turning out creditable work, but there remains the fact that the majority of Indian printing is execrable.

In an article in the above-mentioned periodical, Mr. C. H. Yates, the superintendent of the Government Press of Bangalore, writes on " Printing as a Profession for the Educated Youth," and the article is illustrated by a couple of reproductions from THE INLAND PRINTER. One of these is Carl Scheffler's design, " The Invention of Printing," representing the reception of Conrad Schweinheim and Arnold Pannartz by Abbot Juan Turrecrematee; the other is a photo of the residence of Edward T. Garey, foreman of the *Daily News*, Burlington, Vermont. There is also a full-page photographic reproduction showing the staff and some of the employees of Messrs. Suttley and Silverlock, of London, including a couple of native Hindu university graduates who have had a practical training in printing in that firm's establishment. In the course of his article Mr. Yates argues that the status of printing in India is at present

too low to attract the average college-bred native youth, but he contends that the possibilities of development are such as will repay a young man whose heart is in the work to establish a printing business and work hard at it, laying the foundations of great establishments which will flourish in the future. He instances several of the great British printing-houses which started in a humble way and rose to greatness as the result of many years of steady effort on the part of their founders, and suggests a similar program for aspiring Indians.

Doubtless there is much to be said for Mr. Yates' general line of argument. There has to be a great deal of hard spadework in the development of any new country, and the true patriot is he who self-sacrificingly contributes to its growth. India, one of the most ancient of civilized countries, is yet one of the newest so far as industrial development is concerned. In regard to printing, however, we are bound to say that the British government has adopted a repressive attitude which is far from encouraging to the hopeful youths who, as Mr. Yates suggests, might be inclined to put the whole of their energy, brains, and what little capital they have, into print. Of course war-time is an exceptional period, and we are saying nothing in regard to what may be taking place at the present moment, but the truly appalling Indian Press Act was passed some years before the war. It applies to any printed matter of any kind. Under it many presses have been prevented from being established because of the heavy money security demanded by the government as a hostage for the publishers' good conduct, and this security, when it has been forthcoming, has frequently been forfeited and a double security demanded on the flimsiest excuse. In a famous case, Mr. Mohamed Ali, a well-known Mohammedan publicist of the Punjab, was punished in this way for publishing a pamphlet, which had previously been published under high authority in England, accusing the Balkan powers of atrocities against the Turks during the first Balkan war. The excuse given was that as the alleged atrocities had been committed by people professing to be Christians, it might bring Christians in India into hatred and contempt. Later, one of the biggest native papers in India, the *Zamandar*, a Lahore daily of national circulation, had its plant confiscated for referring to the fact that its editor, then on a visit to London, had observed the presence of women of a certain class in the streets of the great metropolis of the British Empire. This man had, by his own energy and ability, built up a great business out of nothing, and it was taken from him, and he was ruined, by a single stroke of a bureaucrat's pen. These conditions will have to be altered before the native educated youths regard printing as a desirable profession.

An Educational Idea.

William R. Pouder is the recorder and treasurer of Johnson City, Tennessee, a city of some ten thousand population. Mr. Pouder's sphere of influence is not large compared with that of some other men, but he is working it for what it is worth in the dissemination of literature on public health, personal hygiene, and other such matter issued by the health boards of the larger cities. Mr. Pouder gets the dope from various sources, and as he sends out water bills, tax notices, etc., he includes the literature. Johnson City has no health board, so Mr. Pouder does what he can.

What has this got to do with printing? The application of the idea is that every printer can send out a little something pounding on the facts of what printing does, so that the public mind can be slewed around to view printing as an asset and not an expense. A well-thought-out pungent statement of fact about printing and what the use of printing leads to in developing business, put in the outgoing mail each day by printers, would be educational work of far-reaching character.

Men like William R. Pouder do not say "What's the use," but take every opportunity to do what they can to promote the public good, and there is more reason for a printer to boom printing than for a man like Pouder to aid all outdoors.

We offer a few timid suggestions:

"Printing Is Capital."

"Printing Is an Asset — Not an Expense, Unless You Make It So."

"Printing Makes More Fortunes Than It Ever Receives."

"*Printing and Parsley.*— Parsley germinates so slowly that the ancients asserted the seed went to hell; if it was bad seed it stayed there, if it was good seed it came back and grew. Some printing is slow in bringing returns, and goes where the parsley seed went. It may come back. Why not use a quick-growing kind?"

These effusions are not intended as models; they are hurried illustrations of the idea we wish to convey. Anything tending to give a just conception of the power of printing can be used. The printer may refrain from using his name or imprint on them and arrange to make an exchange with printers in other parts of the country and thus help to boom their common interest in the public mind. Help to make the people know that printing means movement, and movement means business. It is standing still that makes dull times.



INDUSTRIES ILLUSTRATED — GARMENT-MAKING.

No. 4.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

CRITICS AND CRITICISM OF ADVERTISING.

To the Editor: LIMA, OHIO, October 8, 1915.

We have always found much of interest and value in your magazine, and have found the specific criticisms very valuable. We have at times felt inclined to differ with them, but have refrained from writing until this time.

We realize that the position of critic is necessarily a very trying one, as well as a very exacting one; it is so difficult to appreciate all the viewpoints that affect the work criticized.

On page 79 of the October issue Mr. Clayton takes us to task for being too elaborate in the circular sent out with our advertising matter in July. The criticism is meant in a friendly way; we take it so, and we wish our reflections to be taken in the same spirit.

In the fifth, sixth and seventh paragraphs is found the gist of the foundation of his criticism. Were the premise well taken, the conclusion would be obvious; but Mr. Clayton is mistaken in the premise. These monthly mailings of advertising matter are a carefully laid plan for a period of a year — 1915 — and no individual piece can be fairly judged without a consideration of the other pieces of the series. In each month's mailing, among other things, is included a specimen of printing having for its purpose to show our capability to write, design and produce effective, individual, appropriate and not overly expensive matter, such as our prospective customer frequently realizes he can use to advantage but does not feel able to handle for himself; giving him the impression (not from any one, but from a collection as a whole) that in such matters we can get effective results. These samples, as will be seen from a review of several months' issues, cover a wide range of ideas and methods of treatment. In the issue under consideration, the matter of getting replies to the specific question propounded was of secondary importance to the main purpose of illustration, as suggested above.

We realize that Mr. Clayton may not have appreciated this fact when he took up this piece for consideration, and that he considered it by itself, whereas, from the standpoint of the advertiser — which is the true point of view — it must be considered as a part of a series. Mr. Clayton probably failed to appreciate this connection of one piece with another by reason of the fact that he receives many samples for review each month, and can not reasonably always be expected to connect one month's issue with those that have preceded — in other words, catch the unity of the series.

Running through this comment are several complimentary remarks based upon his impressions of our work; we wish to express our appreciation.

We do not wish to be understood, in taking issue with this criticism, that we do not wish adverse criticism; we might get into ruts if not brought up short once in a while to see how others see us. At any time that any of our work serves your purpose of helpful criticism, go to it; if it hurts, we'll wince, but keep on smiling — maybe it will do us more good than it will the other fellow, anyway.

THE FRANKLIN TYPE & PRINTING COMPANY,
Walt Parmenter, Secretary.

JAMES KEIR HARDIE, M.P.

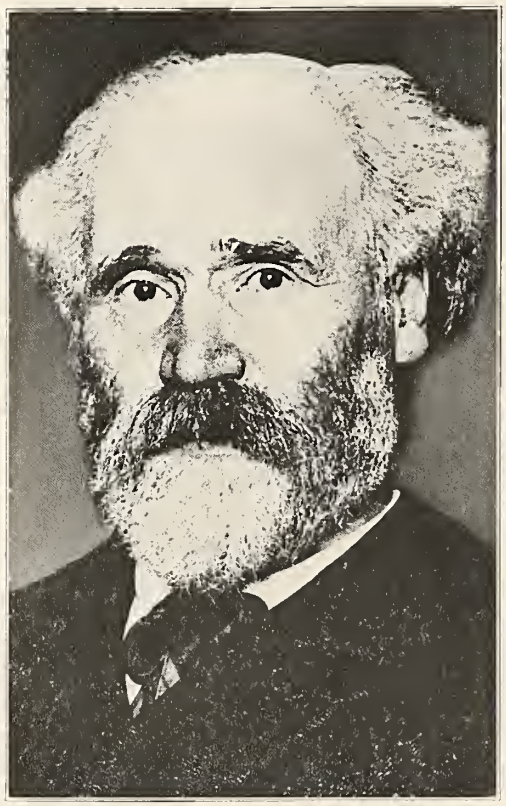
To the Editor: LONDON, ENGLAND, Oct. 10, 1915.

Those of your readers who have ever worked as printers in Great Britain, or who have been brought in any way into contact with organized labor in that country, must know, by repute at any rate, the picturesque personality of James Keir Hardie, M.P., who is reported to have passed away as the result of an attack of pneumonia in a Glasgow nursing-home. When I last saw him, in the early part of the present year, he was not looking well, a fact I attributed to the appendicitis trouble which necessitated an operation a few years ago, and brought him a letter of sympathy from the late King Edward, whose coronation had to be postponed on account of an attack of the same disease.

Mr. Hardie led a life of strenuous contention, and it would be difficult to say whether he fought harder with his tongue or with printers' ink. For many years he was the leading spirit in the Independent Labor Party, and the owner and editor of its official organ, the *Labor Leader*. For some thirty years this organization and the Social-Democratic Federation, afterward the Social-Democratic Party, conducted a bitter controversy, which was waged largely in the columns of this paper and of *Justice*, the official organ of the latter body. Harry Quelch, the editor of *Justice*, who was a pertinacious protagonist, combined the functions of lecturer and editor with those of manager of the Twentieth Century Press, which in his hands became the principal printing and publishing establishment for advanced Socialist literature in Britain. He predeceased Mr. Hardie by about three years. It would be impossible to write a history of the advanced labor movement in Britain, or indeed in Europe, without plentiful references to both of these men. It was the privilege of the present writer to be well acquainted with each of them.

Keir Hardie, or "Queer Hardie" as they called him in the House of Commons, had a truly remarkable career as a journalist and as a politician. By sheer Scottish doggedness he created and dominated, first the Independent Labor Party, and afterward the larger Labor Party of which the Independent Labor Party was but a small constituent part. In the Labor Party, however, he soon had to give place to the more polished personality of Ramsay

Macdonald, who in his turn has had to retire into comparative obscurity owing to his attitude to the war, an attitude which Mr. Hardie shared. Mr. Hardie was born in Scotland in August, 1856, of working-class parents. He went to work in the coal mines when he was seven, and continued there until he was twenty-four, when his activity as an agitator led to his being blacklisted, and he perforce left the mine and was appointed secretary to the Lanarkshire Miners' Union. Then his journalistic career began



James Keir Hardy, M.P.

with the publication of *The Miner*, which afterward developed into the *Labor Leader*. He also had four years' experience as editor of the *Cumnock News*. At the commencement of his career he was a very pronounced advocate of total abstinence, but at West Ham in the course of a political speech he launched forth into an exposition of Socialism, and from that time forward he stood for Socialism, though of a rather milder type than that which was preached by the Social-Democratic Federation, the previously existing Socialist organization. The principal item in Keir Hardie's Socialism was that the trade unions should embark upon political action independently of the existing political parties. That was why his organization was called the Independent Labor Party, as distinct from the few trade-union leaders who already sat in the House of Commons as Liberals. Hardie himself was the only Member of Parliament ever returned on this ticket, and he sat for West Ham from 1892 to 1895. The House of Commons was at that time a far more correct institution than it subsequently became, so far as the dress and deportment of its members were concerned, and Hardie gave it a shock. Instead of driving up in a hansom when he made his entry for the first time, he rode over from West Ham in a brake, accompanied by some of his workingmen constituents and a brass band. He himself was attired like a workingman, with a navvy's coat and fustian trousers, and a cap. That was something of a contrast from the regulation silk hat and frock coat. To the latter he never conformed, although he modified the studied eccentricity of his first appearance. When, as a result of the efforts of the Independent Labor Party, the trade unions formed themselves into a federation, subsequently known as the Labor Party, the Independent Labor Party federated with it, and Mr. Hardie was again elected to Parliament, this time for the Welsh constituency of Merthyr Tydvil. Will Thorne meanwhile captured his old seat in the outlying London district of West Ham, where, by the way, he has for constituents a very large number of Fleet street printers. Mr. Hardie was the first leader of the Labor Party when it made its sudden advent in the House of Commons in 1906, but was speedily succeeded by Mr. Ramsay Macdonald.

Throughout his career Mr. Hardie had been a frequent contributor to magazines and reviews, and for a while that constituted his sole connection with the press, after he had sold the *Labor Leader* to the Independent Labor Party, and was succeeded in the editorial chair by his friend and fellow Scotchman, Bruce Glasier. This paper has been in difficulties since the war, having incurred the displeasure of the censor, and its present editor, my friend Fenner Brockway, with his publisher, have had the experience of an arrest and secret trial.

Mr. Hardie subsequently played a notable part in Labor daily journalism, though it is to be feared it was a part not very satisfactory to himself. A Labor daily newspaper had been talked about for years, but nothing came of it on account of the expense. At length Mr. Hardie announced that he would have an evening paper of his own, to be published in Manchester. He had no money, but he would collect it from his supporters throughout the country. People laughed at his quixotism, but he proceeded. Meanwhile a similar idea had occurred independently to another man, Thomas Naylor, the secretary of the London Society of Compositors. There was a printers' strike on in London, and he got the London Society of Compositors to run a little strike sheet called the *Daily Herald*, to which the present writer became a daily contributor without salary. It had to be abandoned eventually owing to lack of funds, but in the meantime a committee was appointed to see what could be done toward making it a permanent institution. I was a member of that committee, and the last number of the paper as a strike sheet contained a glowing manifesto written by myself, the effect of which was that we were only saying "*au revoir*" to our readers, not "goodbye." I was first a director of the coöperative society formed to revive the *Daily Herald*, and when the paper reappeared I served it in a variety of capacities, as secretary, editor and special correspondent.

I was very anxious that the *Herald* should not come into collision with Mr. Hardie's venture, and I went to see him about it. I formed the impression that we should quite possibly find some way of uniting forces with him, after I had had a long talk with him at the House of Commons. I had also had a talk with the chairman of the Twentieth Century Press, as the officers of that establishment were also trying to revive a long-dormant scheme of theirs to run a Socialist daily. This idea came to nothing, however. Meanwhile the Labor Party, which had been considering the project for a Labor daily for years, and I imagine would have gone on doing so indefinitely, saw that they would have to do something or some one else would be in the field before them. They thought they could afford to ignore the *Herald*, but in that they made a mistake, for it was actually published some weeks before their

own paper, the *Daily Citizen*, much to their chagrin. As for Mr. Hardie's venture, they got that out of the way by adopting it as their own, but they so far altered its originator's plans that he disowned it and would have nothing to do with it. Both the *Herald* and the *Citizen* have ceased to exist as dailies since the war, but a weekly paper called the *Herald* is still running. It seems certain, however, that had it not been for the determination of Mr. Hardie and Mr. Naylor to have something done with or without the official Labor movement, there would never have been a daily Labor paper in Britain to this day. The vicissitudes of both journals would make a very interesting story. NEMO.

WHO KNOWS OF THIS MONUMENT?

To the Editor: NEW ORLEANS, LA., Oct. 13, 1915.

This library has been asked for assistance in the following inquiry:

Mr. J. T. Manry says that between 1865 and 1867 he was on a newspaper, and that Joel Chandler Harris was at that time in New Orleans employed on a paper known as the *Crescent City*. At any rate, Mr. Harris was interested in a monument to be erected out of type-metal and each member of the typographical unions in the United States was to contribute the price of one thousand type. Mr. Manry contributed, and would now like to know to whom the monument was erected, and where, and when.

Probably the insertion of a letter in your widely read columns will bring forward an answer.

WILLIAM BEER, *Librarian,*
Howard Memorial Library.

WHERE A LEGAL HOLIDAY IS LEGAL.

The man's face expressed bewilderment and astonishment and amusement. He looked from the artist to me, and back again at the artist. He started at the end of every sentence to say something, but the artist didn't give him a chance. The artist kept on talking, while I kept on trying to control my sense of humor. I wanted to shriek. I longed for the ability to write shorthand, so that I could put it all down for posterity.

The artist had left a watch to be mended, and we were standing in front of the jeweler's shop on one of the narrow streets of Douranenez. The shutters were up in front of the shop, and the jeweler was in his shirt-sleeves, looking as if he had been waked up by our knock from an enjoyable after-*déjeûner* sleep. The artist and I were leaving by the 3:12 for Pont-Croix, and we didn't intend to come back this way. It was Thursday, but the jeweler had politely explained that he could not give us the watch until tomorrow, although it was all ready and was hanging from its little hook in the shop at whose open door we stood. The reason was that Thursday had been chosen by the jeweler for his *repos hebdomadaire* — the one-day-in-seven rest imposed by law.— *Herbert Adams Gibbons, in Harper's Magazine.*

MAKE SURVEY OF WEEKLY NEWSPAPERS.

A survey of the weekly newspapers of the State of Washington is being made by the class in newspaper management at the university. The purpose of the work is to find out the relation of the circulation of the weekly newspapers to the population of the county and State. Later this will be compared with the figures of other States. "Ayer's Directory of Newspapers" is being used, and letters will be sent to all publishers who have no circulation stated in the directory. The information received will be used for classroom purposes only.

DO YOUR OWN PRINTING BUSINESS.*

BY EDMUND WOLCOTT.



HAVE a small stock of very decided ideas about conducting a job-printing business which I imagine will be thoroughly uninteresting to you, but which has been very essential to several printers I know in arriving at the point at which they could say, "*I* own my business!" This stuff is like a charge of birdshot, but I'm going to let you have it. In the beginning, a man who hopes ever to own his business must either be a trained, experienced and exceptionally capable printer, or a capable and gifted organizer and controller of other men who are good printers, with the advantage all in favor of the former, for it is seldom that a man with a training adapted to ordinary business, but inexperienced in the mysteries and mazes of printing, can successfully apply his knowledge to our industry.

The skilful printer who starts into business for himself must also be possessed of either an acquired or natural business ability, for without this possession, and in spite of his best efforts to produce *good printing*, he is doomed to soon join the vast horde who have gone before, and who may have been good printers, but lacked diligence, confidence, perseverance, courtesy, tact, and those supreme requisites — a knowledge of the cost and the independence to demand the value of their wares.

There is a very peculiar feature of our business which I have seldom heard mentioned, and that is, practically every man who has acquired the ownership of a printing business of any magnitude began in a *small* way, and, surviving the stress of competition, built up a clientèle by superior work and service. It is peculiarly a "development" industry — an industry of small beginnings. In other words, it is literally impossible to enter the printing field on a large scale and acquire a lucrative trade without having an established reputation. The field is so congested that such a concern could offer no inducement other than "cut rates" to attract customers. This must necessarily result in failure, as the old-established houses by the very keenness of competition are already selling at the very lowest margin of profit.

One can see on every hand great buildings being erected to house new enterprises of almost every nature but that of printing. Who ever heard of a building being erected to house a *new* printing concern? I do not mean a publishing plant, manufacturing stationer, or a private printing department for some great corporation, but a job-printing plant (and this term applies to every mention I make of a "printing business"). I can recall but one instance in our home town of a big plant being installed without a definite trade, other than could be acquired in the open market, and the whole New York printing trade is now watching the outcome of this venture with the keenest interest.

There is an enormous element in the printing business who never have owned and never will own their businesses. They have always been with us, and will no doubt be with us to the end. This class is represented by the smart guy, the curse of the trade, who figures that a cylinder press can be run an hour for 50 cents wages, 5 cents rent, 11 cents power, 2 cents this and 3 cents that, total $1.10, and with devilish astuteness figures that while the other fellow has to charge $2 per hour because he can't keep his presses going more than sixty per cent of the time, he can quote $1.50, make a fat profit, and keep his presses run-

* An address delivered before the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America, held at Los Angeles, California, September 21 to 24, 1915.

ning all the time. This is the hallucination that has wrecked more printers, and played greater havoc with others, than any other one thing. It simply can't be done. If that smart guy did work for half the market price, he couldn't get more than seventy-five per cent production the year around. But you can't make him believe it, and so he continues on his mad career of getting more orders and more orders by cutting and cutting, and then some, until he lands with the rest of them — in the sink.

Now, I want to say a few words about the relation of the printer with the banker. I just don't know how it applies to my topic, but I'll hook it on, anyway. I am not speaking from experience because I never borrowed much money, so if I am wrong, tell me.

We hear continually of the poor credit rating of the printing trade with the banks. This is not to be wondered at, for as a rule it is only the unsuccessful printer who ever has to appeal to a bank for assistance. Ours is not a borrowing business, other than ordinary monthly purchase credits and the credits extended by manufacturers on installation of new machinery for increased equipment (but not for replacement of equipment — the reserve should take care of that). If a printer is running a profitable and flourishing business he can secure all the credit necessary *for development* from the *supply houses*, by the simple process of an honest and frank showing of his books and his balance sheet — by showing that he is *printing at a profit*. For what other reason than *development* should he require financial assistance? He is not manufacturing stock goods — he is not selling goods on deferred payments for an ensuing season, as in many industries — he is manufacturing a product which literally turns over daily, and if one month's profits will not take care of the next month's expenses or of the inevitable "slump" of a week, or a month, or three months, if not longer, he does not need a banker; on the contrary, what he needs is an auctioneer, and the sooner he gives up the idea of owning his business the better it will be for him.

I have a motto which has helped me to own my printing business, and I think should help others. It is this: "Better make $100 on $1,000 worth of preferred jobs than $100 on $2,000 worth of the riff-raff." Of course, to do this little thing the printer must possess a large stock of the one great requisite — *quality*. Quality in workmanship and quality in service — so pronounced as to attract a sufficient line of customers of a class who know that price is not everything in good buying, and who are not seduced by the never-ending procession of salesmen who are going to save them money on every job they want printed.

Another class of printers who will have a sad struggle trying to own their businesses are those who depend entirely on *printing* for their profits. This may sound queer, but what I mean is this: There is so little difference between the selling price and the cost price of the hours which the printer sells his customer that it constitutes no profit at all — in fact, if we accept the figures divulged by the various exemplifications of Form 9H (no matter in what locality) with the best prevailing rate of chargeable prices, I think the difference in most cases could be found to be on the wrong side of the column. My observation and personal experience has proved that the job-printer's profit is very largely derived from merchandising — the sale of paper, engraving, art, electrotypes, etc., and I am probably not an exception to the rule. I readily admit that there are instances of specialists in the printing business who have made money in working for publishers who supply practically all the merchandise used in their product, but we do not put them in the class of general job-printers, and the failures in that line have been fully as great, if not greater, than among the general printers.

Remember, as an aid to owning your business, the surest and most definite profit in your business is the ten to twenty-five per cent you add to the cost of paper, plates, artwork, and work done outside by trade binders and finishers, etc. It costs you practically every cent as much to run your business if you are not buying and selling these products, so in my opinion we should devote a great deal of our effort to discourage the purchase of any part of the product by the customer. Be a merchant printer if you want to own your business.



ON CANOE LAKE, ALGONQUIN NATIONAL PARK.

How Mr. and Mrs. H. W. Hacker, of the Horace Hacker Company, printing machinery manufacturer, Chicago, Illinois, are spending a holiday season in Canada.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Points with Quote-marks.

S. M., Oak Park, Illinois, writes: "In a circular letter are the expressions, 'a book, "Builders of Business", which is interesting,' and 'One of my friends commented, "It is an interesting study", on seeing it.' Is the punctuation correct? Should the commas be placed inside or outside the quote? We have had a discussion at the office, the majority ruling that the commas should be outside, as in the letter. Please suggest a good handbook on punctuation."

Answer.— I have shown my choice in the way I have quoted from the letter, at the ends of the sentences, though preserving the style questioned within the sentences. The point in question is not strictly one of punctuation, but rather typographical. I decidedly prefer to have the quote-marks outside of a comma, semicolon, or period, always, as I am sure most people do. The other order is very unsightly. In my estimation the appearance is much more important than the logic. It is entirely neglected in most handbooks, and, though usage varies, commonest practice always has points inside, except occasionally an interrogation- or exclamation-point. I truly believe the best handbook is my own, entitled "Punctuation," published by D. Appleton & Co., New York, price $1.

Three-year-old.

M. J. D., Lancaster, New Hampshire, writes: "I am going to ask you to solve this problem, if you please. Some say it is proper to have it read, 'also four 3-year-old heifers,' while on the best of authority it comes no, not by any means, it is 'also four 3-years-old heifers.' Notice the *s* affixed to the *year* in the last one. This word appears in an auction bill set up in this office. One claims that the first is right, while the other says not by any means, saying further that it may be right as far as the custom of printing an auction bill is, but it is not proper language. I asked our high school principal, and he says most certainly the latter is right, and he is about the best authority we have in this State, or is recognized so. Our former editor claims the latter is right, and he possesses an unusual amount of unnecessary knowledge about the English language. You have the facts now, and please tell me what your opinion is. I claim the latter is right, while an old-time compositor, who was a 'comp.' away back in the 60's, says the former."

Answer.— Three-year-old is correct, and three-years-old, while sufficiently logical, is not idiomatic. Usage is what decides all such matters, and not one person in a thousand would say three-years-old heifers; whether the number of persons were so small or not, they would not say it correctly. I do not accept everything as best because Goold Brown said it; but he was right when he said this: "In Clark's Practical Grammar is found this note: 'The noun should correspond in number with the adjective. Examples — A two feet ruler. A ten feet pole.' These examples are wrong; the doctrine is misapplied in both. When a numeral and a noun are united to form a compound adjective, we commonly, if not always, use the latter in its primitive or singular form; as, a twopenny toy; three-coat plastering. And no carpenter hesitates to say a two-foot rule, a ten-foot pole; which phrases are right, while Clark's are not only unusual, but unanalogical, ungrammatical." It may be added that carpenters' use does not count as special authority, but it is practically universal use, and so is three-year-old. New Hampshire authority is rather weak if that professor is the best (if he is correctly quoted). That editor evidently has unnecessary knowledge of English — and perverted knowledge.

Punctuation and Diction.

W. McC., Indianapolis, Indiana, sends the following: "Although perhaps not strictly matters for the proofroom, I submit several questions:

"When phrases are thrown out of their natural order, to precede the subject, for example, should they not be set off by commas? One newspaper makes it 'With no heart for the journey he resumed his travels,' but it says, 'The man, who was killed, was unidentified,' although another man also had been mentioned. Should the comma be used in the first example and eliminated in the second?

"In a morning paper, or any other, is 'will' used properly in such a sentence as 'Judge Brown intimated that a session of court will not be held'? Should it not be 'would,' if for no other reason than the possibility of the judge's changing his mind and holding a session before the story is printed? If the distinction is not made in speech a person might understand me to mean, 'Brown said, "I am the best printer in the shop,"' when I really meant, 'Brown said I was the best printer in the shop.' Should not the same rule apply to written words?

"Is 'completely destroyed' wrong? Many newspapers bar the use of completely on the theory that destruction can not be limited and can be nothing but complete. 'Completely destroyed' and 'utterly ruined' not only are used by good writers, but can be found in Webster's Dictionary. Admitting that 'completely' is overworked, I can not understand why arbiters of newspaper style persist in declaring 'completely destroyed' wrong in every instance."

Answer.— Assuredly, the first sentence should have a comma, and the second should have none. I hold these truths to be self-evident so plainly that every one should see them instinctively, and reasoning should not be needed. But good punctuation is rapidly becoming one of the rarest accomplishments.

The question of choice between "will" and "would" is not easy to determine plainly enough to convince any one to change his practice, and it does not seem worth the attempt. My own choice in such expressions is "would," and such is the commonest practice; but many sticklers for what they call good grammar strenuously assert that "will" is better. Whatever the decision be, the expression should be the same whether written or spoken. This is not a satisfactory answer to the question, but I am not able to argue the point convincingly, and must leave it to personal choice, merely indicating my own personal opinion.

My personal opinion in the remaining case is that those who object to such expressions as "completely destroyed" and "utterly ruined" must be hard pressed for argumentative subjects. As I see it, these are not subject to argument. "Completely destroyed" is not wrong, and not worth worrying about. Arbiters of newspaper style are foolish to persist in declaring the locution wrong in every instance.

Script and Old Style.

E. D. M., Lamoni, Iowa, asks: "In the use of script type is it now considered correct taste to leave off the strokes? In the use of fonts where there are the regular and final *r*'s, has the proofroom a moral right to demand that the finals only be used finally? What is the general custom in using them now? We have a font of Post Old Style that we use in one publication. There are two characters for the s and two for the o. Our proofreaders mark to change when both kinds are used in one line; are they right?"

Answer.— These are matters of taste. I do not think there is any custom sufficiently fixed to be worth stating as such. In some cases, as in most instances of a long paragraph in script, the final strokes may well be left off. There is no question of moral right of proofreaders. A proofreader's rights are subject to foreman's orders. If he thinks every terminal *r* should be of the final form, he should mark them so, or at least consult the foreman. The old-style letters likewise are not commonly subject to rigid rule. If the customer wishes them uniform, they should be so. But one of the prominent characteristics of real old style was lack of uniformity.

A PRINTER'S MARRIAGE IN ONE SENTENCE.

In obedience to the universal mandate and innate instinct which with irresistible alluring magnetism is ever drawing into juxtaposition the beauteous and chivalrous, the brave and the gay, softly and sweetly as the song of sirens, but nevertheless unerringly and eternally as the mariner's compass is ever seeking the pole, until in the procession of time two existences, two lives, two individuals which have hitherto flowed on each in its independent course through the vicissitudes of this mundane sphere, even as two mountain rivulets have rippled on separately and thoughtlessly over their pebbly beds through sunshine and shadow until at last escaping from their mountain fastnesses they emerge upon the surrounding plain to blend together into a single purling brook destined forevermore to travel as a single purling ribbon of crystalline clearness toward the great ocean of futurity, two of our Ada acquaintances on Saturday last amalgamated their earthly existence into one harmonious entirety when Mr. W. T. L. Morrow, who has been instrumental in adjusting into their proper positions the metallic type with which the Ada *Record* is printed, accompanied Mrs. Christina R. Markwood to the city of Kenton, and there upon the hymeneal altar said the fateful words which bind the twain as one. — *The Record, Ada, Ohio.*

Written for THE INLAND PRINTER.

VARYING STYLES AND PROOFREADING.

NO. V.— BY F. HORACE TEALL.

ONE of the simplest phases of punctuation, which formerly seemed to be almost universally understood and applied, is certainly not so well recognized now. The usage referred to is that of having commas in pairs in certain evident cases, as noted by one of the most recent writers on punctuation as follows: "Commas are very commonly used in pairs, to set out the minor clauses of a sentence, and in all such instances it is necessary to insert both the commas or omit both. Proofreaders often say, 'If you omit this comma you must leave out that one also,' in recognition of the use of commas by pairs." And they are right in saying so, but are often prevented from acting accordingly, because some one in authority will not allow it.

Many years ago the present writer was dumfounded by his first intimation that any one could deliberately defend the use of one comma without the other in a plain instance where both or neither should be used. He had just begun work on a large dictionary and read some proofs tentatively, for decision of style. Etymologies appeared as "< *ad* to, + *cedo*," the signs meaning "from" and "and." Of course this was corrected to read "*ad*, to," etc., without a thought that any one could really want it otherwise. But it was submitted to the etymologist, who returned it changed by adoption of the new comma and removal of the old one. On being told that this only shifted the error, he answered, "There is no error in my work." The man whose work has no error in it is not only a *rara avis*, but one who will have his own way, especially if he pays for it. This man never told why he thought such use of either comma alone was right, and we may well believe he could not.

This and other occurrences are mentioned here not for faultfinding as such, but as evidence that opinions differ most widely as to trivial matters where it would be much more comfortable to have universal agreement. We need a few more instances before inquiring how to obtain such agreement. And we will illustrate our next point from the work of a proofreader, to show that our complaint is not only against authors and editors.

On the large history of music from which we have already quoted a proofreader was employed who was supposed to be one of the best. The copy was ordered to be followed closely, but queries were to be made for the editors freely. And this reader's queries were frequent, of all sorts, but the most frequent concerned one use of the comma, which he challenged repeatedly on every proof he read. It was in sentences like these:

"The lungs are developed to their greatest normal capacity, and the habit is formed of breathing at all times in the most healthful manner."

"Both the circulation and the digestion share in the benefits derived from regular vocal practice, and the general health inevitably reflects the advantages incident to a proper performance of these most important bodily functions."

The editor of this book had inserted a comma in every such instance where the copy had been written without one, thus showing very clearly what he wanted — at any rate sufficiently well to prevent any such detailed querying by a proofreader. Yet the proofreader made a separate query every time he read such a sentence — hundreds of them altogether — which in fact constituted real insolence on

his part. His action was unjustifiable, and might well have caused his discharge for any of various reasons, most potent of which would have been waste of working time. It involved deliberate waste of time, because he must have known that his suggestion would not be adopted. The utmost privilege allowable to a proofreader in such a case should limit him to one general query concerning the usage, which query should be submitted on first noting the point, when the operators could have been instructed to omit the comma in the rest of the work. But — and here is the gist of the matter — every proofreader should know enough to refrain from any such querying, when the copy is really systematically uniform, as this was, whether it accords with his opinion or not.

No person with the facility of minute discernment which a proofreader should have naturally, or at least should cultivate through experience, could possibly fail to recognize true uniformity in such matters as resulting from deliberate choice by the one best entitled to decision. And it is necessarily incident to such discernment to perceive the inevitable futility of contrary suggestion. The editors in the case cited might reasonably have made serious objection to the continual annoyance entailed by having to answer such repeated queries, but, fortunately for the proofreader, they merely repeated their rejection of the suggestion throughout. Without reference to the actual right and wrong in practice, it is the proofreader's positive duty to see that work is done in the way dictated by authors or editors. One modification is necessary here. Of course what is said does not apply to merely accidental lapses either in style or in fact. It is not intended even to hint that a proofreader should not make corrections where he is sure they are necessary beyond dispute.

The present writer is firmly convinced that in sentences like the two quoted above the comma is properly used, and he had meant to say that every one who could be thought to know how to punctuate would always use it; but authors' proofs have shown him that he must not be so positive, since he has clear evidence to the contrary. Here is one instance of it: An author's manuscript had the following sentence as it is quoted here: "Lindberg smiled at him, and, plucking the weapon out, thrust it into his hand." On what is called the author's proof, but which was read in this case by some one in the publishing company, this sentence was marked to read, "Lindberg smiled at him and plucking the weapon out thrust it into his hand." The same person who ordered this has done the same kind of work repeatedly, so that he must have some reason for it. Whatever that reason may be, it is not of a kind that is commonly known, and so the reasoning can not be applied with any certainty by another person; indeed, it is not so applied by this person himself, for he inserts commas in similar places quite as often as he removes them. Absolutely the only possible action for the printer's proofreader is to follow copy in the first reading, and to be sure that what is ordered on author's proofs is done as marked. This involves a slavish stultifying of himself by the proofreader, but what else can he do?

We have given a really meager exposition of the widespread misunderstanding of punctuation, and must necessarily postpone the attempt to find amelioration until we have examined many other matters of variation and doubt. We must realize as fully as possible what are the differences we may hope to reconcile, and what are the many cases of disagreement which never can be adjusted, before we shall be able to do anything worth while.

From the Chicago *Tribune*.

LEAD-POISONING.

BY DR. W. A. EVANS.

THE trickiest of diseases is that due to lead-poisoning. Solutions of those salts of lead which are used in every-day life are without odor, taste or color. A man can drink lead in his drinking water or in the glass of charged water bought in a store, or he can eat it in his food or chew it with his tobacco, without any sign of smell, taste or sight to warn him of his danger.

A man may go for months profoundly poisoned by lead, knowing vaguely that something is wrong, but without any sign by which he can guess that lead is the cause of his trouble. I should say that nine times out of ten the diagnosis of lead-poisoning would not have been made had not some one called to mind that the sick person was a painter or in some other way had been subjected to lead-poisoning, which means that those who get lead-poisoning from drinking water, charged waters, or some less well-known danger, rarely know what the trouble is.

Are there any symptoms which should cause a person to suspect lead-poisoning and have a searching examination made?

Dr. Thresh, of London, quoted by the Maine State Board of Health, says that the following are symptoms of mild chronic lead-poisoning: Anemia and pallor, weakness, listlessness, muscular weakness, indigestion and constipation. These are not very definite symptoms, and a great many people have one or more of them, due to causes other than lead-poisoning. If a person has several of these symptoms, and no other cause can be found, lead should be suspected. If unexplainable sharp, shooting pains occur, suspicion should grow stronger. Usually these pains are in the abdomen, and are described as dry colic. They may be in other parts of the body. Or the breath may be very foul most of the time. There may be a sweetish taste in the mouth.

Very few people will be able to hit upon lead as a cause when the symptoms are as mild as those enumerated by Dr. Thresh. Even alert, well-informed people generally do not grow suspicious until the stage of dry colic is reached. Those who do not suspect the trouble until the breath gets foul and the wrists are paralyzed are mentally obtuse.

Leggert and Goadly, of England, say that trouble with the sight is one of the very earliest signs of lead-poisoning. A person affected notices that his sight is failing or his lids are drooping. He sees an eye specialist and is told that the lens is all right; glasses will not help. But the eye specialist, looking at the retina with his ophthalmoscope, finds evidence of lead-poisoning.

When the breath gets foul, and in some cases long before it, a blue line along the gum can be seen. This is the best sign of lead-poisoning.

In an essay on lead-poisoning, written by Dr. Manning, of Washington, and circulated by the Swiss government, it is stated that if a person suffering from lead-poisoning take a bath in a solution of potassium sulphid in water his skin will turn blue. The color will fade in a few days.

Another method by which lead-poisoning can be proved in some cases is by examination of the urine.— *Copyright, 1915, by Dr. W. A. Evans.*

EVERY great and commanding movement in the annals of the world is the triumph of enthusiasm. Nothing great was ever achieved without it.— *Emerson.*

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. XI.— STATIC ELECTRICITY IN PAPER.

BY WILLIAM BOND WHEELWRIGHT.

AMONG the "paper troubles" due to conditions for which neither the paper-maker nor the printer is responsible, none is more bothersome than the presence of static electricity in paper. These static charges, which are created by friction either in the making or handling of paper, develop magnetic propensities in the sheets, causing them to behave in ways which seem nothing but freakish until their nature is understood. Some sheets stick together as if they were glued, while others appear repellent to one another. Likewise, they may act in the same manner toward the fly-bars of the press. It is next to impossible to "feed" sheets so charged, and there is every likelihood of the ink from one sheet offsetting to another.

Every one familiar with the magnet knows that there are in magnetism two poles, the positive and the negative; that two substances of opposite polarity attract one another, but that substances of the same polarity repel each other. Static electricity — or frictional electricity, as it is also called — exists both in positive and negative charges, and sheets of paper containing static charges are governed accordingly.

Paper, when dry, is an insulator to electricity, but when moist it becomes an excellent conductor. Consequently, too much drying in manufacture increases the likelihood of electrical troubles, because it makes the paper more retentive of electricity with which it may become charged.

Pure air is also an insulator of electricity, which finds its paths through the air by means of the dust particles in suspension. Moisture in the air forms a connection between the dust particles through which the electricity easily passes into the ground, but when the air is dry this medium is lacking, so that substances containing static charges are deprived of these channels of conductivity. Cold air can not hold so much moisture as warm air, so that its insulating properties are increased. It is, consequently, in cold weather when this sort of paper trouble is at its worst.

These facts suggest the first steps of prevention to take against static electricity. First keep the air in the pressroom warm, and, if necessary, increase its humidity. It is also advisable to keep the paper in a warm room, for it has often been noticed that paper coming cold into a pressroom gives much trouble.

The entire virtue of the so-called electric annihilators for moistening the tympan of a press comes from the moisture they contain. Ordinary glycerin, which is cheaper, will answer as well. These applications are undesirable because they cause the packing to swell, and, in consequence, detract from the adjustment of the overlays.

There is a simple and not very expensive device on the market called the Thompson electrical neutralizer that has been found helpful. It is provided with a tinsel cord such as is used in decorating Christmas trees. The cord is stretched across the press so that the sheets are brushed by it as they pass to the delivery board, and are thus offered a connection whereby the static charges may escape into the ground.

The most successful neutralizer with which the writer is personally familiar is the Chapman. By means of an alternating current of electricity, it supplies through a special apparatus alternating discharges of positive and negative electric currents against the sheets of paper as they are carried along the press. In the presence of such a current the charges on the paper become their own destroyers, as they draw out of the alternating current only the kind and quantity of electricity which is sufficient for their complete neutralization.

There have been quite a number of other inventions, an account of which the writer published in *The Printing Art*, Vol. XIX, No. 1, March, 1912. All are based on one of the following principles:

1.— Making paper a conductor by moistening.

2.— Making the air a conductor by humidifying.

3.— Inducing static charges out of the paper by means of grounded wires or gas flames.

4.— Neutralizing the static charges in the sheet with charges of opposite polarity.

Another solution of this problem, as well as of the problem of expansion of paper and consequent poor register, could be reached by the construction of an insulated pressroom. The air for this room should be supplied through an apparatus in which it could be brought to any required degree of temperature and humidity. The paper would naturally have to undergo sufficient airing in such a room as to become acclimated. After that, if the conditions remained constant, there could be no difficulty in getting register, so far as the paper was concerned, and a proper amount of warmth and moisture would also dissipate all static electricity.



ATLANTIC CITY.
By Sanders.
From "Blast." A Review of the Great English Vortex.

THE truth is, one's vocation is never some far-off possibility. It is always the simple round of duties which the passing hour brings.— *J. W. Dulles.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

IT is announced that Davison Dalziel, Unionist member of Parliament for Brixton, has acquired the *Pall Mall Gazette*, owned for many years by the Astor family.

THE exports of type from the British Kingdom during the first seven months of this year were valued at £19,797 ($96,312), as against £41,817 ($203,439) for the same period in 1914. The British imports of type for the same months in 1915 amounted to £3,998 ($19,450), as against £7,450 ($36,244) in 1914.

CANADIAN printers seem to prefer to get material from the United States rather than from their parent country. It is noted complainingly in an English trade paper that one month's export of chases, quoins and slugs to Canada amounted to $91, while for the same month the imports of the same material into Canada from the United States amounted to $5,350.

A CONSIDERABLE rise in the price of printing-inks is predicted, and may be expected soon. Dyes are practically unobtainable; hence, stocks of colored inks are running very low and when exhausted can not be replaced. Many reds are quite exhausted; violets are worse; brilliant greens made from dyes cost 100 to 150 per cent more, while blacks are up about 30 per cent.

THE question, which has come up in English trade circles, whether hand compositors or machine compositors, who because of scarcity of work at their trade took up munition-making, were best fitted as workers at the lathe in turning out grenades, seems to be decided in favor of the former. A large number of printers are now engaged in the army workshops, where many are put at saddler's work.

THE Toronto Type Foundry Company, Ltd., whose London agents are the Canadian-American Machinery Company, Ltd., Bouverie street, E. C., has fitted up its large machine-shops in East Toronto as a shell factory, with a daily capacity of 350 to 400 4½-inch shells and 1,000 15 to 18 pounders, all high explosives. The company has been working day and night on 4½-inch shells. They, of course, do not load the shells, but deliver them ready for loading. They claim to be the only typefoundry in the world to have installed a complete shell-making plant.

THE printing classes at the St. Bride Foundation School, Bride Lane, London, E. C., were opened September 13 for the winter season. The instruction includes typography, composing, linotype and monotype, press and machine, lithography, and clerical and administrative work. The London Burough printing classes opened on September 28, with both day and evening sessions. The Aldenham Institute printing classes opened with some new features on September 21. In addition to these printing schools, the Camberwell School of Arts and Crafts, London, E. C., has afternoon and evening classes for printers' apprentices; these opened for the season on September 20.

AS IN every large organization of workers, says the *Printers' Register*, the London Society of Compositors has its work-shy (or born-tired) members. The committee of the Society has noted that, although work might have been obtained in several directions by some of these "Weary Willies," many of the habitual "prov." takers had been too tired to seek it. The committee had gone into the careers of some of them, and had found that during the past decade a sum of more than £250 each had been received from Society funds by these "never works." Eight of the cases had been looked into, with the result that they had been suspended from benefits for twelve months, when their cases would be reconsidered. Nothing of this will sound strange to relief committees of American typographical union locals.

AT a recent meeting of the Library Association Conference, at London, one of the topics discussed was the inferior quality of the paper used in the production of the modern book. Mr. John Ballinger, the librarian of the National Library of Wales, said that the rapid wearing out of books printed on poor paper was an increasing charge not merely for the actual renewals, but also in administration expenses. Thirty years ago the best popular books were obtainable in a form that allowed them to be read by five or six times as many readers as the books issued to-day. He suggested that the Carnegie Trustees should take steps to fix a standard quality of library paper. There is no doubt but that a great number of our present-day books are printed on paper that will soon perish, but this is caused chiefly by the demand for cheap literature and the necessity for using the cheapest material procurable to enable publishers to sell their volumes at what is usually known as a "popular price." The matter is one that can be redressed by the public; if it wants books to last it must pay higher prices for them; if it demands "cheapness," then it must put up with the accompanying "nastiness."

GERMANY.

A TURKISH paper, *Ssanayi w Tidjaret*, has been started in Berlin, under the editorship of Mehmed Radji Bey.

UNDER German military auspices there are now published 66 newspapers, the majority daily. Of these, 9 are in Russian, 49 in Belgian and 11 in French territory.

THE recently deceased and locally noted printer, Josef Tönnes, of Düsseldorf, willed one-half of the interest from his estate of 500,000 marks to the local lying-in asylum and one-half for the relief of capitalistically poor master tradesmen.

THE Gesellschaft Typographia (Typographic Association) of Leipsic on August 29 last celebrated its seventy-fifth anniversary. At the same time one member, Hermann Krösing, celebrated his fiftieth year of connection with the association.

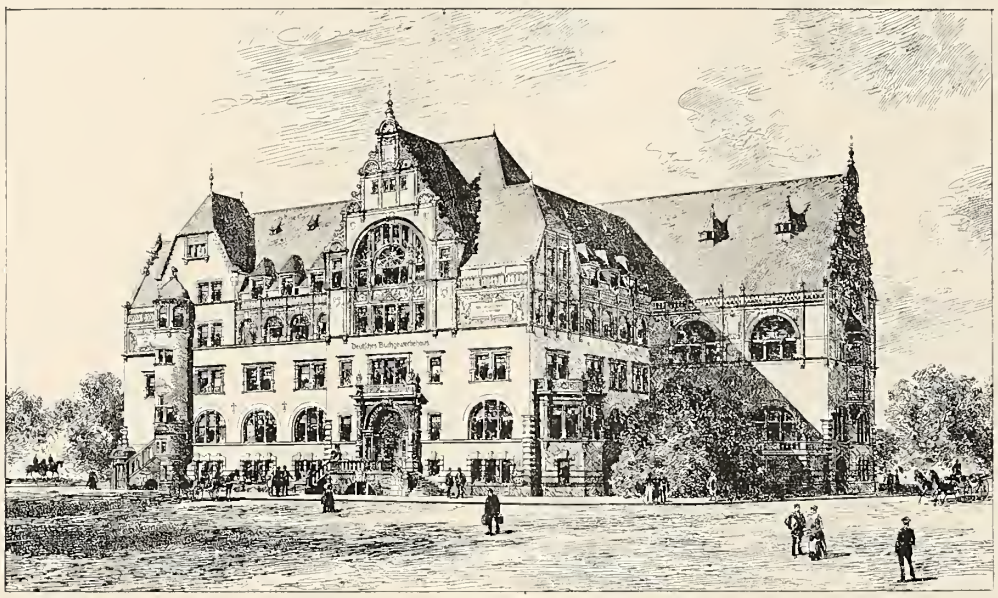
ACCORDING to this year's issue of Sperling's "Zeitschriften-Adressbuch" (Periodical Directory), the number of periodicals now published in Germany is 6,421. The number listed last year was 6,896, indicating that under the influence of the war 475 discontinued publication during the past twelve months. The enormous growth of German periodical literature is indicated by the fact that since 1892 the number has been almost doubled. In 1892 there appeared 3,537 periodicals; in 1901 the number rose to 5,231, and in 1911 to almost 6,000.

THE typefoundries of Germany are endeavoring, now that there is such a slackness of work in printing-offices, to induce all printers who have not yet introduced standard Didot type-bodies into their plants to have all their type and spacing material recast on Didot point bodies, to standard height and on the universal lining system. Though a normal system in these respects has reigned for many years in German typefoundries, they are still obliged to cast a large proportion of material in accordance with varying standards of body, height and alignment which have come down from days long gone by. The printers are admonished that the change, which would be economical

in the long run to all concerned, can be best brought about now while their offices are not busy.

EARLY in the war there was transported for safety from Königsberg to Berlin the noted "Silver Library" of Duke Albrecht and his wife, of Prussia. The library has been on exhibition to select circles, especially the Berlin Society of Bibliophiles. The bindings, which give the library its name, are of cast, engraved and beaten silver, the work of the most artistic silversmiths of the period of 1550-58, when the library was organized, and are due to the instigation of Duchess Anna Maria, the second wife of Duke Albrecht. Twice before has this library been removed for safety's sake — during the Seven Years' War to Küstrin, and in 1806 to Memeln.

THE German Book Trades Association has just issued a broadside with an illustration of the building owned by it and housing its executive offices at Leipsic. We reproduce the picture, which shows a structure whose beauty ought to make every member of the association feel proud of it, and which should tempt the American printing and publishing trades to imitate if not surpass their German confrères with an organization and a headquarters home of a similar nature. In addition to the executive offices, the different floors and rooms of this building are devoted to standing displays of graphic work and machinery for its production.



The German Book Trades House at Leipsic.

THE Union of Lithographers and Allied Trades, which for a number of years has experienced many drawbacks, has been naturally hit very hard by the war. Though the lithographic trade has suffered for a long time under deterring economic conditions, the union nevertheless undertook to fight two big strike and lock-out campaigns (in 1905 and 1911-12), which made very heavy drains on its finances. Toward the end of 1913 there began an improvement in the business, which led to high hopes for 1914, influenced also by the big printing-trades exposition at Leipsic, which was expected to give further life to the lithographic trade. But the advent of the world war brought all to naught. On August 16, 1914, there were 7,713 members without work and 3,080 others had been called to assume military duties. Nearly 11,000 members were thus lost to the trade; of the remaining members, but 3,228 had full working-time, while 1,900 had half days and less. The union was therefore compelled to discontinue its regular relief benefits and confine itself to paying out only absolutely necessary relief to its out-of-work and sick members and widows of members. Gradually the work situation improved; many members found situations in factories supplying war munitions; but at the end of 1914 there remained still 1,596 without work, as compared with an average of 560 before the war began. The union's income for the last fiscal year was 753,145.75 marks ($179,248.68) and its disbursements 913,350.56 marks ($217,377.43). The number of journeymen members at the close of the year was 11,028, and of apprentice members, 1,925.

AUSTRIA.

A COMMITTEE appointed to deliberate upon the Vienna newspaper compositors' wage-scale, which was about to terminate, concluded to advance the date of termination to December 31, 1916, despite the fact that, in view of the increased cost of living, the rates were considered inadequate by the workers.

AT the end of 1914 the Austrian typographical union had 10,897 members, as against 16,252 at the beginning of the year. The loss of 5,355 members was no doubt caused by the war. There were listed 740 printers not belonging to the union. The income of the union during 1914 amounted to 1,277,381.76 crowns ($259,308.50) and the disbursements 1,648,274.04 crowns ($334,599.63). Relief was paid out for 425,616 out-of-work days, as against 228,946 in 1913 and 124,143 in 1912.

SWITZERLAND.

THE Swiss paper-manufacturers' association has announced an increase of fifteen per cent in the price of all papers, and that a further increase may be expected if there should come no moderation in the cost of raw materials.

AT a recent meeting of representatives of the masters' and workmen's unions, to consider the wage-scale, it was decided to reduce the weekly working-time to thirty-three hours for machine compositors and to thirty-nine hours for hand compositors, pressmen, stereotypers and electrotypers. These hours will probably continue until the end

of the war brings about better conditions for the printing trade.

MARIA-EINSIEDELN, in the canton of Schwyz, which entertains the hope that, should the exigencies of war oblige Pope Benedict to leave Rome, he will make it his headquarters, has perhaps the largest Catholic publishing house in the world, that of the Benziger Brothers Company, which has several branches in the United States. This establishment not only publishes German Catholic literature, but produces much in other languages, especially in the English. Its works comprise every branch of typography — letterpress, lithography, wood and photo engraving, electrotyping, bookbinding, etc.

JAPAN.

THE *Japan Magazine* says that Vice-Admiral Yokoyama has invented a process for making paper boats which are to serve crews of submarines from drowning in case of disaster. The already very tough and stout paper called *hashikirazu*, made of mulberry-tree fibers, through a special method is made waterproof. Two sheets of this prepared paper are glued together so fast that two persons tugging at it can not tear them apart. This paper can remain many hours in water without losing its cohesiveness. The boat is really a sort of raft, being made up of a number of paper cylinders, which are pumped full of air.

HUNGARY.

THE *Kelet Népe*, a periodical published at Budapest, in the Hungarian language, and devoted to international politics and the economic interests of the central powers and the oriental States, is now also published in a German edition, under the name, *Das junge Europa (Young Europe)*, it being realized that in the mixture of languages in the Austro-Hungarian empire the German holds the position of an Esperanto or universal language, which every educated citizen of the realm can understand and speak, even though his parents gave him another language.

THE MONOTYPE IN A TRADE PLANT.*

BY J. H. WALDEN.

I THINK I had the distinction of starting the first monotype trade-composition plant. In June, 1906, I started in Kansas City with two machines, operating a few hours a day, or whenever a trial job could be coaxed from a printer. I soon moved to Chicago, where I have succeeded in building up a plant of twelve machines, which is operated both day and night the year round.

Now, the turning-point in my career was when I got it clearly in my head that the quicker I got out of the trade-composition business the more rapid would be my success. To-day I do not pretend to operate a trade-composition plant, but I do claim to operate an efficient and highly profitable trade composing-room.

I want to make this distinction as clear as possible, as I am one of the pioneers in the trade composing-room business, and there is just as much difference between being in the trade composing-room business and being in the trade-composition business as there is between success and failure.

The man who runs a trade-composition plant produces matter more or less correct on the galley, and he usually sells this product to the cut-price printer, whose chief aim in life seems to be to find some method of underselling his brother printer who owns composing-machines.

My experience shows that in the trade-composition business low price is the all-important point, and that is the reason why the trade-composition plant is always getting new customers, and by the same token the printers are always having to find new trade-composition plants. Apparently both the buyers and sellers of composition on the galley are short-lived.

I believe that the trade-composition plant has no permanent place in the printing industry, as the only excuse for its existence is the desire to get the other fellow to hold the bag.

For example, the printer whose work requires composing-machines tries to find somebody to start a trade-composition plant to assume this investment for him. Too often in his search he is aided and abetted by the composing-machine salesman. At any rate, an operator is found who wants to "go into business for himself" and "be his own boss," and this poor fellow starts in a business that begins nowhere and ends nowhere; that is, selling incomplete composition on the galley at so much per thousand ems.

On the other hand, the trade composing-room has quite as legitimate and as necessary a place in the printing industry as the trade-electrotype plant or the plants that supply the printer with cuts, because very few printing-offices are large enough to have their own electrotype foundry or their own engraving department.

There is no business on the face of the earth that has more detail than a printing-office composing-room, or where the difference between good management and bad management shows more quickly in the bank account.

My business in running a trade composing-room is to relieve my customers of their composing-room problems. Unlike a trade-composition plant, I do not sell them "raw material" so that they have two chances of losing money on a job: First, through defects in this raw material, and, second, through slipshod methods in completing this raw material. I sell them complete pages, ready for lock-up either for press or for foundry.

Thus the trade composing-room benefits the printer in two ways: First, because this highly specialized business employing experts on one line of work can obviously produce work much cheaper and better than can the printer whose composing-room is only a side issue; second, because the trade composing-room with a cost system — and I claim to have a real cost system — can quote a definite price per page for matter made up ready for the chase. In short, the printer who does business with the trade composing-room not only gets his made-up pages for less money than he could produce them himself, but he also insures himself from loss on a job, as he knows before he takes the job exactly what the composition will cost, and you cost experts always claim that the hardest kind of estimating is on the cost of composition.

In the composing-room labor is the all-important item in cost, for practically no material goes into the product you sell — as the metal is returned for credit after the job is printed. This is just another way of saying that the selection and training of the employees of a trade composing-room is the factor that makes or breaks that business.

It is necessary to have the highest skilled operators on the machines, for, unfortunately, the copy furnished is generally of poor quality and badly prepared, and, of course, we are expected to turn out the highest grade of work from such copy.

The handling of the matter after it leaves the machines

* An address delivered before the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America, held at Los Angeles, California, September 21 to 24, 1915.

is every bit as important as the hitting of the keys of the composing-machine.

I remember reading recently that twenty-five years ago Mr. De Vinne said that the composing-machines then invented only did the rough work of composition, that is, they furnished the raw material for the hand compositor, and that he questioned very much whether any machine would ever be invented that would do much more.

Right here, I think, is the secret of the success of the trade composing-room, for I have been amazed at the economies that can be effected by systematizing the work that must be done to every piece of composition after it leaves the machine. Now, obviously, it is only possible to obtain these economies in a big plant where specialists are employed and where everything is systematized.

For example, in my plant, as the galleys for a job are completed they are collected in a self-indexed galley-bank on wheels and this is moved up to the frame of the compositor who is to do the make-up. As the pages are made up they are put back in this portable galley-bank ready for delivery.

I told you that my success began when I got the idea of getting out of the trade-composition business and into the trade composing-room business. I was forced to study the problem of what happens to the product of a composing-machine after it leaves the machine, because in the days when I first entered the trade-composition business there was a very strong prejudice on the part of compositors, and their employers, too, against movable type. In those days the monotype did not cast low quads and spaces, and many a time the man who furnished the machine composition was blamed for work-ups on press that were due to bad justification in hand-corrected lines.

To retain my customers, I had to overcome this prejudice against movable type, and at one time it seemed to me that a very large part of my time and energy was given to teaching compositors how to be compositors. At any rate, there was beaten in on me the possibilities of economy in the composing-room between the time when the matter came in on the galley from a trade plant until it went out in chases to the pressroom.

And so I finally got it through my head that my mission in life was not to systematize the other fellow's composing-room, but to start a composing-room of my own and systematize it.

I have had to study the composing-machine problem because my future success depended upon it, and all the study that I have been able to make teaches me that for the man who intends to run a trade composing-room the monotype is the ideal machine.

In the first place, the printer who buys completed pages is enough of a business man to realize the value of quality in his work, and the printers with whom I do business recognize that the only way to secure the printing surfaces that they demand is to use individual type.

The flexibility of the monotype is a tremendous advantage to me in building up my business. If a good customer wants a special bold-face in order to satisfy a client of his, I let him have it, because the matrices for that bold-face — caps., lower-case, figures and points — cost me but $20. I combine these in the matrix case with the roman I already have, and all three parties to the transaction are satisfied. My customer's client gets a job with the typographic distinction he wants; my customer has turned out a good job for which he gets a good price; then, too, I am pleased, because I have satisfied my customer on that job and made it sure that his work will keep coming back to me. In short, instead of spending $20 in talk, I spend it in matrices that will help me sell more work.

The ease with which the monotype handles intricate and complicated matter, and the fact that matter containing black-letter and roman can be set almost as fast as straight roman, is, of course, a help in selling my product.

But, of course, the greatest advantage of the monotype to me in running a trade composing-room is the fact that the product is individual type. When a galley of matter leaves my caster-room it is gone for good, and the product of the caster-room is no more affected by what happens to that galley thereafter than if I were selling uncorrected matter on the galley. All corrections and alterations are made by hand at the case, using type made on the monotype. When my caster-room is not busy on composition, the machines make this type for the cases, so that I come very near to getting one hundred per cent efficiency from the casters.

And I come within hailing distance of getting that efficiency from my handmen, because they never have to wait for corrections from the machine; they do not have to hunt for material or distribute anything.

For the man who sells pages corrected and in final shape ready for the chases, the cost of handling the matter after it leaves the composing-machine is the all-important question. And it is for that reason, more than any other, that I have built my trade composing-room around the monotype.

There is one feature of the monotype that is particularly advantageous to the trade composing-room and equally advantageous to all printers, and that is what the Monotype Company calls its unit system of construction. The company makes every improvement so that it can be applied to existing machines, that is, instead of having to discard a complete machine and replace it with a new machine, to get the advantage of the experience of the manufacturer of machinery, I have only to discard the old unit, and apply in its place the improved unit. In this way I keep my plant right up to the minute, and I know that any improved unit brought out will help me increase the efficiency of my operators; for example, I believe I was one of the first monotype users to equip all my keyboards with the automatic repeater, the automatic scale and the electric-light units.

The advantage of thus keeping machines up to the minute can be appreciated when I tell you that we recently completed a book of 278 pages on which the automatic repeater showed a net gain of seventy-five per cent in keyboard production.

Another great advantage that appeals to me in this unit system of construction is that I have only one model machine, so that our two original machines are interchangeable with the last two machines bought within the year; that is, on any one of our machines we can do exactly the same work and get the same product, both in quality and quantity.

We use the continuous lead and rule molds, making all leads and rules on the monotype. I never appreciated fully what non-distribution meant until I had the pleasure of dumping pages of tabular work without taking out a rule. Usually the printer gets it going and coming, but to have a new unit like this come out at the time when the prices of brass rule were going sky-high was very fortunate.

In conclusion, the trade composing-room has a real place in the printing industry — it performs a real service and helps steady prices instead of demoralizing them.

CONFIDENCE imparts a wondrous inspiration to its possessor. It bears him on in security, either to meet no danger, or to find matter of glorious trial.— *Milton.*

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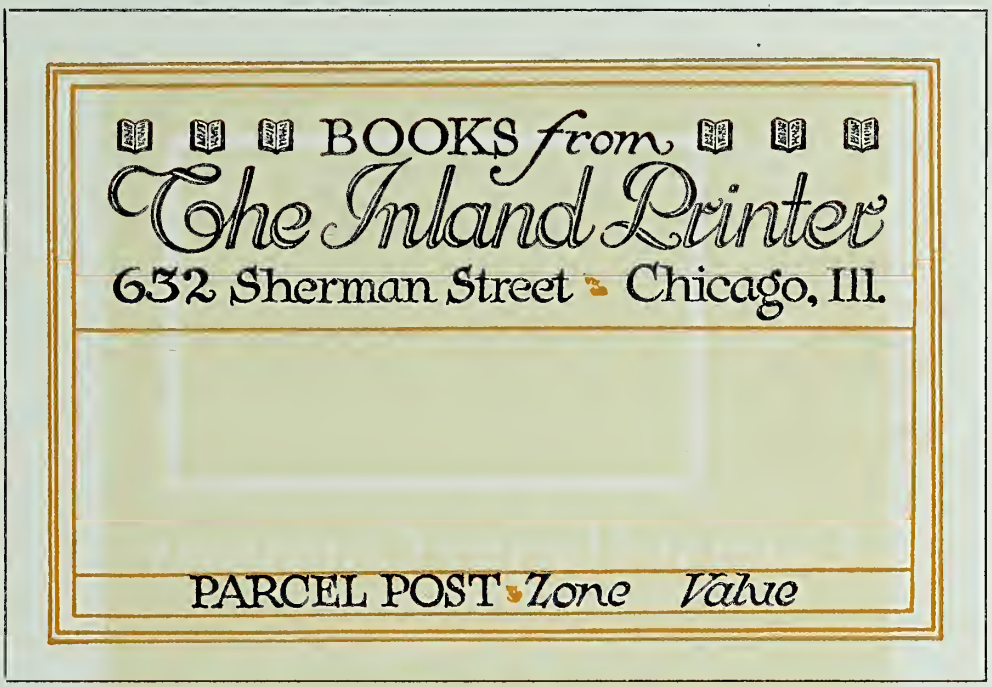
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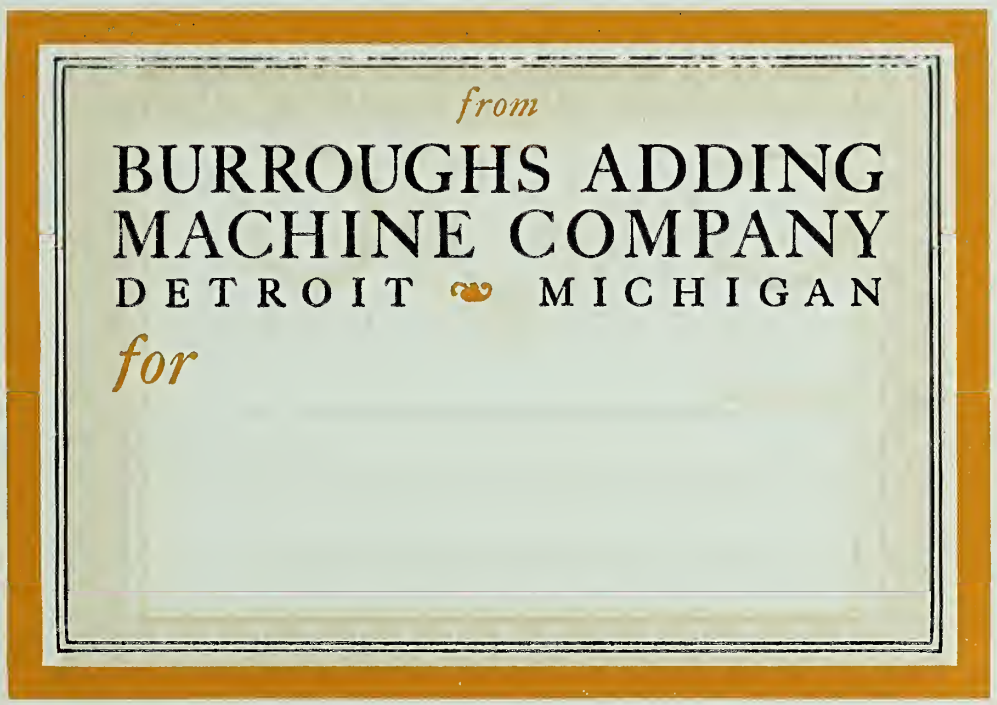
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For

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Contour.

Every letter has its own peculiar shape which distinguishes it from other letters of the alphabet. Every word with its ascenders and descenders protruding above and below the ordinary letters, together with its proportionate length as a whole, is distinctive from all other words so that it is possible to recognize it, and generally at a glance. The solid mass of a silhouette picture of one man is distinguishable from that of another, even though we are denied sight of the eyes, hair, or the facial and wrinkle lines, because of its contour. Contour is simply a word representing shape, the line surrounding an object which distinguishes it from other objects. Contour should be pleasing, graceful — yes, artistic — if an object is to be beautiful.

In typography, contour wields a wonderful influence — it can make or mar a design. It can afford a contrast as striking as a silhouette of some ungainly animal, such as a hippopotamus, compared to the graceful lines of the silhouette of a fawn.

One great consideration in the arrangement of a pleasing shape in a group of lines is variation in the length of those lines. A group in which all the lines

PACAHA CLUB
HELENA, ARKANSAS

STUDY CALENDAR FOR
YEAR TWENTY-FIVE

MOTTO:
METHOD PATIENCE, SELF-TRUST, PERSEVERANCE LOVE,
DESIRE OF KNOWLEDGE, PASSION OF TRUTH—EMERSON.

ORGANIZED 1888

FLOWER:
NASTURTIUM

COLORS:
GREEN AND YELLOW

CHARTER MEMBER OF STATE FEDERATION
JOINED GENERAL FEDERATION 1903

FIG. 1.
The unsatisfactory appearance of this title-page is due to the fact that all lines are almost equal in length.

PACAHA CLUB
ORGANIZED 1888
HELENA, ARKANSAS

STUDY CALENDAR FOR
YEAR TWENTY-FIVE

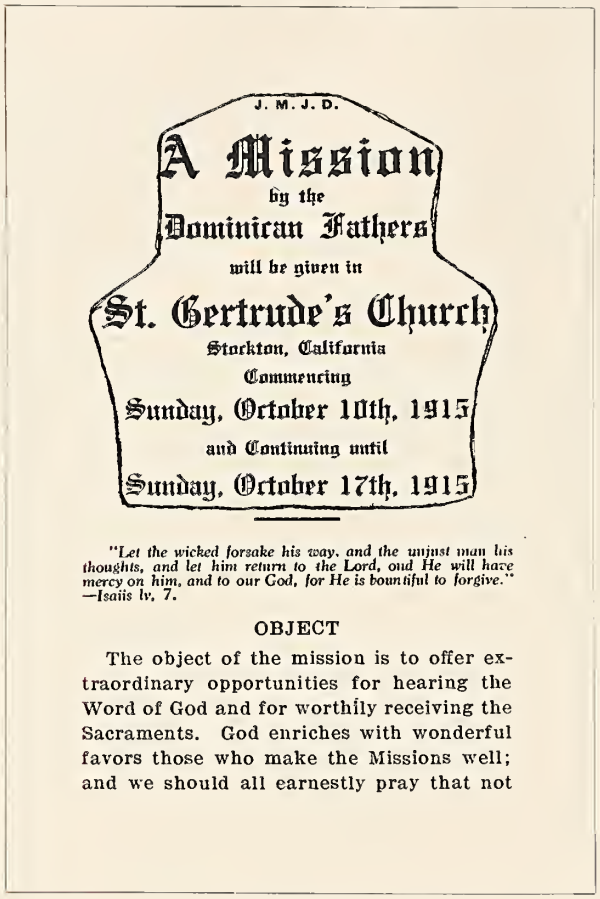
MOTTO
METHOD, PATIENCE, SELF-TRUST,
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NASTURTIUM

CHARTER MEMBER OF STATE FEDERATION
JOINED GENERAL FEDERATION 1903

FIG. 2.
Rearrangement with greater variation in length of lines, and better contour. Its shape suggests a glass with stem and base.

are almost but not exactly of equal length is ungainly, as is also a group in which very short and long lines are placed in rotation. Then, too, if neither of these mistakes is made the long and short lines can be grouped in such a way that the page as a whole is


J. M. J. D.

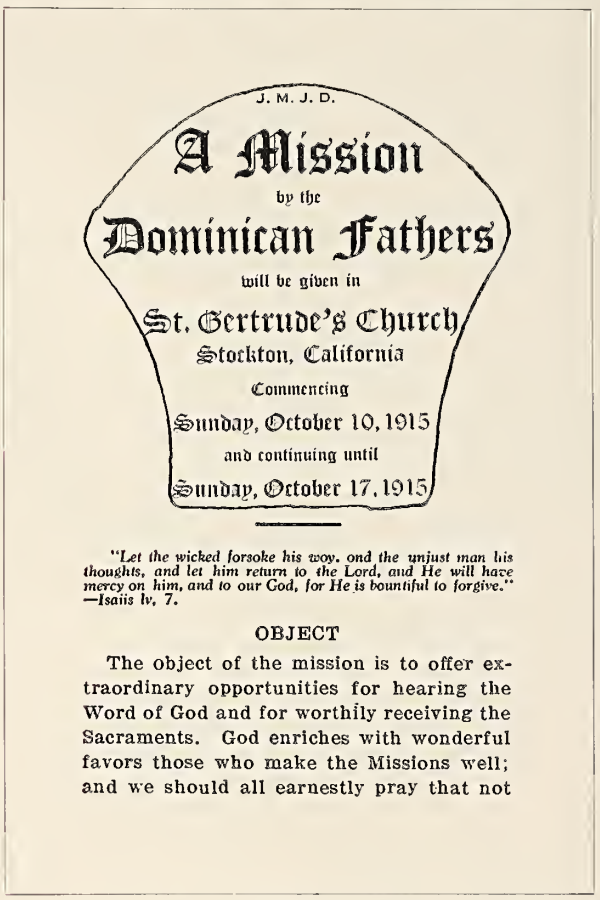
A Mission
by the
Dominican Fathers
will be given in
St. Gertrude's Church
Stockton, California
Commencing
Sunday, October 10th, 1915
and Continuing until
Sunday, October 17th, 1915

"Let the wicked forsake his way, and the unjust man his thoughts, and let him return to the Lord, and He will have mercy on him, and to our God, for He is bountiful to forgive."
—Isaiis lv, 7.

OBJECT

The object of the mission is to offer extraordinary opportunities for hearing the Word of God and for worthily receiving the Sacraments. God enriches with wonderful favors those who make the Missions well; and we should all earnestly pray that not

FIG. 3.
Not only is there insufficient variation in the length of display lines, but the short lines are at the top, contrary to requirements for most pleasing shape.


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FIG. 4.
By giving the line "Dominican Fathers" greater prominence by reason of its importance, the longest line is brought nearer the top and the contour of the group is improved.

not satisfactory, the line of contour being not pleasing. It is a hard matter to explain the essentials to good contour so that the compositor not blessed with an artistic eye can be safe from violating this important consideration. The artistic compositor will note such violations on the instant, his inherent taste for the beautiful enabling him to distinguish between the beautiful and that which is not. The main consideration is to have a distinct variation in the length of the lines making up a group or design, provided the lines are not squared, and in either case a good variation in the measures of the several groups. Good proportion is essential between the several parts of the design.

Some distinguished writers on the subject have advocated that compositors strive to make the contour of their type-groups represent the lines of some object of pleasing shape. They have dwelt long upon the subject of taking as such models vases, urns, and other objects of pleasing contour. This is not a bad plan, and none will deny but that a type-group following out the contour of some object possessing artistic merit is satisfactory. But the rub comes in the fact that a vase or urn can be perfectly satisfactory as regards contour, while a type-design modeled after it would not be so pleasing. On the other hand, and such cases are in the vast majority, one can arrange his lines so that the contour of the whole will be satisfactory, but he will have to rack his brain forever without coming to a conclusion as to just what it represents. "Getting into deep water," you, the reader, are doubtless at this moment murmuring as you read, and we will come right back with, "Yes, we are, as far as explaining in words just what pleasing contour is." Nevertheless we can furnish examples and, just as sure as "actions speak louder than words," examples are plainer than words.

AFTER FIVE DAYS RETURN TO
THE JONES CARRIAGE COMPANY
MANUFACTURERS OF
FINE CARRIAGES AND ROAD WAGONS
260 EAST HARRISON STREET
MILWAUKEE

The largest line should be longer or the second largest line shorter, so that a more perfect pyramid would be formed.

Fig. 1 is a type-design in which the shape is poor. Its contour can be likened to the clumsy, ungainly creature aforementioned. It is not pleasing, one must admit. This line should be longer, that shorter, and so on down the page. The passing from the end of one line to another is not along graceful lines; the angle of change of direction is not sharp enough. Alongside, the same design is rearranged with a view to more pleasing lines. The contrast has doubtless proved more informative to you than all these verbose paragraphs. It will be noted, too, that an imaginary line about the design representing the shape of the whole — a silhouette, as it were, if your imagination carries you that far — might represent as well the contour of a vase of pleasing shape. It should afford you a basis for distinguishing between pleasing and unsatisfactory contour.

In modeling designs on the lines of other objects the typographer must keep in mind that all-important consideration that, in the interest of balance, the longest line should be at or near the top. This

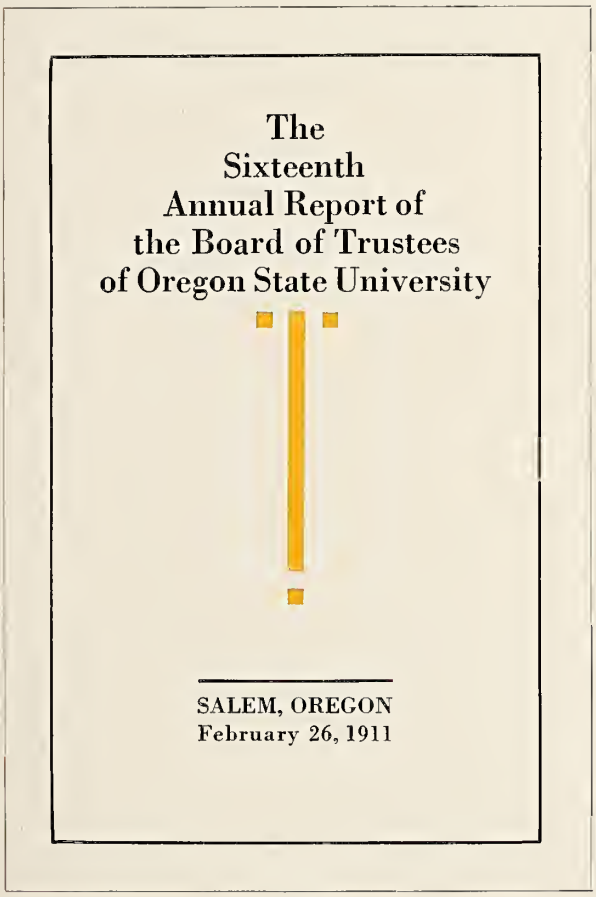


Fig. 5.
A library lamp is suggested by the contour of this title-page, but the arrangement of the upper group, representing the shade, is unsatisfactory in a type-design.

makes it impossible to follow out the lines of those vases and urns, perfectly satisfactory as such, in which there is a bowl at the bottom extending upward in a narrow stem. Such a vase is represented by the contour of Fig. 3, and the inconsistency of following it in a type-design is at once made apparent

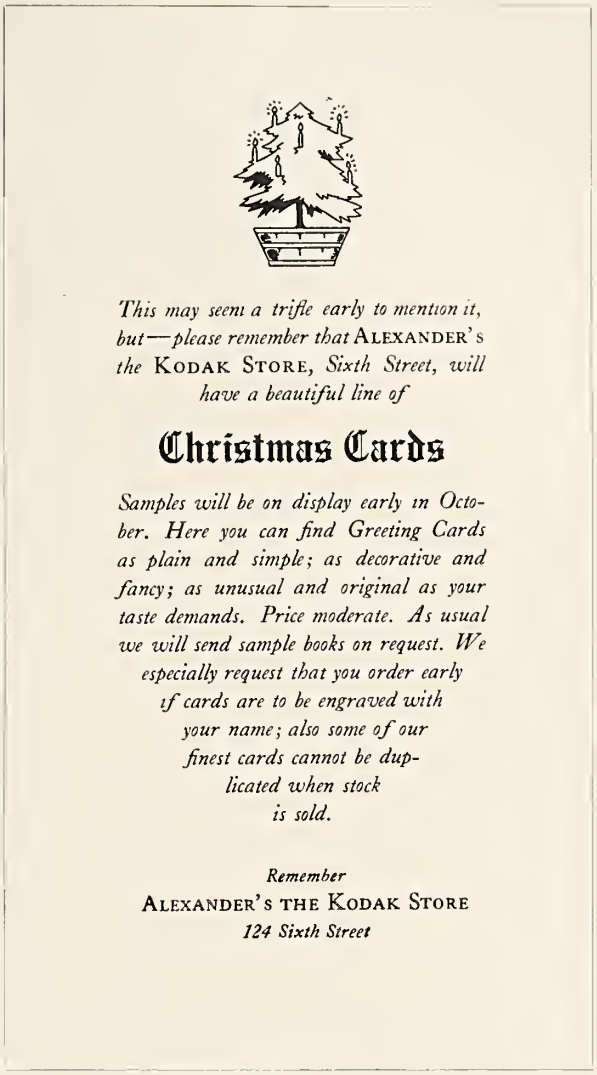


Fig. 6.
An announcement, the contour of which suggests the outline of an urn, and the ornament at the top might suggest a flower. A pleasing and interesting shape.

by giving Fig. 4 a cursory glance. The lines at the top in Fig. 3 are too short, whereas in the rearrangement the shape is improved by giving added length to the top lines. However, a design modeled after the same vase upside down would be satisfactory.

Considerable has been written in this department relative to the pyramid and inverted-pyramid forms in typography. It has been stated that to start with a short line and complete the group with a long line, thus forming a pyramid, should be avoided. It should, even though such a shape is represented by the library lamp on a narrow stem at the top of which is a pyramidal shade — which is very satisfactory as a lamp (Fig. 5). If there are several short lines preceding the longest line, then there should be a greater number of short lines below it if the contour is to be good.

The compositor whose eye is quick at noting suggestions of material objects in the contour of type-groups will not experience much difficulty in "seeing" the bowl, stem and base of a vase or glass in the

shape of the announcement reproduced as Fig. 6. Perhaps, and more than likely, the compositor of this pleasing typographic design had no thought of such a suggestion as offered, but it is there, nevertheless. Note the pleasing change of measures which follow from part to part by pleasing curves.

The wedding announcement is an item of printing which, because of arbitrary names, dates which can not be changed for the printer's convenience,

Mr. and Mrs. R. Chandler Hulroyd
announce the marriage of their daughter
Elizabeth
to
Mr. William K. Freegiver
on the evening of Tuesday, the seventh of August
one thousand nine hundred and five
at eight o'clock
85 Courtship Boulevard
Beauville

Fig. 7.
A wedding announcement of pleasing contour.

and a formal style of wording, often gives the compositor considerable trouble in his efforts to arrange a shapely design. However, it often helps to set the names of the parents and parties to the contract in a size larger than the body or, if such a practice gives too long a line here or there, to set the names in the same size as the remainder. The date can often be set acceptably in a size smaller than the other lines, or even arranged in two lines — the month, day and date in one line, and the year in a second — in order to attain a more graceful, less bulky, contour. Fig. 7 represents a wedding announcement of pleasing contour, and it will be noted in passing that the two pyramid forms are inverted, more short lines follow the two long lines than precede them in each instance. While it will often be impossible to obtain a shapely group in a wedding announcement or invitation, improvement can generally be made by following the simple suggestions made above.

While we encourage our readers to follow rigidly the rules of balance and proportion, we can not deny that there are times when both can be violated to advantage. The advertisement, " Quality — Speed," reproduced herewith as Fig. 8, represents such a case. The monotonous placement of the word " Quality " and the equal prominence of heading and signature are violations of the two principles in question, but the reader will note in the contour of the type-lines the shape of an hour-glass. Speed is a representation of time and the hour-glass symbolizes time, so that there is an excuse, at least, for the arrangement, despite the inverted pyramid at the bottom. We do not wish to go on record as stating that violations of principles should never be made, for they can be made to advantage at times, but, strange as the suggestions may appear, such violations should be made intelligently, that is, with a purpose.

We could go on for pages citing examples such as we have and showing illustrations, but such a practice would be mere reiteration and would add nothing to the discussion.

Quality—Speed

We all know are the necessary factors to be considered in buying printing, and it is our claim that in both of these points we have never been outclassed. But there is still another point to consider, which is in some cases more vital than the others, and it is in this point that *we excel* —it is

Service

We have recently inaugurated a new department for the preparation of copy, which enables us to furnish our customers with the kind of advertising best suited to their needs from inspiration to mailing. This and our reputation for fine work should be of interest to buyers of printing.

The Roycroft Press

725-733 S. Franklin Street, Ottawa, Kansas

Fig. 8.
An hour-glass is suggested by the above advertisement.

Make your type-groups shapely, not so much as to the groups themselves but, more important still, as regards the page as a whole, the groups in combination. As in everything else, we have no use for that which is shapeless. In display composition, particularly, where we make great effort to please the eye, form must be considered to be more than the accidental outline of a group of unequal lines.

Symmetry may even up the two sides of a type-design and make it seem orderly, but form depends not only upon a straight central axis dividing it into identical halves, but also on good contour, or outside lines.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Make It Readable—Continued.

In last month's issue we wrote on the above subject, but from a different angle than we will pursue in this issue. The act of reading can be made difficult for the reader in more ways than one, and since the entire excuse for printing is in the dissemination of knowledge, it should, first of all, be readable.

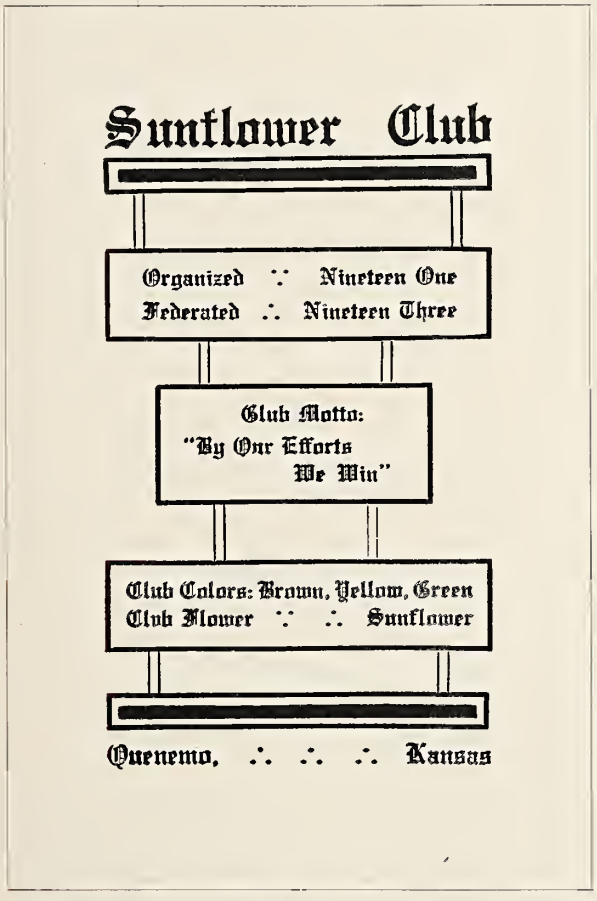


FIG. 1.
An illegible type-face at best is here dominated by a complex rule arrangement and reading is made a task.

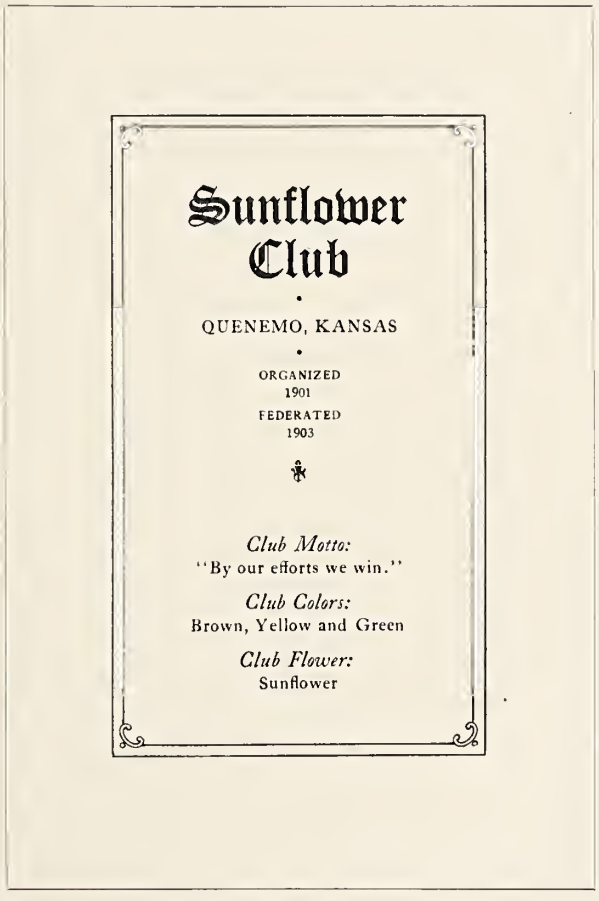


FIG. 2.
With a legible letter for the lines necessarily set in small type, unhampered by rule arrangements, the design is easily read.

Certain type-faces are more legible than others. Some were designed with a view to other features than legibility. Among these is the gothic, or text, letter, which is characterized by its black, rich tone and its similarity in shape to the gothic style of architecture much in vogue at the time the letter was first used. The rich effect produced by it on the early parchment rolls, highly rubricated by uncial initials and decorative ornaments, was at that time in high favor. But with the passing years came the age of printing from separate types, and the increase in the amount of printing made necessary a more legible letter than the gothic, so the roman capitals, and

finally roman lower-case, by far the most easily read style of letter yet devised, came into being. It is because of this high degree of legibility that roman lower-case is used to-day in books, newspapers and advertisements, in fact, every place where the amount of matter demands the use of a small size of letter.

As an illustration of the comparative legibility of two type-faces, we show herewith, Fig. 1, the title-page of a program for a woman's club in which a text-letter is used throughout. Some effort is necessary to read the lines set in small type; as a matter of fact, the larger sizes are not particularly illegible

New Fall Goods Arriving
Each Day by Freight and Express.

Watch us this fall for prices. We will "Save You Money" on all your purchases of Dry Goods, Shoes, Clothing, Cloaks, Shirts, Underwear, Millinery, Etc.

COME TO SEE US.

W. H. ANDERSON & CO.
HOUSE OF A 1,000 BARGAINS
Greenwood, - - - - - - - - - South Carolina

FIG. 3.
The effect of congestion due to crowding the advertisement with the largest sizes of type possible makes reading very difficult.

and for that reason are quite satisfactory in display, but as the size decreases, the difficulty in reading it increases. We will not go so far as to say that reading the lines is particularly difficult for printers accustomed to it, but those who are not in daily touch with the printing business, and who are unfamiliar with the intricacies of the letter's design, experience some difficulty, as tests have shown. But in our rearrangement, Fig. 2, even the printer will read the lines of roman with much less difficulty than the text of Fig. 1. Therefore, avoid using text-letters in small sizes, and when the job contains considerable matter use roman lower-case as far as possible.

Another factor in the illegibility of Fig. 1 is the network of rules constructed about the several type-groups. They dominate the design, subordinate the type, and, while they can not influence the characteristics of the letters, they demand so much attention that they are constantly drawing the reader's eye away from the type — an irritant, as it were.

The effect of congestion produced by crowding the page so full of type and decoration also adds to the difficulty of reading. The compositor seems to have been more desirous of building up an unusual rule arrangement than of causing the type to be made as readable as possible. White space surrounding a page or group of type without decoration which conflicts with the type for attention is an aid to legibility, and, although we by no means advocate the non-use of rule and ornaments, we would suggest to our readers that they be used only so far as they add to the attractiveness of the page or assist in making the page more readable by classification or division. Rule arrangements for the sake of the rule alone should be avoided.

A common fallacy is the belief that the larger the type, the more legible it is. That is true only to a certain extent, and that extent depends upon the distance from which it is to be read. Posters naturally demand larger type than newspaper advertisements, which in turn can be set in larger type than the page of a book which is read without conflict with counter-attractions. That type can be too large to be read with ease is proved by the advertisement reproduced as Fig. 3. In the composition of this advertisement the compositor endeavored to crowd in the very largest sizes of type possible, and the resultant con-

New Fall Goods Arriving Each Day
By Freight and Express

Watch us this fall for prices. We will save you money on all your purchases of Dry Goods, Shoes, Clothing, Cloaks, Shirts, Underwear, Millinery, etc. *Come, see us.*

W. H. ANDERSON & COMPANY
The House of 1,000 Bargains Greenwood, South Carolina

FIG. 4.
Contrast between display and body of advertisement is greater, more white space is apparent and reading is without effort.

gestion makes it a difficult matter for the reader's eye to keep "on the beat." Because, too, of a lack of sufficient white space, no feature stands out to press home the salient points in the advertisement. Fig. 4, set from smaller sizes of type, with the space thus saved given over to a background of white space, strikes you with force and reduces the difficulty of reading to a minimum. Do not crowd — give your type breathing-room.



ITHACA AND OWEGO

RAIL ROAD.

NEW ARRANGEMENT WHILE FINISHING THE ROAD.

TRANSPORTATION TRAIN.

The train of Transportation Cars will leave Ithaca every afternoon (Sundays excepted) at 4, and arrive at Gridley's at 8 o'clock, P. M., will leave Gridley's at 4, and arrive at Ithaca at 8 o'clock, A. M., stopping both in going and returning, at Howe's, Turnout, Whitcomb's and Wiley's Mills, to take in and discharge loading, and receive Cars that may be in readiness to join the train.

The train of Transportation Cars on the Owego end of the Road, will leave Owego every afternoon (Sundays excepted) at 3, and arrive at Gridley's at 8 o'clock, P. M., will leave Gridley's at 4, and arrive in Owego at 7 o'clock, A. M., stopping both going and returning at Jones' Cross Roads, Secker's and Chubey's Mills, at Candor Corners, and at Booth's Cross Roads to take in and discharge loading, and to receive such cars as may be in readiness to join the train.

No burden Cars are permitted to run upon the Road except such as are registered in the Secretary's Office in Ithaca, and have a Certificate of Fitness from the Engineer, and a way-bill of loading must accompany each car not belonging to the Company's Train, and toll paid at the Gates, at the rate of 3 cents per ton per mile.

DANIEL L. BISHOP, *Secretary.*

ITHACA, July 20, 1838.

Mack, Andrus & Woodruff, Printers.

Typography in 1838 — an advertisement from the Ithaca (N.Y.) *Journal.*

SPECIMENS

BY J. L. FRAZIER.

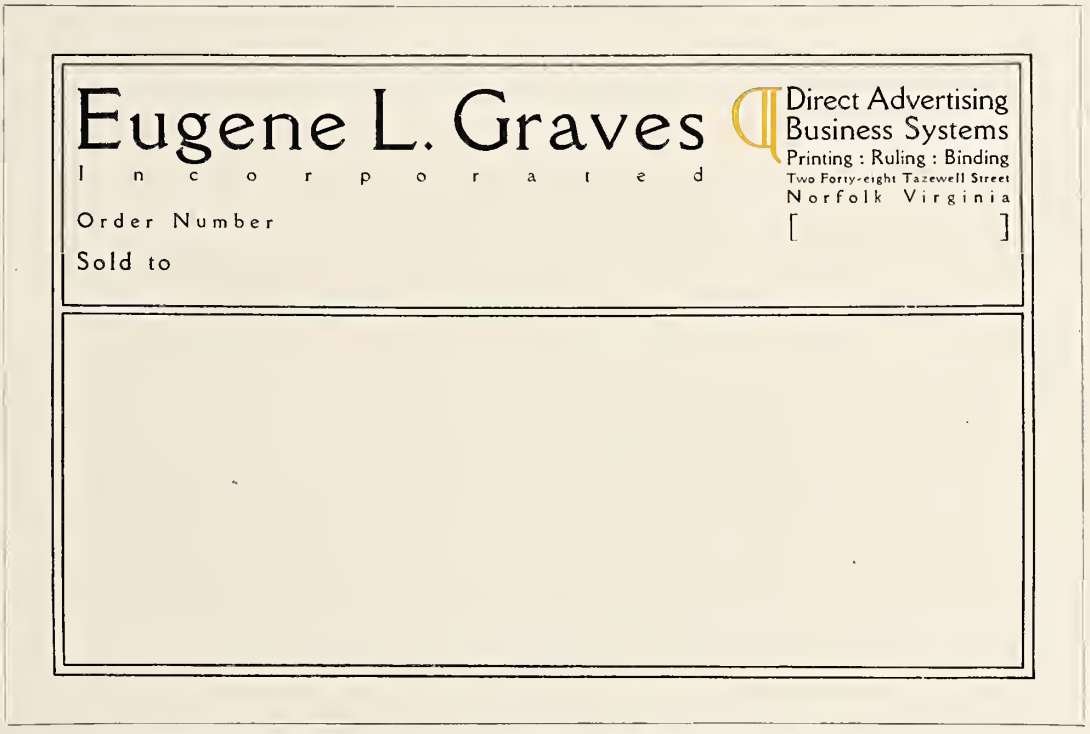
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

HOEFLICH PRINTING HOUSE, Philadelphia, Pennsylvania.— The blotter is an admirable example of good printing. The work on the half-tone is particularly commendable.

KEITH ROGERS, Park Rapids, Minnesota.— The letter-head for the land company is attractive in appearance, but there is a little too much space between the words set in small type.

THE CLOVER PRESS, New York city.— Your work on the booklet showing the various colors and weights of Union Bond is commendable in every way, and no serious fault can be found with it.

BEN WILEY, Charleston, Illinois.— All the specimens are very good; the neat simplicity characteristic of your work is commendable indeed. On the Bible-class letter-head so many capitals give the items at the left a very confusing appearance. Where a considerable amount of matter is to be set, we would suggest that it be set in lower-case in the interest of legibility.



Distinctive bill-head arrangement by Howard VanSciver, Norfolk, Virginia. Had the word "incorporated" been centered beneath the name and not letter-spaced, an improvement would have resulted.

C. W. HICKOX, Northfield, Minnesota.— There are too many decorative units on the book-mark, and the Press Club card printed in silver on green cover-stock is rather overdone, too. "The House of Good Printing" folder is very attractive.

KENTUCKY PRINT SHOP, Louisville, Kentucky.— Possibly your blotter has some advertising value, but certainly it is not a pleasing job of printing. The inharmonious type-faces and the wide letter-spacing of the word "Print" are the faults most responsible for this unattractive appearance.

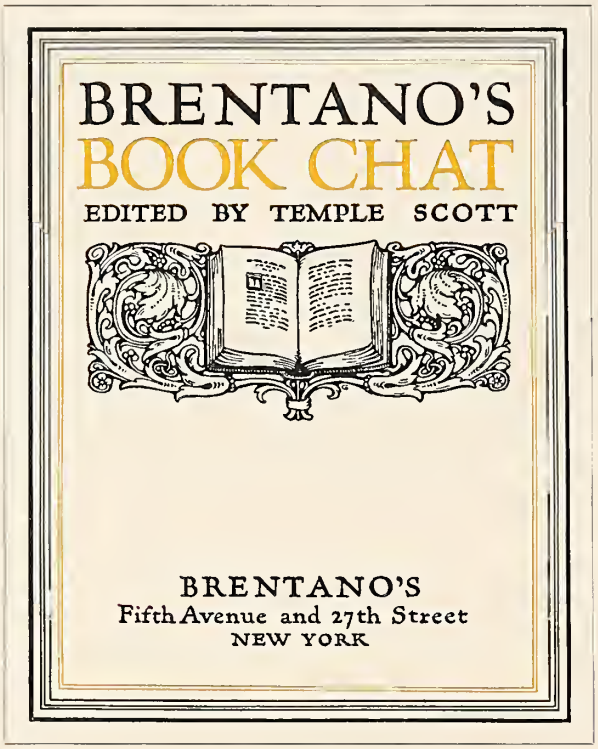
QUEEN CITY TYPESETTING COMPANY, Seattle, Washington.— The catalogue of book and linotype faces in your plant is very attractively printed and especially well arranged. Personally, we do not admire the cover-design, for in panelwork of this character it is best to square up the type in conformity to the shape of the enclosing panel.

The Texarkanian, Texarkana, Arkansas.— You turn out a very high grade of printing. Your compositors have the knack of displaying everything to best advantage. The brown on the real-estate mortgage note is a little flat, due to the fact that the press or fountain was not thoroughly clean when the brown was applied and the black which remained became mixed with it.

THE PEKINS PRESS, Walden, New York.— In your remittance acknowledgment you have used Engravers Old English, a condensed letter, in combination with Extended Lining Gothic, and the lack of harmony between them is responsible for the rather unattractive appearance of the card. On the card entitled "A Retentive Memory," the words of the motto, which should be the

most prominent on the page, are subordinated by both the border and the signature. This geometric border, made up of rectangular units of varying length, is not a pleasing one, especially in use with type of comparatively small size.

FRED S. IRESON, Williamson, West Virginia.— You have done remarkably well with all the designs, although we do not admire complicated border arrangements such as used on the blotter. The package-label is very good indeed. On the envelope-stuffer



Attractive arrangement of booklet-cover, illustrating a pleasing harmony between ornamental device and lettering.

the second line of the heading should be carried over to the right end of the line so as to balance the first line and make a more even distribution of white space.

MCGRAW-PHILLIPS PRINTING COMPANY, INC., New York city. — All of the specimens are attractive and possess a certain individuality which can not but prove valuable. On the Hardy Williamson title-page the upper panel is not deep enough, and while the type crowds the rules at top and bottom, there is considerable white space at both sides. Marginal space between type-groups and enclosing panels should be approximately even on all four sides.

LOREN C. HUNTER, Richmond, Missouri.— First of all, you make a mistake in printing lithotone borders on bond or blotter stocks, on either of which it has a tendency to fill up, printing unevenly. This border is adaptable only for printing on smooth stock. The first line of the blotter should have been made a full line, and the words, "The Home of Better Printing," could have been set in italic to marked advantage. The lion cut on the letterhead is printed in too strong a color.

A. J. SCHLINGER, White Plains, New York.— Some of your cards are satisfactory, but on the one for the Inter-State Tree Treating Company, display is very much at fault. The name of the firm should be set in larger type than the address, and the matter subordinate to the name of the firm should be set in smaller type so as not to crowd the card, and so that by contrast the name of the firm would "stand out." Tudor Black does not harmonize with extended types.

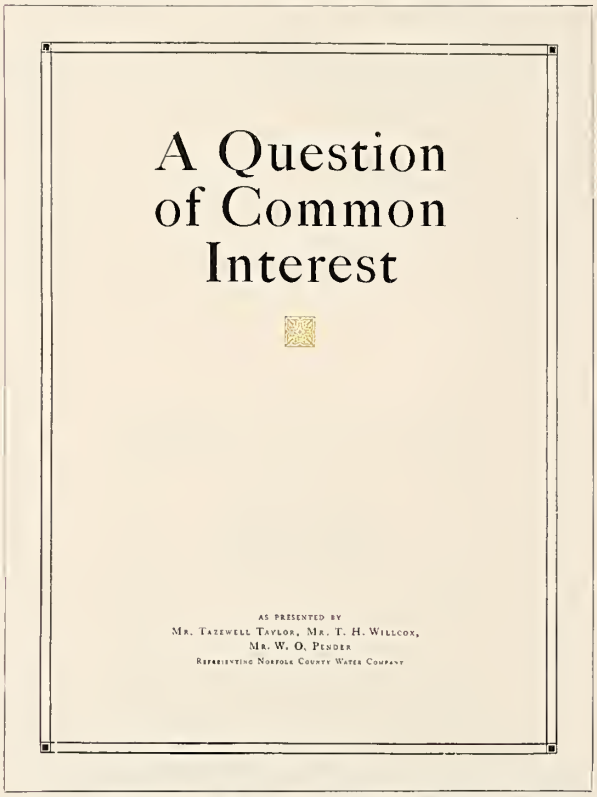
HOWARD VANSCIVER, Norfolk, Virginia.— The samples you have sent us are exceptionally clever in design, composition and selection of colors for printing. We are particularly pleased with the brochure, "A Question of Common Interest," the cover-design being particularly handsome, printed in black and brown on brown stock. It is reproduced, but of course the reproduction can not do justice to the original. We are also showing the bill-head used by your firm, which is novel in treatment and certain to impress any recipient because of its distinctive appearance. Personally, we do not admire such extreme letter-spacing as is the case in the word "Incorporated" and would much prefer to see the line set flush to the left and not letter-spaced.

PERCY L. A. LINES, Seattle, Washington.— No fault of a serious nature can be found with any of your specimens, for they compare favorably with the very best work coming to this department, especially as regards composition. In the imitation of engraved work with type, we do not advocate practicing the inconsistencies of spacing so often found in the work of the engraver. Such inconsistencies should be avoided in engraved work as well as in letterpress printing.

Delavan Republican, Delavan, Wisconsin.— *The Republican's Brown Book* is an especially attractive little paper and reflects much credit on every department; not only for the good appearance of the booklet, but for the energy and "nerve" necessary to put over such a proposition in a small town. On the first inside page the initial letter is too far removed from the remainder of the word of which it is a part. The brown ink used on the cover is a little thin and weak for printing on dark cover-stock.

TRACY T. TYLER, Crete, Nebraska.— The menu-card you submit is indeed a creditable piece of work. The only serious fault with the job is the placement of the bottom line on the title-page. This line crowds the border at the bottom too closely and should be raised to a point where the variation between the space from the ends of the line and the border at the side, and that from the bottom of the line to the border below, is not so great. Preferably, the greater space should, in the majority of cases, be at the bottom.

THE EMERSON PRESS, Gary, Indiana.— The announcement printed on brown cover-stock would have been very much more attractive and effective if the small lines which you have printed



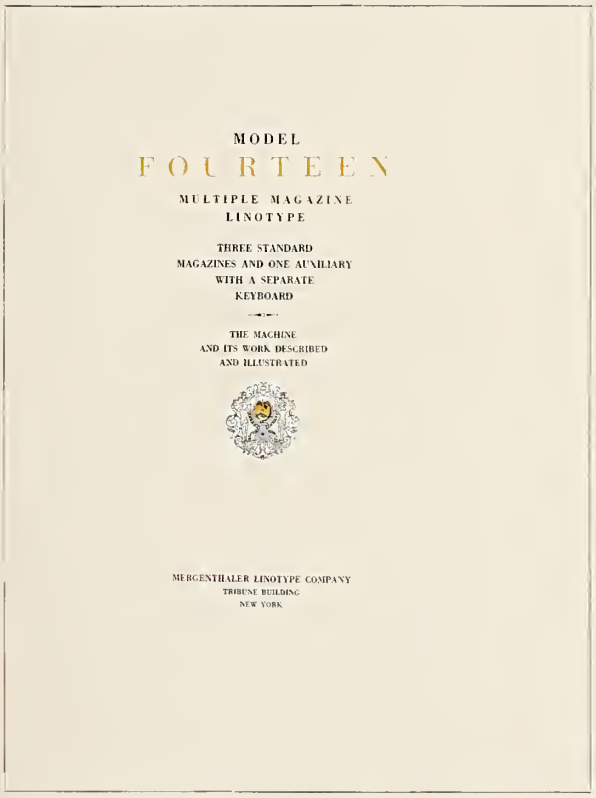
Brochure-cover by Howard VanSciver, Norfolk, Virginia. Originally printed in brown and black on brown cover-stock, this simple design was especially attractive.

in light brown were printed in bright green. As it is, one can read them only with difficulty. Business-cards of the style such as you use have no value whatever. A novelty which is consistent in design with the requirements of good printing is very satisfactory, but to secure novelty at the expense of good work is not a good practice.

WALTER DEVANTIER, Detroit, Michigan.— One serious fault mars the appearance of some of your very best designs — namely, the use of capitals of a larger size than the lower-case used in the line, and the use beneath the lower-case letters of a rule lining it up with the bottom of the capitals. This practice has no value in strengthening display, is time-consuming, and has no artistic merit. The hand-lettered specimens, especially the labels, are thoroughly satisfactory and indicate that you are making progress in that line of endeavor.

CANADIAN METHODIST MISSION PRESS, Chengtu, West China.— There is not much choice between the three letter-head arrangements. Specimen No. 3 is the most simply arranged, but No. 2 is also very good, the main fault with it being that the several groups are too widely separated. If the main display line and the Chinese characters below it were lowered to within one pica of the line printed in red, and the two outside groups brought in about one pica, a more compact arrangement would result. Of the two booklets, we prefer the one in brown and orange on buff stock.

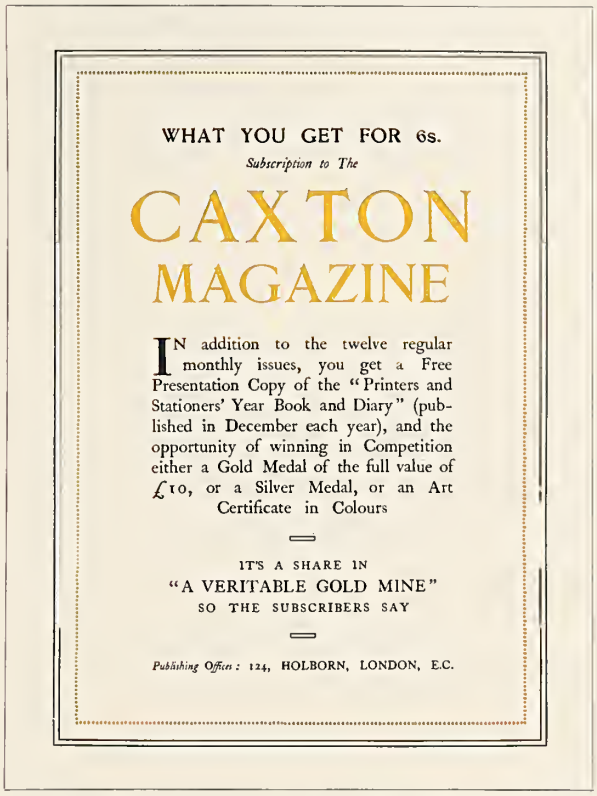
MORRIS REISS, of New York city, a number of whose attractive typographic designs have appeared in these columns, has ventured into business for himself with, as he states, small but good equipment, at 24 East One Hundred and Tenth street. If he maintains with any degree of uniformity the high standard of quality set in his early work he will not run short on orders. We regret our inability to reproduce some one item of his stationery, for it is printed in brown and a pale-blue tint on white stock, but the blue is too light to be photographed. The uniformity of style of all items is pleasing indeed.



Classic title-page arrangement from handsome brochure recently issued by the Mergenthaler Linotype Company, New York city. The type-face used is especially adaptable to this style of composition.

THE most significant feature in the collection of printing samples we have received from the Saint Bride Foundation School, London, England, the work of apprentice pupils, is their simplicity of design and freedom from ornamental devices which heretofore has characterized British typography. We are glad to note this improvement. Ornamentation is desirable, when used with restraint, in brightening the page on which it appears, doing away with the severity suggested by a display page of type alone. Presswork is admirably done on all the specimens, and the "Coming of Age" souvenir is one of the handsomest brochures we have ever seen. A magazine advertisement or circular which illustrates the points regarding simplicity which we mentioned above is reproduced.

T. W. LEE, Fargo, North Dakota.— The cover-page of the Labor Day Souvenir is an attractive piece of work, but the inside pages, through no fault of your own, are marred because the linotype matrices are in very bad condition. Not only do they print unevenly, but the alignment is very poor. Presswork could



Specimen advertisement from book received from the Saint Bride Foundation School, London, England. British printing is steadily improving, due in large measure to a discontinuance of the practice of overornamentation.

be very much improved. The same faults mar the business-college catalogue. A job which merits calendered paper, large half-tones and two-color printing should not be printed from linotype slugs, the letters on which do not align. The blotter and the Olympia menu are cleverly designed and well composed.

R. H. MAAR, Poughkeepsie, New York.— The green is too weak on the blotter, "A Thought on Quality and Price." Then, when ink should be run at all heavy we would suggest that you avoid shaded letters, for so little ink can be run on them the design is materially weakened. A balking mule is of course "stationary," but we question the value of such an illustration to the subject of "stationery." Had you set the body-type larger and run it down alongside the cut, you would not have been so hard pressed to fill the white space and would have avoided the needless panels and decoration around the name-plate.

R. SHUFFLER, Olney, Texas.— Too many type-faces are used on the souvenir program for "Ferguson of Troy," and because of the variety of shapes and tones represented in them an inharmonious appearance is the result. The pages also appear crowded, due to the use of too large sizes of type in unimportant lines. Bronzing the front cover-page weakened its effectiveness and the labor was without avail. The brown would have been preferable. On the letter-head for The Finney Evangelistic Party, the main group consisting of the three lines set in Washington Text should be raised one pica at least, perhaps eighteen points.

ARTHUR DOWNS, Marshall, Missouri.— We find all the specimens of a very good quality. Of course, the paper's letter-head on which a linotype cut is used occupies considerable space and the type-sizes are larger than necessary throughout, but the job is



Unusual, but very interesting style of lettering on hanger by Arkell & Smiths, Canajoharie, New York.

well designed. If a little yellow were added to the red here used, a more attractive color would be secured. When crediting items to another paper the name of the paper should be set in italic and should be a part of the last line, an em dash only separating it from the period at the end of the item. There should be six points space placed just above the main display line on the Marshall High School letter-head, for as it is the heading crowds the top of the sheet too closely.

ARKELL & SMITH, Canajoharie, New York.— The hanger is interesting because of its distinctive lettering, and is herewith reproduced, but in the original a buff cover-stock added materially to its appearance.

A. L. TUCKER, Detroit, Minnesota.— Relative to the very effective name-plate which you use in your stationery, we will say that it is well designed. However, if the words, "The Home of Good Printing," were above the name of the paper so that the address could be placed in its logical position below, an improvement would result. Because of the fact that the shaded letters fill up badly, we would suggest that you have the red plate made over and made solid. The menu in imitation of an Indian wigwam is clever, and the idea of standing it up on the table by the guests' plates would naturally excite considerable comment, favorable to be sure. Do not use Engravers Old English and Extended Lining Gothic in combination, as they do not harmonize.

MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.— Your catalogue, "Farm Power," could be improved in a number of ways. While the main display line, printed in red with a black outline, is very effective on the brown stock used, this effectiveness is hampered by the inconsistent, unattractive border. A plain blind-embossed border would have been far preferable, and no border at all would be better, owing to the great comparative width of the main display line. The lower group on this cover-page crowds the border at the bottom too closely. On the inside pages the pressman did not do justice to the apparently good half-tones, and the red ink used for printing the border rules and display lines is too dark. With some yellow added it would be much more satisfactory. We would prefer to see no rules or border of any kind around the inside pages.

FAIRFIELD PRINTING COMPANY, Fairfield, Iowa.— The letter-heads are nicely arranged, but in the Orpheum Theatre heading the letters of the main display line should align at the bottom rather than to center the smaller on the larger letters as you have done. Why underscore the address line? The two type-faces on the Thoma and Thoma letter-head do not harmonize. Look at this heading closely and ask yourself this question: "Are there any points of similarity between them which make their use together pleasing?" Do not fill out lines to a given measure with colons or other points. Your own letter-head and the one for the Fairfield, Iowa, Band are the best of the lot and are thoroughly satisfactory in every way. When printing over a cut, the cut should be printed in a very light tint or the design will have a confusing appearance, the lines of the type intermingling with the lines of the illustration, to the distraction of the reader.



Dignified, harmonious advertisement composition by Bertsch & Cooper, Chicago, Illinois.

CHARLES F. SKELLY, Altoona, Pennsylvania.— The specimens are consistent in quality with the high standard of previous work sent us. When capital "L" is the last letter of a line in a squared group, as in your booklet cover, "Alcohol Is King," if the horizontal element is allowed to project a little beyond the lines above or below, the contour of the group is improved. The large amount of white space on the letter gives an ill effect when simply the body of the letter is lined up with the body of the last letter of an accompanying line. The letters A, W, U, V, T and F should likewise be extended slightly beyond the measure of the job to allow for the white space on the letters. We do not admire the round-corner devices in the border of the high-

school commencement program title-page. The *Mirror* letter-head, printed on Cameo, is a very attractive heading, but we feel sure an improvement would result if the matter descriptive of Altoona were set in type a size smaller.

McGRAW-PHILLIPS COMPANY, New York city.— The specimens you have sent us are admirable in every way. We are particularly well pleased with your package-label, which is reproduced along with others in our color-specimen insert. No fault can be found with any of the specimens.

THE August and September issues of *T & T Imprint*, the house-organ preëminent, published by Taylor & Taylor, San Francisco, California, has been received by this department. It is remarkable how completely each issue can be changed from all that have preceded and yet remain in the class of what we deem typographic models. Buyers who place their orders for printing with a firm which manifests at the same time such ability and versatility can rest assured the product will be all that they desire. A page from the August issue is herewith shown.

GEORGE P. SMILEY, New York city.— You do a very good grade of work. The Order of Music program-booklet, the cover of which was printed in red and black, the whole composed in true ecclesiastical style, is especially attractive and appropriate. One of the pages is herewith shown as an illustration of a very good style for such work. The October *Bulletin* cover is also attractive, but although you did very well in this case, we believe, as a rule, you will have difficulty in printing lithotone border on rough stock, owing to the fact that it fills up badly. One-point rules would have been better on the title-page of the Easter Carol Service program. The small type crowds the rule too closely on the program title-page, "Vaudeville." The remaining specimens are satisfactory in every way.

The Fifth Sunday after Trinity

July the Fourth

✠

Morning Prayer

✠

Processional Hymn 197	*Webbe*
Venite	*Woodward*
Te Deum Laudamus IN F	*Ireland*
Jubilate Deo	*Smith*

✠

Offertory Anthem	*Schubert*

Great is Jehovah, the Lord, for heaven and earth testify to His great power!

'Tis heard in the fierce raging storm, in the torrent's loud thundering roar.

'Tis heard in the rustling of leaves in the forest, seen in the waving of golden fields, in loveliest flowers' gaudy array; 'tis seen in myriad stars of heaven.

Fierce it sounds in thunder's loud roll, and flames in the lightning's brightly quivering flash.

Yet clearer thy throbbing heart to thee proclaims Jehovah's power, Lord God Almighty.

Look thou, praying to heaven, and hope for grace and mercy.

Doxology	*Old Hundredth*
Recessional Hymn 194	*Parker*

Appropriate handling of church-program page by George P. Smiley, New York city.

FREE PRESS PRINTING COMPANY, Mankato, Minnesota.— The inside pages of your house-organ, *The Bulletin*, are nicely arranged typographically, but the presswork is not up to the standard we would expect from your fine institution. We do not admire smooth cover-stock, nor yellow as a color, and believe if you would use antique cover-stock of some other color for one

T&T IMPRINT

AUGUST 1915

Printed and published monthly by Taylor & Taylor 404 Mission Street, San Francisco

TAYLOR & TAYLOR

IN ORDER to have the firm name properly representative of its active and directing personnel as wholly constituted since the thirty-first of last March, this corporation has, by permission of Court, changed its name from Taylor, Nash & Taylor to Taylor & Taylor. As heretofore, and as continuously for many years past, the directing and responsible forces back of the business will remain under the personal supervision and direction of Edward DeWitt Taylor, President, and Henry H. Taylor, Secretary. Mr. Edward DeWitt Taylor first became identified with this business in 1896, and Mr. Henry H. Taylor in 1901. Our little magazine, therefore, will be known from now on as the T&T IMPRINT—a very slight change and one that we think can cause no confusion.

On antique white stock this house-organ page was decidedly handsome. By Taylor & Taylor, San Francisco, California.

issue you would be delighted with the change. In his efforts to square up the lines of the cover-design, the compositor was compelled to place an extraordinary amount of space between the words in two lines, which breaks up the group to a considerable degree.

FROM England we have received a handsome volume bound in boards, the pages of which carry examples of work done by pupils in the typography classes at the Guilford Technical Institute. Some of the specimens are decidedly attractive, but others illustrate a tendency toward extravagance in the use of rule and decorative units. Among such, the title-page is particularly conspicuous. A simple, dignified arrangement of this page would add much to its attractiveness and at the same time cause it to be more legible. While the cover-design, printed in white and gold on the blue paper covering the board backs, is very attractive when the light falls upon it at the correct angle, the cover can be turned to an angle where reading it is made decidedly difficult. As a whole, however, the work represents commendable effort and proved very interesting to us.

M_____ DATE_____

TO

HENRY M. GOODWIN, M.D.
39 PARK TERRACE, BOSTON

FOR PROFESSIONAL SERVICES

A good style of statement for use of physician, printed by A. B. Doerty Printery, Findlay, Ohio

THE cover-design of *Ceeandgee Ideas*, house-organ of the Corday & Gross Company, Cleveland, Ohio, herewith reproduced, but originally printed in black, green and orange, is as interesting and attractive a cover-design as we have ever seen. We do not admire the inside pages, however, the rule arrangement causing the type to appear crowded. A better distribution of the white space could be made by distributing it more equally over the four margins.

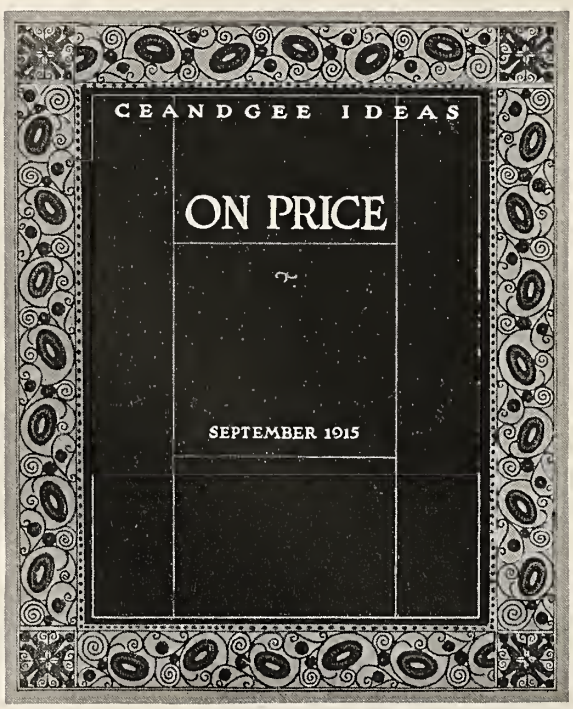


Interesting envelope carrying copy of *Impressions*, house-organ of The McCormick-Armstrong Press, Wichita, Kansas.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.— As usual, the specimens received from you are all that one could ask for in clean-cut, simple and effective typography. The manner in which you so consistently attain attractive results should put to rout those typographers who continue to insist that a generous supply of "gingerbread" is essential to a well-set job of printing. Incidentally, the cost of composition is reduced to a minimum and the cash-drawer is given a chance. One of your attractive designs is reproduced in the job composition department of this issue, in connection with our article on contour.

JOHN H. QUINN, Washington, D. C.— On the book page, "Protestantism and Graft," the bold display type and the rule are too strong in tone to harmonize with the body-type and the border of light tone. One should in such cases strive for a uniformity of tone, that is, use only elements which have about the same "color" value. A swastika border is hardly the correct thing for a book of such title and content. Nothing in strength is gained by underscoring comparatively bold type with hair-line rules. You do rather well in the matter of display and arrangement of lines, but the tendency to underscore lines already bold enough for the desired prominence should be overcome. On the circular for the Adventist report, the group in the center is too large and the demand for attention between it and the main display is too near the same. The item of greatest importance should dominate.

A. E. ROBINSON, Falcon, North Carolina.— The cover-design for the Holiness School is very attractive, although the ornament is somewhat too light in tone to harmonize with the type. The book should have been saddle-stitched, or side-stitched with the cover pasted, for staples exposed on the side of a book make it appear unattractive and cheap. The presswork is very poor, specially on the half-tones.



Handsome, characterful cover-design of house-organ by Corday & Gross, Cleveland, Ohio. Original in black, orange and green on white stock.

The Weekly Reflex, Kingsville, Utah.— If the use of the "speaker" ornament on your statement represents an appeal for payment, and from his attitude we judge that it is, the ornament has some significance, but it strikes us as being a little undignified and there is a chance that it might prove offensive to some. Nothing should be incorporated which offers any one the slightest opportunity for resentment. The other work is quite satisfactory, but we doubt the value of such profuse decoration as characterizes your business-card.

HARRY W. LIGGETT, Ottawa, Ontario.— The covers for the series of books about Canada, though extremely simple and ordinary in design, are very attractive, due in large measure to the use of a cover-stock of a pleasing shade of blue, the design being printed thereon in a darker blue. Some of the copy furnished for the title-pages does not conform in shape, as set, to the shape of the half-tone provided as a background. The use of double-tone ink was a mistake, we believe, and a good grade of black ink would have given much better results. There is a lack of uniformity in the presswork, some of it being very good and some unsatisfactory, but we are convinced the main difficulty was in the ink and not carelessness in make-ready.

THE J. W. BURKE COMPANY, Macon, Georgia.— No. 1 of *Burke's Printalks*, your new house-organ, is a handsome piece of work, commendable in every way. Typographically, it is arranged in the most pleasing manner possible, with progressive margins. The old-style type used for body-matter, printed in black on white antique stock, gives perhaps the most pleasing effect possible in printing. Yours is a one hundred per cent plant, at least, as regards quality of the work you turn out.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

The "Printed Salesmen" is Pleasing—Yet Lacks Selling Force.

The cover of this advertising booklet of the Woodward & Tiernan Printing Company, St. Louis, is reproduced on this page. Printed in four colors on heavy enameled cover-stock, it can not fail to attract attention. Unfortunately, this attention is not retained when one reads the opening (page 1). Just what the creative advertising department is driving at is not clear to the reader until he delves deeply and turns the remaining pages back and forth.



Attractive cover of booklet issued by the Woodward & Tiernan Printing Company, St. Louis, Missouri.

Of course the casual reader will not do this. And it is the casual reader to whom the appeal undoubtedly was sent — heads and other executives of business concerns.

We would have eliminated the illustration which takes up half of this introductory page and would have gotten right down to brass tacks as to what the pages following were meant to convey. Possibly our message would have started off something like this: "The seven following pages are reproductions of actual pages taken from catalogues produced by us in their entirety. We originated the ideas, made the layouts, wrote the copy, made the illustrations and engravings, and did the printing and binding. May we have the pleasure —," etc.

This opening is ordinary, perhaps, but it is clear. The work shown should do the rest. Incidentally, the entire address has been forgotten, making response a very doubtful sequence to the issuing of the booklet.



FIG. 1.— The way the folder reached the prospect.

A Remarkable Piece of Advertising—for a Printer.

If an apology is needed for devoting two pages to a review of the work of one house, let this be it: So unusual a circular (unusual when issued by a printer for his own advertising) demands full publicity because of its educational value to the cause for which this department stands.

"More Sales" was recently issued by the Robert Smith Printing Company, of Lansing, Michigan. It reached the prospect 9½ by 4¼ inches in size, as shown in Fig. 1. A natural opening brought Fig. 2 before his notice. One more lift of the sheet revealed illustration No. 3. Another turn and the full spread, size 19 by 25, lay before the reader.

Now notice a number of things. First, this advertising printer was unafraid of the "big-size" bugbear which causes smaller men to run to cover. He felt he had a big message and had the courage to handle it right. Then there is a distinct departure from the well-worn rut of "a corner of our composing-room," "section of our job-printing department," "president's office," etc. Again, look at the title of the company and what it claims to do. "Robert Smith Printing Company, *Direct-by-Mail Advertising Service*." It is, of course, the second part of this to which we particularly refer. It is highly significant of the change that is coming to the printing business — the change that will mean revolution in methods and entire reorganization of thought.

Of course, the copy is difficult to read in the reproductions. But the best description we can give of its effect upon the mind is that of real help.



FIG. 2.— What the reader saw at the first opening of the folder.



FIG. 3.— After the second opening of the folder.

As showing how radically different from the usual printer's copy this concern's message is worded, notice the summary of the Smith organization: ". . . consists of — Men whose experience has covered every phase of publicity . . . men who have successfully advertised articles . . . men expert in putting into pictures strong selling argument, attractiveness and appeal . . ."

We believe we would have moved the group of reproduced literature, shown in Fig. 3, up above the



Wise advertisers are turning more and

more to the concern equipped to furnish effective sales literature—*complete* from *idea* to *finish*.

It assures **greater efficiency in printed matter!**

It means **more sales from the use of DIRECT-BY-MAIL ADVERTISING!**

Good Copy, including illustrations and engraving, goes hand in hand with Good Printing.

Good Copy without Good Printing is poor advertising. Good Printing without *live selling* copy is poor advertising. Either is a poor investment for the Advertiser who pays the bills, and the results are bound to weaken his faith in the pulling-power of **direct-by-mail-advertising.**

The thinking Advertiser is beginning to realize that the blame is not to be placed upon **direct-by-mail-advertising** in itself, but rather upon the inharmonious working of the parts that go into its making as a whole.

He is learning that the Booklet, Circular or Catalog produced by the Copy Man—the Illustrator—the Engraver—and the Printer—*each* working *alone* with his own *individual* ideas in mind—cannot be fully efficient.

He is realizing that one institution where all these parts are fashioned and fitted under one roof—with one object in view—inevitably produces the most *effective results.*



Smith Service Brings Results

Smith Service is a combined Advertising and Printing Service.

It supplies the advertiser with plan, idea, illustration, copy and engraving Complete for any form of Business Literature.

It embraces advice, planning and production of Complete Direct-by-Mail Advertising Campaigns.

It includes creating—copy preparation—illustrating and printing of Booklets, Circulars and Folders—the editing and printing of House Organs—the compiling, revising and printing of Catalogs.

In fact, it affords the advertiser the means of using his appropriation for Direct-by-Mail-Advertising to the best advantage and without costly experimenting—or waste of time and money.

It gives him the positive assurance of increased efficiency in his printed matter.

What Smith Service Means to You

Smith Service actually means more effective sales literature—and *more sales* from the money invested.

It means printed matter carefully planned to appeal to the people who will buy your product.

It means advertising which creates belief in your goods or service—which reflects the standard of your house and of your goods.

It means advertising planned and produced so as to be *attractive* enough to *gain confidence* and *strong* enough to turn that *confidence* into *cash.*

It means advertising full of human appeal—written—illustrated—displayed and printed so that interest is quickly created and your sales story put across most effectively.

Back of Smith Service Stands the Robert Smith Printing Company with a Most Complete Organization

There is back of this Service—first of all—one of the *best* and *most completely equipped* printing plants in the country—a most necessary adjunct for the proper production of effective Advertising and Sales Literature.



Back of Smith Service stands the Robert Smith Printing Co.

There is directly associated with and part of the Smith Organization some of the most expert Advertising, Sales, Copy, Art, Engraving and Printing talent, possible to find anywhere.

The Smith Organization consists of—

Men whose experience has covered every phase of Publicity—wholesale and retail—as well as selling by mail.

Men who have successfully advertised articles, ranging from A to Z in things to eat—drink—wear, and use—as well as various kinds of service.

Men who are expert in putting into pictures—strong selling argument, attractiveness and appeal.

Men who are familiar with every known form of reproduction—know what means of reproduction to use for full effectiveness in any particular case—know not only what to use but how to obtain it.

Men who are producers as well as judges of good printing; men who not only know how to produce Sales Literature which actually sells, but have a personal pride in their work.

The Smith sales force consists of experienced *advertising* men capable of studying your merchandising problems and advising you intelligently.

Situated as we are in the heart of the district which furnishes paper and other materials, we are ideally located for *prompt production.* Four railroad lines radiating from Lansing and carrying our product three hundred miles overnight assure *quick delivery.*

Thus you have at your command a complete organization of expert help, which can be of aid to you in every step and stage of the printed part of your merchandising—including plans and production.

Smith Service Has Proven Invaluable to Concerns Large and Small

Our list of Satisfied Clients is *complete.* In no single case have we failed to produce results in proportion to the amount of money invested.

Smith Service will do the same for you. It will eliminate waste and increase the efficiency of your Business Literature.

It will afford you the only true advertising economy—greater results—more sales.

It does cost a little more than ordinary printing; but its increased cost *pays for itself* many times over.

And it isn't a quarter of a cent per piece on your folder or catalog, as much as it is *more sales* from the money you invest which *really counts.*

Look Over Your Printed Matter

Isn't there a place in your advertising and selling plan which can be strengthened?

Isn't there a way to bring in more business?

Will not new ideas be more effective?

Cannot your copy be made more appealing?

Cannot greater pulling power be gained by more attractive illustration, a more intelligent use of type and colors?

Can't you use to advantage some form of Direct-by-Mail-Advertising which you are now overlooking because you are unfamiliar with its uses and value?

Remember—that in this day of keen competition *increased efficiency* is just as *necessary* in *manufacturing* as it is in *actual manufacture! Think this over!*

Then Call Us in

When you have decided that you should have a larger percentage of returns from your direct-by-mail-advertising—more sales—call us in. Give us your confidence, tell us the facts about your product, your method of sales. Armed with these facts we can suggest something that will *positively increase* you of *more power* in your printed matter.

Fill in the Card attached, or write us, and our representative will call.

Or if you prefer, send us your printed matter and complete information on your product; we will give the proposition thorough consideration and advise you intelligently.



This is the service you are going to avail yourself of sooner or later. *Why not now?*

Robert Smith Printing Company

LANSING, MICHIGAN

DETROIT OFFICE: 405 FARWELL BUILDING CHICAGO OFFICE: 1510 McCORMICK BUILDING

FIG. 4.— The last opening — the full spread — of folder sent out by Robert Smith Printing Company, of Lansing, Michigan.

center. And we would have given a list of the concerns for whom this work was done, for impressiveness. Again, on the theory that a person will act when all argument has been absorbed, the correct place for the return-card is at the lower right-hand corner of the full spread, and not at the foot of Fig. 3. However, these are small items which do not detract from the forcefulness of the circular to any great extent. It should have pulled excellently—undoubtedly it did.

An Entirely Different Circular—yet Fairly Effective.

The Faithorn Company, of 500 Sherman street, Chicago, has a different line of appeal. It endeavored, by means of the folder reproduced on this page, to show the folly of low prices and the consequent poor printing.

The circular is a fine specimen of restrained printing art. Two colors of ink, neutralized purple and red-orange, are carefully impressed on goldenrod laid book-paper. Ample margins surround the well-handled illustration and the tastefully placed type-matter. The circular is a model of neatness, a good specimen of printing.

We know of nothing harder than to definitely state: "This circular pulled," or "That one surely proved a fizzle." Lots of men attempt it, with often laughable results. But we have a feeling that this folder from The Faithorn Printing Company did not do the work expected of it.

A number of possible users of printed matter to whom we showed the circular balked at the opening paragraph, despite the favorable impression they had received from the first glance. Here it is: "A piece of printed matter is a salesman who wears paper clothes, has an inky tongue, and a pass-key to the buyer's desk. Whether he is a *good* salesman or not depends on his brains and enterprise—not on his meekness and frugality."



Of course a great many people declare that "the copy is unimportant, anyhow—nobody reads it. What *is* important is the way it is printed." If this were true, the world would not be paying men big salaries just for words. Nor would the hundreds of magazines with their thousands of advertisements be read as carefully in the advertising as in their other pages.

Certainly the copy counts—and the way it is displayed is also important. Which leads us to remark that if the text of the Faithorn circular were broken up a little with display lines it would perhaps be more easily read.

The circular was folded down to 8½ by 6½ inches, no other printing whatever appearing than what has been referred to. It reached the prospect as a blank piece of paper. If a return postal was enclosed, it went astray before it reached our desk. Probably none was inserted, as the text of the folder asks for a letter.

Now let us go into the requirements of a successful advertising folder or circular, no matter what the business. Of course there are many ways of explaining this subject, just as there are numerous definitions of the word "advertising." But boiled down they amount to this: A product of merit; a need for the product (which may or may not be recognized by your prospect); an economic method of distribution so that the goods can be sold at a profit, yet not at a price which quickly would prove prohibitive; and a proper presentation of the advantages of the goods, whether by personal salesmanship, newspaper, magazine, street-car, novelty and billboard advertising, or by direct mail.

We will not attempt to do more than hit the high spots on the last-named method. Our object is to awaken in the minds of printer readers the truth that pretty soon they will have to be "advertising printers" or they will be relegated to the ranks of "just printers," concerns considered capable of getting out something if you very carefully tell them exactly what you want and explain how to do it, watching every process for fear they will slip a cog.

Briefly, then: Learn all you can about the article to be advertised; find out what the obstacles are (competitive and otherwise); ascertain the quality and characteristics of your prospects; get some idea of the seasonableness of the sales; arrive at a definite method of appeal.

Now make a rough layout, covering the main features of your sales-talk, with headlines; put in illustrations to attract and emphasize and make clear; indicate your copy with rough lines. If you have the time and opportunity, "try this out on the dog," meaning you should show it to a few people to see if the point reaches them. Make whatever changes your experiment suggests, then go ahead.

COST AND METHOD

BY BERNARD DANIELS.

Small Estimates.

Most of our readers, when they come to look at this department for an estimate, are looking for something big or something in which there has been a big cut or mistake; but as an actual fact it is not the big jobs that are putting our printers in the hole so much as the little ones. For instance, a job worth $100 is figured wrong and sold for $90, a loss of ten per cent, while a little job worth $2.50 is sold for $2, a loss of twenty per cent. The big job may have had a little profit at $90, but it is mighty certain that the little one did not at $2.

There are more small jobs sold at from one-fourth to one-half less than their real value than there are large ones, notwithstanding the fact that you hear a great deal more about the big ones. There are good reasons for this in the fact that most of the establishments capable of doing the large work have some kind of an estimator even though they do not all have a cost system, and after years of studying such estimates we are prepared to say that more of them fall down on the rate per hour for the different operations than on the number of hours required. The time does not often vary ten per cent, while the rate will vary as much as twenty.

With the small job there is that constant feeling of the small-shop proprietor that he can do it so much quicker and so much cheaper because he is right on the job, and then he is less able to meet the wiles of the tricky purchaser.

Every printer doing small jobwork should adopt a fixed scale of prices — one price and the same price to all for the same goods — and stick to it through thick and thin. It is this one-price method that has given the public confidence in the department stores, and it was only a few years ago when the retail merchants openly called John Wanamaker a fool for advocating the one-price idea; so short a time that the writer can distinctly remember the big sign Mr. Wanamaker had in front of his store telling the public that it was a one-price store. And he remembers, too, that the business came Wanamaker's way, though there was a store only four doors away which had been established several years before and was doing business on the bargaining plan. Wanamaker's clothing store is still prospering at the old corner, and it is several years since his many-price opponent gave up the ghost.

The average buyer of any goods is perfectly willing to buy at the lowest possible price he can get you to take, but he is also willing to pay your price if he is satisfied that it is right and the same that you are charging *every one* for the same goods.

Avoid making small estimates, and when you do have to make them, make not only the estimate for the quantity needed, but for various other quantities, and write the result out into a price-list for future use. If you will do this you will soon have a price-list of almost any kind of job that can be called for and can sell goods in less than half the time it now requires. An ordinary small printery should be able to make up a pretty complete set of price-lists in a year or two.

Never lose sight of the fact that an error of 50 cents in a small estimate is much more serious than an error of $10 in a large one. It is not the 50 cents that counts, but the fact that you are dropping these little amounts that represent in most cases the entire profit on the work many times during the month or year and that the aggregate is many times $10. Often it is the difference between success and failure, between profit and bankruptcy. A case of this kind came under our personal observation only this week.

You know Franklin's proverb about the little leak that sunk the ship.

Keeping Track of Alterations.

There is one cost of production that gives printers more trouble than any other, and it is one over which they have comparatively no control. That is the cost of customers' alterations in proofs that have been set according to copy furnished, and carefully read and corrected before being sent to the customer for approval.

Of course, there are many instances in which this can not be taken account of in regard to the individual job and charged to the customer because of the smallness of the item; but there are many cases where the item of customer's alterations amounts to a goodly sum and where said customer strenuously denies having made any such number of changes. In many of the cases the printer takes the loss of the charge for alterations rather than the threatened loss of a customer. And in some cases he finds himself in doubt whether it really did take that long.

One Cleveland printer has evolved an idea that works well in fixing the exact status of the alterations on each job and making a permanent record of them, so that there is no doubt at any time as to just what it did cost to make those corrections. He has a cost system, of course, and his cost clerk transfers the daily time-records to the individual job-records each day, and when she comes to an item of customer's alterations she puts it on the job-record in red ink under the proper department heading. When she comes to add up the totals and transfer them to the cost column, the number of hours and the cost are put down in red ink and the figures stand out so that they can not be missed. Then when the selling price is made it is also written in red and the extra item for this charge under the billing head is also in red, so that when there have been customer's alterations on a job the fact stands out like a sore thumb and it is impossible to miss it.

Oh, yes, the customer comes in with his little kick just the same; but when he is shown the records and sees the

facts staring right at him he usually gives in and pays the bill — gracefully or otherwise.

This is an idea that other printers could well adopt, as it is one that does not add any extra cost and yet results in two benefits. First, it enables the printer to convince his customer of the justice of the charge for alterations. Second, on a large job it enables him to note, as the job progresses, if the alterations are becoming too many, and to call the customer's attention to the fact and have him prepare his copy so as to avoid or greatly reduce them for the balance of the job.

Properly prepared copy is what the printer should insist on, but if he has not the nerve to do this he may be able to put himself in a position to get a recompense from the customer who gives him poorly prepared copy to save the cost of proper preparation.

Why Some Printers Are Hard Up.

Possibly three-fourths of the printing-plants in the United States have no cost systems and consequently are sailing the dangerous sea of commerce without chart or compass.

At the end of each year these printers look over their plants and congratulate themselves if they contain another press or two in excess of the previous year's inventory — that is, if they take the trouble to make any inventory except a mental one. The actual value of the plant they never stop to ascertain.

Naturally such printers do not carry in their books the two very important accounts: "Reserve for Replacement" and "Reserve for Interest on Investment." Yet these two items of expense amount to more than ten per cent of their total output if they are doing a business equal to one and a half times their total investment. That is to say, that a printer with capital of, say, $20,000, who is doing a business of $30,000, has a fixed expense of ten and two-thirds per cent for the items of interest on capital and depreciation and replacement of plant to keep it up to its original value.

Omitting these expenses from his bookkeeping will mislead him, because his books will show him a profit where none exists, or a greater profit than is actually made. He may even make a loss of any amount less than ten per cent of his turnover and his books show a profit if he has failed to get in these two expense items.

Many printers are in business to-day who have been in business for ten, fifteen and twenty years and have not made as much money as some of their friends of earlier days who have remained in the ranks of employees and lived economically, but better than these pseudo proprietors, and saved their surplus. Which class are you in and which will you be in ten years from to-day?

In ten years the omission, or rather the ignoring, of these two items of expense, will eat up your entire capital. If you have been in business for ten years and have not taken care of these items and still find that the real value of your plant has grown, you have been robbing your family of some of the things they should have had and yourself of the satisfaction of actually knowing that you were growing legitimately; but in a long search we have failed to locate one plant that would inventory up to the value that would be represented by the reinvestment of the interest and replacement where the proprietor failed to take it out. In very few cases do they come within shouting distance of the actual first investment.

Take this seriously to heart and inventory your plant and see just what proportion it represents of the original investment and additions that have been put into it. Then look up the amounts of profit you have taken out of it and deduct the interest that your money is entitled to as wages. Then take a look at your bank account or your reserve account and see if you have an amount sufficient to make up the difference between the present value of your plant and its invoice value. If you have, the difference between the interest and what you have drawn is either your salary or your profit, or both. If you have regularly drawn a decent salary it is profit; if you have not, you must deduct enough to fix that salary item; if you have not drawn any regular salary you may find that it will not pay your back salary.

This is the condition of thousands of printers who will not, or have not, taken the idea of a cost system in their plants seriously. For years they have gone on dissipating the amount that should have been reserved to replace their plants and pay the interest that their capital would have earned if it had been invested in other men's businesses, by refusing to recognize these items of fixed expense in their plants and giving away the amount thereof in low prices because they have never charged them up on their books and so included them in their costs. It is time that this condition was remedied, and unless something radical is done soon the business of printing will rank about with that of ragpicker or ash-gatherer.

The census reports show that the amount of capital invested in the printing business is growing very much faster than the amount of business actually turned out by the printers, which means one thing — the percentage of profit is being largely reduced. Is yours? What are you going to do to remedy this condition?

It is natural that a growing industry should reduce the cost of manufacture, and that volume of business should bring about conditions that will warrant lower prices to the ultimate consumer, but what shall we say to conditions calling for increased capital and lower production per dollar of investment? The correct conditions call for a greater production per dollar of investment or an increase in price to cover the increased cost of capital.

Printers, awake, and see that you are getting paid for the amount that should be set aside for reserve for replacement and interest on investment. Do it by seeing that these two accounts appear on your ledger and in your cost of production report. Do it yourselves and then go out and educate your fellows to do the same, and we will soon see the figures given by the census report changed, and printing, the fifth largest industry, raised from the rank of the sixty-third as a profit-producer.

Estimates and Bids.

There seems to be considerable confusion in the minds of most printers as to what constitutes an estimate and what a bid; so much so that when, having this in mind, we asked the first ten printers that we met: "What is the difference between an estimate and a bid?" nine replied that there was no difference.

Now, there is a very great difference between an estimate and a bid, and the reason there are so many crazy prices quoted for printing is because this difference is not recognized. The printer who makes an estimate on a job and quotes the figures on his estimate sheet will never get anywhere except into trouble.

Don't misunderstand and take the figures made by guess on a so-called estimate blank as to what we are willing to do certain work for if you can not get more for a real estimate. It is only a poor guess.

An estimate is a careful and scientific calculation as to how much labor and material is required to produce a cer-

tain piece of work, and the cost of the same at the average rate of cost and average rate of production. The figures in a correct estimate can not be changed arbitrarily without changing the estimate to a mere guess. With the data available to-day it is possible and practicable to make absolutely exact estimates in ninety-six cases out of a hundred and not be more than two per cent out on the other four.

Of course such an estimate does not tell you what price you are going to ask from your customer for the job — it does not show what the bid will be. The amount of profit that you desire, or your willingness to sell without profit, in other words, your business judgment and intelligence and the condition of your plant, will decide that. The bid, then, is the price that you tender for the work, and right here let us say that this word " tender " conveys the right idea and should supersede the bid in our vocabulary. The bid teems too much of the auction-room, with its chance.

It is what we add to the estimate that gives the money to pay for the latest improved twelve-cylinder, electric-lighted speed wagon and the gas to make it buzz. We can just get along and keep in business with a very small profit by adding ten, or even five, per cent to a known correct estimate and bidding or tendering that amount for the job; but we can have a great deal more satisfaction in life and enjoy a much more profound respect from the buyers of printing if we add a decent profit of from twenty-five to thirty-three and a third per cent to the estimated cost, thereby clearing up a twenty to twenty-five per cent profit.

If your cost system is correct and your management good, you should receive in net profit practically every cent that you add to the estimate.

Did I hear you say that alterations and errors will creep in and eat up some of that profit? Is that really so in your plant? Then your cost system is not correct, or your management is defective. In a correct cost system every item of expense must be borne by the productive hour, and as every item of expense must be shown on the monthly report of cost of production (9H) and be divided over those productive, or perhaps we had better say sold, hours, all such items must be paid for.



Copyright, 1915, by L. M. Collins. **"GEE! I AIN'T MAD AT NOBODY!"**

No apologies to Mr. Briggs.

All estimates should be made in figures representing the average *cost* and average rate of production for the class of work being estimated upon. If the division into basic units of production is made fine enough, there is no difficulty in arriving at the right price. The trouble with most estimators is that they are too lazy to do any more than use the major divisions into composition, lock-up, make-ready, press run, and only a few classes of these. The real mistakes in estimating occur in the preliminary analysis rather than in the final pricing. It is a good habit to analyze a job as nearly as possible into separate operations and set down the time for each through the entire estimate before trying to price even the simplest of them. Then go over them again carefully and make sure the time allowance is all right, then price the units and add the totals.

Such an estimate will give actual *cost* when actual averages are used, and not some one's guess as to how quickly he could do it, or a guess that we can do it better than the average.

By always using average estimates we could sell our product indefinitely at the estimated amount for cost and neither lose nor make a cent except through errors in calculation. Not a desirable ambition, to be sure, but a possibility.

This brings up the thought that needs attention in some cost systems — the productive hours are taken from the workmen's time-tickets and used in getting the average, when the actual sold time should be used and taken from the individual job-ticket for each job. When a job has taken more time than is charged for, the reason for the excess, or for the failure to charge the proper time, should be noted on the job-ticket and only the part actually charged for used in making up the monthly average.

The thorough estimator should inform himself as to which customers habitually make slight changes that seem too small to charge for, and those who make a fuss over alteration charges and refuse to pay, and insert in the estimates for them a charge to cover this cost. This is a legitimate cost item in the estimate and should be included when conditions warrant it.

This distinction between estimates and bids (or tenders) should be kept in mind, and to facilitate its working

all estimates should be made at *cost* and a definite *profit added*. This would also facilitate some such plan of paying salesmen on the basis of the profit they made for the house, as outlined in the Cost and Method Department in our May issue.

Just Pulled Through.

Here is a case where the printer made a price that barely allowed him to pull through with a whole skin, provided his customer did not have any alterations in the proofs and no accidents happened in the handling of the job. This kind of work is what is keeping the printer poor and preventing the growth of the industry.

But to our story, which is a short one. Our estimate is made for handling the job with such facilities as should exist in a small city in which there was at least one good cylinder press; the job was actually done in a country plant in which the cylinder was not good enough to be used on the cutwork and therefore it was run in fours on a job press, which would add at least $10 to the price.

Our correspondent's letter says:

> We are enclosing herewith a twenty-page booklet which we recently printed. Our price for the work was $85 for 2,500 copies. Will you be kind enough to give us an estimate on the job? Cuts were charged for extra.

Our estimate in detail is as follows: For pamphlet, 20 pages and cover (4 pages), saddle-stitched, trimmed to 5⅝ by 8½ inches. 2,500 copies in black ink. Consisting of a number of square-finished half-tones and 8-point type.

Composition:		
Machine, 10,000 ems 8-point, 4 hours, at $1.70	$ 6.80	
Hand, display and make-up, 10 hours, at $1.20	12.00	
		$18.80
Lock-up:		
1 form, 16 pages, 24 by 36, 2 hours, at $1.20	$ 2.40	
1 form, 4 pages, 12 by 18, ½ hour, at $1.20	.60	
1 form, cover, 4 pages, ½ hour, at $1.20	.60	
		3.60
Make-ready:		
1 form, 16 pages, with half-tones, 8 hours, at $1.25	$10.00	
1 form, 4 pages, with half-tones, 2 hours, at $1	2.00	
1 form, cover, with half-tones, 2 hours, at $1	2.00	
		14.00
Stock:		
3 6-20 reams S. & C., 24 by 36, 50-pound, at 5 cents	$ 8.25	
14-20 ream tinted coated cover, 25 by 38, 80-pound, at 10 cents	5.60	
Handling stock, 10 per cent	1.40	
		15.25
Press Run:		
2,500 impressions, 24 by 36, 3 hours, at $1.25	$ 3.75	
5,000 impressions, 12 by 18, 6 hours, at $1	6.00	
		9.75
Ink:		
3 pounds, at 75 cents		2.25
Binding:		
Cutting cover-stock and 4-page section before printing	$ 0.50	
Folding 16-page form, 3 folds, at	$1.25 per M.	
Folding 4-page form, 1 fold, at	.40 per M.	
Folding 4-page cover, 1 fold, at	.40 per M.	
Inserting, 3 pieces handled	.75 per M.	
Wire-stitching, 2 wires, 1⅓ hours, at 75 cents	1.00 per M.	
Trimming, 4-5 hour, at $1	.80 per M.	
	$4.60 per M.	11.50
Packing and shipping	1.50	
		13.50
Total cost of production		$77.15
Add for profit, 25 per cent		19.29
A proper selling price		$97.44

This shows that a fair price for this job would be $98, or if one wanted to be very exact, $97.50, and that our correspondent who sold it for $85 was dangerously close to the cost mark.

Perhaps he thought he had a lower cost than the big city shops and looked at the figures that have been published from time to time as the upper limit instead of the lower limit, as they have been. The prices used in making this estimate are not the average of the city plants for recent months, but of a number of well-managed plants in which the cost system means something for over a year, and many of them were country shops. To-day the cost in nearly all the plants of the United States will average five to ten per cent higher than the figures used in this calculation, and there is little likelihood of their getting any lower in the near future.

Better use the average that is being found by the various organizations, and especially the national ones, than guess your cost; and, better yet, install the Standard Cost System and *know*.

INSTRUCTION IN COST-FINDING AND ESTIMATING BY CORRESPONDENCE OFFERED PRINTERS OF WASHINGTON.

Two courses for the master printer — cost-finding and estimating — are announced in a leaflet that is being distributed by the extension division of the University of Washington. The publication is devoted entirely to business courses that are available to the people of the State, by correspondence.

"There is a general tendency to improve the business administration of the printing-plant," the announcement runs, "and it is the aim of these courses to supply that need in the State of Washington. The cost-finding work is based on the standard cost-finding system, which has been approved by the Printers' Cost Commission. This renders the system one uniformly used and applied by most successful printers in this and foreign countries. The estimating course is based on work produced by *The Master Printer*, and has been compiled after many years' experience and at great cost.

"The need of a more complete and accurate system of caring for the printing business has brought as a corresponding need the better education of the employing printer. Four years ago the percentage of printers making a profit was so small it could hardly be computed. To-day it is a fact that more than sixty-two per cent of these same employers are not only making a profit, but are living as many other business men. The standard of education necessary for a successful printer should place him above the average employer, and this movement has been a great power in accomplishing this end."

In connection with the work offered through the extension division, the instructor, Professor F. W. Kennedy, will from time to time visit districts where there are sufficient groups of employing printers for the purpose of studying office conditions and needs, if the printers so desire.

BREAQUING IT GENTLY.

"We begin the publication of *The Roccay Mountain Cyclone* with some phew diphphiculties in the way. The type phounders phrom whom we bought our outphit phor this printing-ophphice phailed to supply us with any ephs or cays, and it will be phour or phive weex bephore we can get any. We have ordered the missing letters, and will have to get along without them until they come. We don't lique the loox ov this variety ov spelling any better than our readers, but mistax will happen in the best regulated phamilies, and iph the ph's and the c's and x's and q's hold out we shall ceep (sound the c hard) *The Cyclone* whirling aphter a phashion till the sorts arrive. It is no joque to us — it's a serious aphphair."— *Everybody's.*

DIGEST OF THE PROCEEDINGS OF THE TWENTY-NINTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE AND FRANKLIN CLUBS OF AMERICA.

BY OUR SPECIAL CORRESPONDENT.

MEETING this year in Los Angeles, September 21 to 24, at the Hotel Alexandria, the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America had to face a year's record of progress made under rather adverse conditions. As explained in the report of the president, Arthur W. Finlay, the organization has felt the depression due to the decreased mechanical pay-rolls of its membership. Consequently it had been his object to curtail activities in proportion to the reduced income. In 1912 the dues had been reduced to one-fourth of one per cent, and in the present condition of business the president could not advocate an increase.

The first vice-president, C. D. Traphagen, of Lincoln, Nebraska, referred to the efforts of the Council toward establishing a standard rate of depreciation upon buildings whose ownership was vested in those engaged in the printing industry, and whose occupancy was for that purpose — an action which had received favorable recognition from the National Government.

Steps had also been taken toward greater coöperation with the Census Bureau, for the improvement of the statistical standing of the trade.

Mr. Traphagen felicitated the Chicago committee upon the successful issue of its efforts to unite the various organizations of master printers in the city so as to make the Franklin-Typothetæ of Chicago an accomplished fact. That committee's work, he said, was an example to other committees, for they had formed the largest local Typothetæ, having a membership of 212.

In spite of the fact that a material increase in membership was recorded, financial considerations had seemed to necessitate lessened expenditure on field work. The field force was now below normal, and it could not be increased without an increase in dues, which he most heartily favored. Income should be provided to make possible the enlargement of this department.

The Price-List Committee had made valuable additions to the Standard Price-List. This invaluable work was limited in extent only by the inability of the committee to devote more time to the work.

The Composite Statements of Production Cost, issued by the Cost Commission, emphasized the value of the Standard Cost-Finding System. They had been compiled from reports of the most progressive and efficient plants in the membership, and were therefore rather below average costs. The installation of cost systems had now become a source of profit to the Association.

Owing to the fact that allowances for reduction by the federal officials in Income Tax returns on printing equipment were frequently at variance with those determined by the Association, efforts had been made toward standardizing them and securing official recognition. They had been so successful that the Association's allowances had been accepted as fair and reasonable, and had been acted upon by the collectors.

Mr. Traphagen protested against the seemingly growing disposition on the part of members to raid the national headquarters by taking their attachés, developed and trained to their peculiar requirements, for the purpose of building up their own administrative organizations. That had become a menace to the welfare of the Association.

He also pleaded that whenever the convention thought it desirable to create any department, division or committee, for any special purpose, it should, in order to avoid confusion, make it subordinate to the executive authorities.

In conclusion, Mr. Traphagen asked whether they should not assure industrial peace by the adoption of an arbitration agreement.

The secretary, P. P. Tyler, of Chicago, reported a healthy condition as to membership, the status of which was as follows:

Members in good standing, August 31, 1914	1,691
Additions during the year	743
	2,434
Resigned or suspended	582
Members in good standing, August 31, 1915	1,852

The largest number in the history of the organization.

The suspensions and resignations were due to trade conditions, and had been kept at a minimum by the efforts of the administration.

Local Typothetæ had been established in twenty-seven new cities or districts. Additional members had been reported from thirty-two previously existing local Typothetæ, and individual memberships had been received from 115 cities where no locals existed.

The national office had been greatly handicapped by the reductions in staff, including the resignation of E. E. Laxman, the assistant secretary, to connect himself with a printing-house in the East. He was a distinct loss. A. A. Palmateer and C. L. Jones, organizers, had resigned, and M. J. Beckett, field auditor, had joined a printing-house on the Pacific coast. Joseph A. Borden, who had represented the organization in the western field since December, 1914, had been most successful.

Great progress was reported with the Standard Cost-Finding System. The experts frequently made special examinations of cost-finding, accounting and efficiency methods, in addition to installing the Standard system. Many letters had been received from printers in this and other countries, and requests for counsel and assistance from other trade organizations were indicative of their activities. Of the total number of plants submitting statements for the Composite Statement of the Cost of Production, ninety-eight per cent were shown to be operated under the Standard system.

The Service Bureau at the national office received 3,250 requests for service during the year. It now maintains fourteen departments which might be called the cardinal features of the organization. They are as follows:

Employment department; Estimating department; Standard Price-List; Printing-House Insurance; Trade Schools and Vocational Training; The Monthly Bulletin; Selling and Publicity; Cost-Finding and Accounting; Efficiency Standards; Statistics and Data; Credits and Collections; Field Men's Service; Local Association Service; General Information.

A successful printing manager was one who could best avail himself of the composite experience of others, and the work of the Service Bureau was to collect experiences and make them available.

Interrelated with the Service Bureau was the official organ, the *Bulletin*. Foremost among the topics discussed during the past year had been creative selling and direct-by-mail advertising. The tabulation of bindery-production records was also advocated. There was a steady growth in

the *Bulletin's* circulation, and it was becoming more and more valuable as a medium for the interchange of experiences.

From the report of the treasurer, Arthur E. Southworth, it appeared that the organization had a surplus of $13,510.82, and total resources of $19,484.77. The total disbursements for the year were $65,991.63, and the receipts totaled $64,594.48.

The report of the Committee on Resolutions was presented. It did not propose any resolution on President Finlay's report because the Executive Committee had appointed a special committee of seven to report on the question of increased dues, that being the only part of his statement coming within their purview.

Vice-President Traphagen's complaint regarding " raiding the organization " was made the subject of a resolution condemning the practice.

the appropriation of a sum of money for it. An appropriation was also proposed to be approved for text-books, and the last resolution directed the attention of the membership to the opportunity provided by the Carnegie School of Technology.

A resolution on the Price-List Committee's report called for the full and complete coöperation of all the membership. It was also proposed to endorse the Golden Rule as the true measurement of commercial exchange. It having come to the knowledge of the committee that some manufacturers were not conforming to previous resolutions suggesting that all sales by machinery manufacturers should limit the deferred payment to two years as a maximum, and that at least twenty-five per cent cash payment be required, it was demanded that the committee's wishes in this matter be complied with; and further, when cases were found where unusual and notorious terms had been given, that



Side Trips from the Convention.

Mirror Pool and towers of the Foreign Arts and Commerce and Industries buildings at the San Diego Panama-California Exposition.

A resolution adopted in Philadelphia was put forward by the committee, reading as follows:

" That all paper-houses issuing price-lists, when the prices are net, are requested to print on the title-page, or cover, or both, the following: ' Wholesale price-list for printers, lithographers, publishers and stationers only,' to the end that the interests of the crafts be protected by construing this as a notice that the prices contained therein are for this class of buyer only and are not to be quoted to the consumer."

Resolutions were proposed on the report of the Cost Committee, endorsing the compiling of a composite 9-H form data, and urging the membership to coöperate in every way.

On the report of the Committee of Apprentices it was proposed to endorse the agreement effected with the Harvard Graduate School of Business Administration for the education of students in the printing business. It was also proposed to approve the attendance by the committee at a conference with the vocational-training commission of the International Typographical Union. A further resolution proposed the establishment of a permanent Committee on Apprentices, in accordance with the recommendations of the existing committee. A resolution appealed for support for the Indianapolis School of Printing, and approved of full accounts of the terms of sale and the name of the manufacturer be reported to the Trade Matters Committee, which was directed to write him, and upon his refusal to discontinue the practice, that the Executive Committee be advised.

It was proposed to authorize the preparation of a uniform indenture, to be approved by the executive officers and issued officially, so as to secure uniformity of apprenticeship indentures.

The exhibit of printing, to be held each year in connection with the Associated Advertising Clubs of the World, was endorsed, and members were recommended to furnish specimens.

It was proposed that the standard rate of depreciation and obsolescence of buildings in the printing industry should be five per cent annually of the original cost, repairs and maintenance not to be included.

It was recommended to discontinue the promulgation by general publicity outside the national and local associations of average costs of production, especially of hour-costs by manufacturers of printing machinery and supplies.

Whereas the burden of convention badges had grown almost too great to bear in volume and variety, as well as in vividness, and believing that their use added in no way to the dignity and impressiveness of the proceedings, it was

proposed to adopt a button designed from the organization's coat-of-arms, and that no other should be recognized at all their gatherings; and that the issue of various badges by local Typothetæ be discontinued.

It was proposed to request that the addresses and papers of the convention be discussed before the local Typothetæ, and that the contributors be tendered the grateful thanks of the convention.

The final resolution tendered the usual vote of thanks to the printers of the Pacific coast, and particularly the Los Angeles Typothetæ, for their hospitality.

The report of the Cost Commission was presented by H. W. J. Meyer, of Milwaukee. The more liberal response to the request for cost data for the composite statement for 1914 was evidence that the first statement presented at the last convention was of interest and benefit. The total number of statements received was 201, about three times the number received in 1913. Still the response ought to be very much greater, seeing that the membership was approximately 1,900 firms.

The 1914 statement represented a total expenditure of $5,614,321.79, exclusive of expenditure for equipment, paper-stock, etc., or work done outside the plant, which under the Standard system were treated as merchandise items.

Ninety-seven per cent of the statements were prepared according to the Standard system, and only these, 150 in number, were used in preparing the composite statement. Of these 150, the city of Minneapolis contributed the largest number, namely, 7, and Boston contributed 6, including the Boston composite statement. Chicago, New York city, Philadelphia and Los Angeles contributed 5 each. Of the total number received, 75 statements show the percentage of productive time. It seemed reasonable to suggest that the hour-cost shown in the composite statement for 1914



Side Trips from the Convention.
At the side of El Tovar Hotel.

be accepted as standard until the next yearly composite statement was made. It showed an increase in costs as compared with 1914.

The composite statement was made by totaling all items of expense of the individual reports. Thus they had not a report of average costs of many plants, but a composite report as of one plant. The individual reports had been carefully analyzed and found to be accurate, and had been submitted by the most progressive and efficient plants in the country. The composite statement was therefore a guide to every printer in America. The Commission had also given some thought to advanced cost-finding methods, but definite action had been postponed until each recommendation could be considered by the whole council, and the revised recommendations presented at an annual convention. The work must go on, as there was real demand for it. The treatise on the Standard Cost-Finding System, and blanks prepared by the Commission for finding cost, were daily sent to all parts of the United States.



Side Trips from the Convention.

Walter C. Bleloch, assistant western manager of the Mergenthaler Linotype Company, at the left, and Ashton G. Stevenson, inventor of the Lino-Tabler system, on the brink of the Canyon in front of El Tovar Hotel.

The Committee on Apprentices presented a preliminary report, it being announced that the full report would be sent later to every member of the organization.

It was reported that Director Hamilton had been instructed, as soon as possible after the last convention, to go to Indianapolis to aid in the reorganization of the school. As a result, the resignation of Mr. Climer was accepted and T. G. McGrew, his assistant, was made acting superintendent. Subsequently the committee unanimously elected him to be superintendent. Mr. Glossbrenner was appointed to act as local treasurer or trustee for the committee in addition to assuming general charge. Various changes were made. Technical instruction was abandoned and the school became simply a trade school. By arrangement with the city school authorities, about twenty Indianapolis high-school boys were admitted in two groups of ten for half-day instruction. The school year of 1914-1915 was the best the school had experienced. The term was ended in better financial condition, and the additional $1,000 voted for its use was not required. A ten weeks' summer course for instructors in printing and public schools was established with success. As the result of the report of an efficiency expert, important changes were being made, including the establishment of a separate apprentice department for the Technical High School students. Negotiations had been entered into with various machinery manufacturers for the loan of necessary machinery. The Lanston Monotype Machine Company had lent keyboards, casters, etc., for a monotype department. In due time an appeal would be sent to members for coöperation in the matter of further equipment.

The committee had kept in touch with the Carnegie Institute of Technology. The second year technical printing class promised to be larger than the first, and contained the sons of several members including President Finlay. Director Hamilton's advice on behalf of the committee had

been well received, and the school received unqualified commendation.

An agreement had been entered into with the Harvard Graduate School of Business Administration to provide higher education for the printing industry. A degree from a college or technical school was required for admission. The subjects had mainly to do with business administra-



Side Trips from the Convention.
Hopi Indian village.

tion, such as accounting, merchandising, commercial law, etc. The courses in printing were intended to furnish a point of contact between this knowledge and the printing business. A graduate was supposed to be intelligent about the business, but not to have any proficiency in actual printing operations. The course covered two years.

The committee believed it was now possible, as a result of its efforts, to obtain any kind or degree of training that schools could convey for the more important positions in the industry, whether on the producing or on the administrative side.

The preparation of text-books had gone steadily forward. In order to raise funds, pre-publication orders had been requested at the low price of $25 a set, of sixty-four volumes, including a metal book-rack. Request was also made of the trade press to bind a reprint of this announcement as a special insert, without cost to the committee. The following papers agreed: *The American Printer*, THE INLAND PRINTER, *The Master Printer*, *The Pacific Printer*, *The Printing Art*, *The Graphic Arts*, *The National Printer-Journalist*. These papers were thanked for their assistance, and for helpful articles on printing-trade education.

A conference on the training of apprentices was called in New York last March, consisting of three representatives of each of the following bodies: The National Association of Manufacturers, The National Founders' Association, The National Metal Trades Association, The National Machine Tool Builders' Association, The United Typothetæ and Franklin Clubs of America.

These organizations employ normally over five million persons. The Typothetæ was represented by President Finlay, and Messrs. Fell and Porter of this committee.

A permanent conference board was created. Several subsequent meetings were held and much accomplished toward establishing a national apprentice training system, largely following the lines of this committee.

The work of the committee and of the various schools connected with it were shown by means of screens at the annual convention of the National Association of Manufacturers, held in June at the Waldorf-Astoria Hotel.

The report proceeded to refer to what was described as "a so-called 'Commission on Vocational Training,'" appointed by the International Typographical Union. A conference had been held at which the Typothetæ's committee had been enabled to present some important phases of apprenticeship training for the consideration of the I. T. U. Commission. It had been unanimously agreed that the following principles be accepted by both organizations:

1. Indentures were desirable, and their real effect was strong, although they were not generally enforceable at law. The conference was inclined to believe that the period of apprenticeship should be five years.

2. The conference was deeply impressed with the evils which appeared to be inseparable from vocational industrial training as now being introduced into the schools, since it meant the elimination of responsibility for the industrial future of the pupil. There were many secondary objections, such as the commercialization of the school shops. Both organizations ought to make it compulsory on apprentices to take a certain amount of continuation work in academic subjects related to good craftsmanship.

3. It should be made the definite duty of some one in the shop to see that the apprentice had instruction and was enabled to fit himself for his regular advance under the conditions of his indenture.

It was agreed that further conferences be held to further develop a definite apprentice policy.

The committee was glad to record that a most excellent report was submitted to the I. T. U. convention, in consequence of which a permanent Committee on Apprentices was appointed, and other action taken that was enlightened and progressive.

Appreciation was expressed of the services of Dr. Frederick W. Hamilton, the national apprentice director. He



Side Trips from the Convention.
Visiting an Indian pueblo.

had felt compelled to tender his resignation owing to his election to an important office in the Masonic fraternity, but an arrangement was made whereby he continued to give time to the committee's work.

The committee's total disbursements for the year 1913-14 were $3,583.60, and for 1914-15 (August 31), $5,704.69. The balance remaining from the sum voted for the year 1913-14 was $1,416.40, and the balance for 1914-15 was $295.31, making a total balance to its credit of $1,711.71. Bills approximating $700 awaited approval, and there was a considerable amount of unbilled work done upon the text-books, which it was intended should be paid for out of receipts from sales.



MONTROSE HILLS, CALIFORNIA

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Ammonium Bichromate or Potassium Bichromate.

"Lithographer," New York, asks: "Can I not use potassium bichromate in place of ammonium bichromate for sensitizing grained zinc plates for offset printing? I am accustomed to potassium bichromate in photolithographic transfer making, but have been told that I must use the ammonium salt for prints on metal."

Answer.— The writer's experience with both processes leads him to believe that the potassium bichromate is better in photolithography, and the reason for it is that there you require an acid solution, while in sensitizing zinc the solution must be neutral or it will etch the metal. Bichromate of ammonium or sodium are neutral salts, and by the addition of a few drops of ammonia they are made to lean more to the alkali state and thus become more sensitive to light.

Poster-Stamp Advertising.

J. B. Pritchard, New York, writes: "From THE INLAND PRINTER'S observation, does there seem to be much of a demand throughout the country for advertising stamps? What results do advertisers report as coming from their use? Into the hands of what class of persons do they usually fall? What does the design and engraving cost for a set of plates for a single stamp in four printings?"

Answer.— On account of the last question these queries have been referred to this department for reply. The cost of the design depends on the value of the idea and the artist who designs it. The price will vary from $5 to $50 for a set of four-color plates. A line key-plate and Ben Day color plates on zinc will cost about $5 only. There is a demand for advertising stamps which is likely to increase, now that the business depression is over. A notable thing about it is that those who have tried this form of advertising are repeating orders for new designs, which would indicate that they have found poster stamps profitable. The mail demand for these stamps comes largely from collectors, who are usually young persons.

Collodion That Turns Red Immediately.

Albert Exel, Canton, Ohio, writes: "Will you solve a little mystery for me? I am a half-tone operator and am having trouble with my collodion. It turns a dark red right after it is mixed. I do not think it can be the negative cotton. I think it is the ether, so I would like to know what is wrong with the ether."

Answer.— In the absence of complete specifications as to the composition of the collodion, it might be said that the cause of the red color might easily be charged to the cotton's being acid. To free guncotton from acid is one of the important requisites in its preparation, and, unfortunately, this is not as thoroughly done as formerly. When the cotton arrives in the wet state it should be tested with litmus paper, and if it shows the slightest acid reaction it ought to be washed in running water until it is absolutely neutral to the test. Another reason for collodion turning red is the use of brown iodid of ammonium, the excess of iodin in which darkens the collodion almost immediately.

Half-Tone Printing on Rough Paper.

"Printer," Chicago, writes: "It has occurred to me that it would be an easy matter to print half-tones on rough paper if the space on the rough paper was first hot-pressed smooth by using a blank metal plate such as is used by bookbinders. I can see that it might be practicable to use this plan only on small sheets for supplements. Anyway, I give the idea, which you may think worth while publishing."

Answer.— Many years ago the publisher of one of the great magazines told the writer that he had applied for a patent on that very idea. A practical application of the idea would be this: To use a blank metal plate as "Printer" suggests, but instead of hot-pressing use the blank metal plate to print a flat tint of yellow, buff, orange, blue, green, pink, or any appropriate light shade of ink. When dry, this would not only press down the grain of the paper, but would leave a smooth surface on which the half-tone could be printed. By printing this tint larger than the half-tone, so as to leave a slight margin around the latter, the effect would be most pleasing. This method need not be confined to small inserts, but could be used on a form of any size. It is partly the reason the offset printer always uses two printings at least. The first impression leaves an ink surface, which prevents the second one from sinking into the paper.

Enamel for Both Zinc and Copper.

Arthur J. Pryor, Melbourne, Australia, writes: "Some years ago while passing through the United States I noticed that in Boston, I think it was, all the zinc-etchers used enamel solution for sensitizing zinc plates. I talked with one of the men in a shop there and he said that it was just as easy to use enamel on zinc as on copper, and as I understood him to say, they made use of the identical enamel for both metals. Now I have no trouble with a fish-glue enamel on copper, but I can not make it adhere to zinc through an etching, so I write to ask THE INLAND PRINTER to enlighten me on the subject."

Answer.— It is characteristic of Boston etchers to brag about the wonderful enamel they have for zinc, and it is true they use it very successfully, though not in the same manner as they use it on copper. The secret of making enamel a resist for nitric acid during the etching of zinc lies in the proper preparation of the zinc surface for the

enamel, then in the use of a hardening solution for the enamel coating on the zinc, and, lastly, the avoidance of washing the plate under the tap except when absolutely necessary. The zinc surface must be given a slight graining by treatment for a few minutes in an acid-alum bath, and the oxid of zinc washed off completely before flowing with the enamel solution. After printing and development, the zinc plate is laid for from three to five minutes in an enamel-hardening bath made of, say, ten ounces of water, one ounce of alcohol, one-half ounce of ammonium bichromate, and a quarter of an ounce of chromic acid. On removal from this hardening bath, rinse the plate under the tap, whirl until dry, and burn in. Exposure of the enamel to sunlight for a time before etching hardens the enamel still further.

Offset or Photoengraving for Portraits.

"Publisher," Springfield, Massachusetts, writes: "I am contemplating the publication of several hundred portraits, 7½ by 10 inches in size. The question arises as to whether better results will be secured by the offset process than by half-tone engraving. Quality, price and quick delivery figure in the matter. The first edition will only be 1,200 copies, and future editions will depend on the success of the enterprise. Do not print my address, for I am not ready for the undertaking yet and do not want to be bothered with correspondence on the subject at this time."

Answer.— This would appear to be an order that could better be handled by photoengraving for several reasons. Half-tone engraving has the advantage of giving crisper, sharper and more brilliant results. The likeness is better. For the first edition the cost will be greater, but the publisher owns the plates, and with later editions only the cost of paper and printing will figure. For quick delivery, half-tone can not be beaten by any of the photomechanical processes. Offset printing, on the other hand, can be done on paper of a more permanent and artistic character, and for long runs the cost is less, though several superimposed printings are required to get the strength of color obtained in a single printing from a half-tone. After a run from offset plates it is not customary to save the plates, so that for future editions they would have to be made over. The way to judge results on a job of this kind is to have the same portrait reproduced by both methods, then if permanency of paper is not a factor it will be done by the half-tone process.

Rotary Photogravure in an Amateur Way.

"Progressive," Pittsburgh, writes: "Since my return from the Photoengravers' convention at Chicago I have been running over in my mind the paper on "Rotary Photogravure," by Charles W. Beck, and the address of Mr. Gage advising us engravers to wake up to the rivalry that rotary photogravure is going to bring into our business. I have a general knowledge of this new process from reading closely all that has been published about it in THE INLAND PRINTER. These questions I would like to ask: Can a combination page be made up of several negatives, line and ordinary negatives, as we do in photoengraving? Can reëtching be done on the cylinder as we do in copper half-tone work? Would it be possible to start practicing rotary photogravure in an amateur way?"

Answer.— It is not practicable to begin at rotary photogravure in a small way; several firms have already failed on that account. The equipment must consist of a large camera, 20 by 24 inches at least in size, with a lens to cover that size of plate, and half-tone screen, printing-frames and entire outfit to match plates of that size. One should be a good dry-plate photographer and have had experience with the carbon process before attempting rotary photogravure. Sometimes combination pages can be made up from several negatives, though it is customary to make up the copy in pages just as it is to appear when printed. One of the most important features of the best rotary photogravure is the retouching which is done both on the negative and on the positive. For this work the air-brush is used in addition to the crayon and retouching pencil. Reëtching can be done to a limited extent on the cylinder, and it will become more and more the practice as etchers become familiar with the process.

Work for the International Association of Photoengravers.

An ordinance passed by the aldermen of the city of New York makes it a misdemeanor to publish false or misleading advertising, the violation of which brings a fine of from $25 to $250, or from five days to six months in prison. There are even stronger enactments in other States, like Louisiana, Minnesota, Nebraska, New Jersey, North Dakota, Ohio, Texas and Washington. Still New York publishers and printers are misled by circulars with misleading statements like these: "Every photoengraver and printer in the world has known the need for improvement in the half-tone process. The new process which has just been discovered and patented, and which is now used by the P. D. Q. Company, which company has the exclusive trade rights for Greater New York, does away with every defect heretofore known in half-tone process. . . . Reproducing a combination of wash and line drawing with one negative or operation, doing away with all patchwork or joining of negatives, and the resulting platework is without the flaws and errors that so often accompany handwork. Greater detail and modeling is obtained in the half-tone plate; also the linework is snappier and sharper than the photoengraving of heretofore. . . . The new process will be adopted by every city in the world, etc." Naturally publishers and printers receiving such circulars get the impression that the reliable engraver they are dealing with is not up-to-date. Of course the "Business Troubles" columns of the newspapers publish this notice later: "The P. D. Q. Company has filed a petition in bankruptcy with liabilities of $20,000 and assets of $150, while the injury they have done to the engraving industry is incalculable in dollars. It would seem that this is work the national and local associations could handle readily and thus protect our industry from at least a frequent disturbing element.

Brief Replies to a Few Queries.

R. Ischiyama: Can not recommend a school at which to learn photoengraving.

"Magazine Publisher," New York: Do not know of a firm supplying electros of half-tones for illustrating. If there is such a firm it should advertise.

J. W. Rich, Boston: "Hichrography" is the name given to F. E. Ives' method of three-color photography on paper which is now being put on the market.

"Engraver," Montreal: They are called half-watt lamps because they use but half the electric current of the ordinary lamp. They are not powerful enough to illuminate copy for wet-plate photography.

Envelope Company, Brooklyn: The only difference in engraved plates for printing in gold ink is that they should be etched deeply and without shoulders, as the ink is rather thick and would soon fill up a shallow plate.

AN APPRECIATION FROM INDIA.

Among the world-wide circle of readers of THE INLAND PRINTER, who are to be found wherever the English language is printed, we are gratified to count the government printers in the State of Mysore, Southern India, a circumstance which has resulted in our receiving a mark of royal favor. The superintendent of the Government Press, at



Personally Signed Portrait of His Highness, the Maharaja of Mysore.

Bangalore, Mr. C. H. Yates, writing in the semi-official *Mysore Economic Journal* for July, on "Printing as a Profession for the Educated Youth," thanks us in anticipation for permission to use two illustrations, taken from THE INLAND PRINTER. One of these shows the residence of Edward T. McGarey, the *Daily News* foreman, at Burlington, Vermont, and it bears the subscription, "An American Printer's Home." Mr. Yates, in the course of his article, says:

"In turning over the pages of English and American technical journals, one is interested at seeing how high the business of printing ranks in those countries, not only as regards the employer, but also as to the employee. Good wages are earned and comfortable houses are lived in. . . . May the time soon come when we shall be proud to publish the picture of an equally pretty Indian bungalow occupied by our printers."

The other illustration reproduced is Carl Scheffler's drawing of the reception by Juan Turrecrematee, Abbot of Subiaco, of Conrad Schweinheim and Arnold Pannartz.

Mr. Yates sends us the following letter, accompanying the copy of the *Journal*, together with the signed portrait of the Maharaja referred to:

GOVERNMENT PRESS, BANGALORE,
S. INDIA, August 28, 1915.

DEAR SIR,— I am taking the liberty of sending you a copy of the special number of the *Mysore Economic Journal*, in which you will see I have lifted two of your illustrations. On page 36 I have thanked you in anticipation for the use of them. I hope I have not taken too great liberties with your excellent journal.

In case you may be noticing the copy sent you, I send by this post, registered, a photo of the illustration which forms the frontispiece, which you may possibly like to use. His Highness the Maharaja has very kindly signed it. Your many readers all the world over will, I am sure, be glad to have a portrait of our beloved Maharaja, who is referred to on page lxxviii as an "enlightened prince."

May I take this opportunity of thanking you for THE INLAND PRINTER. It is always brim full of useful and interesting matter.

Yours sincerely,
C. H. YATES, *Superintendent.*

A. H. McQuilkin, Esq., Editor, "The Inland Printer,"
632 Sherman street, Chicago, U. S. A.

THE INLAND PRINTER greatly appreciates this mark of royal favor from the foremost Hindu ruler. His Highness, whose State counts second only in importance among the native States of India to that of Hyderabad, which has a Moslem ruler, has the reputation of being one of the most progressive and liberal-minded princes in the Indian Empire. He rules over a population of nearly 6,000,000, in a territory covering 29,444 square miles. His full title, "His Highness Sir Krishna Raja Wadiyar Bahadur, G.C.S.I.," may be translated "The Grand Ruler, King Krishna Wadiyar the Brave." He is thirty-one years old, and was invested with full ruling powers under the Vice-Royalty of Lord Curzon in 1902. Unlike too many of India's Feudatory rulers, he takes a real interest in the affairs of his State, and does not spend all his time in social pleasures in London and on the continent of Europe. He has done much for the economic and educational progress of his people, among whom he lives and works. He is an orthodox Hindu.

FIVE REFORMATORY INMATES ARE STUDYING JOURNALISM.

Five inmates of the reformatory at Monroe, Washington, are taking correspondence courses in journalism. Seven have enrolled, one completing the work and one dropping out. These members of the "University of Another Chance" make use of their instruction in newspaper writing in the publication of *The Index*, the reformatory periodical. Their average age is twenty years. The student who completed the work has been dismissed from the reformatory, and is succeeding in newspaper work.

ANOTHER FLIVVER STORY.

A junk-dealer in Joliet shipped a consignment of tin cans and scrap iron to a Chicago handler. The shipping bills got mixed and the shipment was sent to the Flivver automobile factory. A week later the junk-dealer got this letter from the famous Flivver president:

"We are shipping you a new Flivver to-day. Yours was the worst wreck in our experience.— *Green Book Magazine.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Seeks Position as Manager or Editor or Will Lease.

(3278) A man, having over twenty-two years' experience in country-newspaper work, and familiar with all details of the business, is seeking position as manager or editor, or would lease a good office. Has owned and operated newspaper plants and built up several run-down papers. Gives highest references as to character and ability.

Printer, Lithographer, Ruler and General Office Assistant Seeks Opening.

(3279) Young man, with ten years' experience in estimating on printing, lithographing, ruling and general office management, seeks position.

Foreman of Composing-Room Seeks Change.

(3280) Composing-room foreman, with ten years' experience on all classes of work, seeks change of location. Prefers north of Ohio river and east of Mississippi, but will consider other locations. First-class references.

Art Manager Desires Position with Publishing, Printing, Photoengraving, Advertising or Newspaper House.

(3281) Young man, thirty-four years of age, having practical experience in all branches of commercial art, photography, half-tone and the rotary photogravure process, also a general knowledge of advertising and printing, seeks opening. Nominal salary to commence. Highest credentials regarding business ability and personal character.

Stoneman or Hand Compositor Seeks Change.

(3282) A young man, twenty-five years of age, with ten years' experience at the trade — six months as linotype operator, over a year as Gordon and assistant cylinder lock-up man, and the remainder of the time as hand compositor — seeks change to position in first-class shop.

Linotype Operator Seeks Change.

(3283) A union man, thirty-nine years of age, good education, fast operator and steady worker, desires to change from night to day work, or night work under better conditions. Prefers Ohio or the East. Best of references.

Foreman of Printing-Plant Seeks Position.

(3284) Over twenty years' experience in both city and country plants, the last four years as foreman, seeks opening either in the South or Southwest. Good habits.

Seeks Opening as Foreman or Pressman.

(3285) Has had several years' experience with type, make-up and general management of printing-plant; also understands embossing and paper-box manufacturing.

Cylinder and Platen Pressman Seeks Opening.

(3286) Man having thirteen years' experience on color and half-tone work seeks steady position. Willing to go anywhere. Union. Married.

Seeks Position as Assistant in Editorial Department.

(3287) A young man, twenty-seven years of age, with nine years' experience in the various branches of trade-paper work, seeks position as assistant in editorial department. Capable of writing advertising copy and making layouts. Good habits. Best of references.

Seeks Position as Copy Editor or Head Proofreader.

(3288) At present editing all copy for a Virginia book publisher, with twelve readers, and also has charge of proofroom, but on account of climatic conditions desires to make a change. Seeks position as copy editor or head proofreader with good, reliable house. Best of references.

Job-Printer Seeks Position.

(3289) Five years' experience on machines in small plants where operator has to care for machines; has also taken care of plant, thus gaining theoretical and practical experience. Can set a good string and a clean proof. Capable of taking care of plant of three machines or under. Member of I. T. U. Prefers position in Chicago, but will consider steady position elsewhere.

High-Class Foreman or Superintendent Seeks Opening.

(3290) Printer, thoroughly experienced in all branches of printing, desires foremanship of composing-room in an up-to-the-minute plant, or where an improved quality of work is desired. Do you want a practical man who knows how to handle men, how to get out the highest grade of work with no loss of time, how to lay out work, one who will not fall down on estimating, and who will work for the interests of the concern and not for his own glory? Would take supervision of all mechanical departments. Can give as reference one of the best authorities on printing, and also one of the best printing concerns in the United States.

Platen Pressman Seeks Opening.

(3291) Eleven years' experience on all classes of work, and also accustomed to locking up forms, cutting stock, and general work around pressroom. Seeks opening in country office as platen pressman, or as all-around man in pressroom and bindery. Will go anywhere, provided steady position is offered. Good references.

Newspaper Editor Seeks Change.

(3292) Thoroughly trained newspaper man, thirty-eight years of age, now engaged as editor of Minnesota newspaper, seeks change about January 1, 1916. Especially adapted to assuming responsibility of editorial management or city editor's desk, and capable of obtaining desirable results with limited force under him. References the best.

Seeks Opening as Bindery Foreman, and Finisher.

(3293) Would like to get in touch with firm having an opening for bindery foreman. Applicant has had fifteen years' experience as a practical workman in all branches of the printing business, and thoroughly understands bindery machinery, folders, etc.; also estimating. Willing to take a combination position, such as finisher and foreman, in a smaller shop. Good references.

Stoneman Seeks Change.

(3294) Thoroughly familiar with all better patent-block bases, with make-up or imposition for folding on machines as well as by hand, and also experienced with the make-up and register of colorwork in high-class shops. A good compositor, and able to handle men.

Country Printer Seeks Position.

(3295) Young man, twenty-five years of age, having learned his trade in a country office, understanding presses and considering himself a good country printer, desires position in the country. Graduate of I. T. U. Course; also took linotype course. Can handle the average country-machine job and care for the machine. References.

Pressman Seeks Opening.

(3296) A man, thirty-five years of age, with about twenty years' experience on flat-bed and web magazine presses, seeks position. Capable of doing the highest grade of magazine work, and willing to locate anywhere. Best of references.

Compositor Desires Change.

(3297) Compositor, twenty-three years of age, having just finished apprenticeship, seeks a change. Has worked in large and small establishments and has held position as foreman for the past three months. Has had limited experience in presswork and cutting. Is willing to go anywhere for steady position.

Linotype Operator Seeks Permanent Position.

(3298) Linotype operator would like a permanent position with a publishing house. Can operate a Model 8 or Model 5.

Young Lady Apprentice Seeks Change.

(3299) Young lady apprentice on the linotype, twenty-one years old and a high-school graduate, seeks change in order to secure better opportunity for advancement.

Hand Compositor and Make-Up Man Seeks Opening.

(3300) A first-class compositor and make-up man, experienced in both book and job work, and also in stonework, seeks change from the South to the West. Good habits. Best of references.

Opening for Executive with Money to Invest.

(3301) A firm, capitalized at $20,000, situated in Ohio, is desirous of procuring the services of an executive capable of taking care of the financial end of the business. Having a knowledge of linotype and monotype composition would be a big asset. Would be willing to give the controlling interest or a good block of the minority in return for an investment of from $3,000 to $7,500.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Slur Corrected on Platen Press.

(1737) A northern New York printer writes: "Received your letter, and after following the instructions as to taking out the slur of the press, which we asked you about, we find a big difference. Our pressman made the same suggestion, but I was afraid to let him disturb the set-screws. The press is now in perfect condition."

Celluloid Printing-Plates.

(1736) A Cuban printer asks to be referred to a maker of a non-metallic printing-plate, as described in "Stereotyping."

Answer.— The method of making printing-plates of celluloid had been practiced in the United States some twelve or fifteen years ago, but was abandoned. There were several reasons for so doing: First, the danger of fire from stored plates; second, the poor service rendered by these plates as compared with those made by the stereotype process. These plates were used by Kellogg newspapers for patent insides, but have been wholly abandoned in favor of stereotyping, after giving the process an extended trial.

Column-Rules Cut the Sheet.

(1738) A Georgia printer submits a magazine page having four columns of machine composition. The column-rule works up and cuts the sheet. He writes, in effect, as follows: "Would like to have you suggest a remedy for the cutting of the sheet as shown in specimen page herewith."

Answer.— To obtain immediate relief, you should remove all of the column-rules and, with a heavy, pointed instrument, score both sides of each rule below the center. Two or three lines may be scratched into the rule in order to raise a burr of metal. This should be done on both sides and will serve to broaden the rule a trifle, which will tend to prevent its rising. The form should be locked fairly tight by the foot quoins, and lightly by side quoins. A permanent remedy is to procure the special rules made by typefounders for the purpose. In ordering, send along several of the slugs.

Printing on Satin-Finished Aluminum.

(1742) A novelty concern writes: "We would consider ourselves under obligations to you if you will give us information in regard to printing half-tones or electrotypes on satin-finished aluminum."

Answer.— The first step toward producing acceptable work on aluminum will be to secure a deeply etched half-tone plate. Procure a stiff job-black ink, or a bookbinders' black. Have hard, smooth rollers. Use a hard tympan made up of a few sheets of hard paper, and have one sheet of aluminum, brass, or tin, just beneath the top sheet. Use a strong mechanical overlay. Use just enough ink to give a solid color to the shadows. Have the temperature of the room not less than seventy degrees. Lay out the work singly, do not pile — standing the sheets on edge is the better way.

Printing Slides for Moving-Picture Shows.

(1734) "Some time ago you were kind enough to give me certain information without delay, and herewith please accept my thanks. Now I want some more if it will not take too much of your time to give it. It concerns the mechanical overlay. I read your answer in a recent issue of The Inland Printer, but failed to grasp the idea. What is a mechanical overlay, and how is it made? If it is a secret process, or one which can be bought, where can one obtain full particulars couched in language that a country printer can understand? I have a faint idea of how to make a metallic overlay, that is, by taking an impression on thin zinc, smearing it with dragon's-blood and treating with a solution of nitric acid, but that seems to be too much monkey business and surely can not be used on a cylinder, anyway. But the principal cause of my difficulty this time is this: I have been printing slides for the moving-picture shows by transferring the impression from a job-press roller onto the glass. Have had good luck, too, but would like to know where I can obtain some ink to pull off some stunts. Can I get red and green ink which will be transparent on the glass and print smoothly and evenly? For instance, I have found by experimenting that I can print a line of type on glass and have the light show through where the letters are, with ink all around. I don't know how to state it any better. I run the roller over the type, over and over, washing the type between times until the place where the type strikes the roller is perfectly clean, and then transfer to the glass. But the ink looks smeary. Also would like to know what kind of ink to use to make an opaque letter."

Answer.— Mechanical overlays are patented processes which are in no way secret. It does not take much time to learn how to make these overlays. They are widely used both for cylinder and job presses. We will furnish addresses of manufacturers to any one desiring shop rights. In regard to transferring to glass slides, if you use a good grade of job-black ink it will cover properly if used right. Some prefer gold size. To do this you should have a fairly hard, smooth roller to distribute the ink on the slab, and then onto the type-form, and another similar roller to take the ink from the type and transfer to the glass. The glass should be cleaned off with alcohol or gasoline before applying the transfer from the roller. To make the design more opaque, take fine gold bronze on a piece of cotton wool and dust over the design. This gives the best results. There is another method which we believe will appeal to you.

Instead of using glass, print direct on a piece of gelatin; if open letters, such as Cheltenham Outline, are used in the design, they may be filled in by using a solution of red or green copying-ink. The results are more easily achieved, and the cost is slight. The following method will give you satisfactory results: (1) Lock up the form for platen press. Use a hard tympan and make the form print up evenly. (2) When this is done and guides are set, ink the form with gold size and pull an impression on the tympan, then feed a sheet of gelatin to the guides and pull another impression. Bronze the sheet on both sides, and after it is dry carefully dust off the surplus bronze. (3) If red is desired, take some carmine writing-fluid, add a few drops of water, and with an ordinary pen trace in the color. If green is desired, use copying-ink or Diamond Dye and cut in alcohol and dilute to the desired tone. Quite a variety of transparencies can be arranged with these colors by using a frisket or stencil and by doing "splatter." The colors being transparent, the transmitted light on the screen will be tinged in proportion to the density of the color used. The prepared or printed sheet of gelatin is enclosed between two pieces of glass which are bound at the edges with gummed paper. If you care to invest in a machine for producing glass slides, write Edwin H. Farr, Whiting, Indiana.

Gold Ink Does Not Cover Well.

(1740) Submits three sheets of plate-glazed label-stock on which a solid border, twenty-four points wide, is printed in gold ink. The printer writes: "I am sending you three sheets, one was run through first and then another impression on the same sheet after the first impression was dry. This one looks the best. The other two sheets were run with one impression. This job was first tried on a cylinder, and the result was not good. It was then put on a Universal press, with better results. I have mixed the ink several ways, first as thick as I could use it, and then I mixed it a little thinner, and so on until I have used it as thin as the varnish. I used banana oil in some of the bronze powder and this gives a slight difference. Is it the ink that is causing all this trouble, or is it in my working? I have used every roller available for distribution, and still this does not help any. I have pasted strips of cardboard on the tracks to bring the rollers up to an even impression on the plate, and still the results are the same."

Answer.— In printing with gold ink, have the room quite warm. Seventy degrees will not be too much heat. The rollers should be medium; that is, new rollers will be too soft, old hard ones too hard, and medium will be the best for the ink. It will be impossible for us to state just how stiff to have the ink. For large, flat designs, run it with the maximum of powder, for it is the powder that gives the covering qualities. If you make it thin, then you have comparatively little gold and considerable vehicle. For fine lines the ink will need to be thinner. Make the tympan hard and use just as little impression as possible. This can be gaged by experimenting, withdrawing sheets gradually until the proper pressure is given. Too much impression will cause the squashing out of the ink, leaving it in a mottled state. If you have the room warm, even hot, the ink will act better than if the rollers, plate and ink are chilly. You should not run the press rapidly. Six or eight hundred sheets an hour will be doing fairly well if you hope to get a well-covered print. There is a great difference in inks, although the base of all gold inks is the same. The principal thing is the vehicle. A vehicle that will carry the greatest amount of powder is desirable, so that one may use as much metal as possible. Hence, in mixing your inks avoid thinness of body. If it becomes necessary to run two impressions, carry more impression on the first and about two sheets less on the second. Also carry less ink on the first and double this amount on the last impression. Among essentials for good work will be: Rollers that will give off the ink well to the plate; warm or hot atmosphere; hard tympan and as weak impression as possible; slow speed is quite important, as the film of ink is not readily imparted from speedy rollers. *Ink:* This element is of prime importance, but as you are to mix it to suit a set condition, it is in your power to vary the density of the ink at will. We would advise the use of ink as heavy as possible.

Offsetting Caused by Too Much Ink.

(1735) An Iowa printer submits four specimens of a box-label printed in black ink on a flat writing-stock. All of the specimens that showed offsetting were printed with too much ink and too little impression. Only one sheet showed proper impression and ink. The letter reads: "Enclosed are several copies of a job. No. 1 has very good impression. In order not to have it offset, it was run light in color. On No. 2 the ink covers, but offsets. No. 3 has a little more impression and a little less ink, but still offsets. No. 4 has strong impression and just enough ink to cover, and in the lot none offset. Which do you prefer? On the other hand, if there should be no sign of impression on the reverse side, and yet covered with ink, how is a man to prevent offset? Or, how can a nice, clean, clear impression be made without a strong impression? I do not mean embossed, but nevertheless noticeable on the reverse side of the sheet."

Answer.— It is quite possible that if you carried less ink and spread the stock out as printed, there would be but little offset to complain of. We believe that work of this kind can be printed with a medium grade of job-ink, using hard rollers. As the stock will not pick, some drier may be used in the ink if it shows a tendency to dry slowly. In making ready for such a job, have the sheet of hard packing placed just under the top sheet. The sheet may be thin pressboard, or it might be brass or tin, but it should not be indented. The principal thing is to use hard rollers where the ink is stiff. There are ink specialties made to hasten the drying on such work if rapid delivery is necessary. Spreading out the work is important in every case. The showing of the impression-marks on back of sheet is of secondary interest, especially on a label. Do not try to print with ink only — have plenty of impression. By using a relatively hard tympan, and all the rollers possible, they being fairly hard and smooth, the work will be turned out in better shape. If a slow-drying ink is used, the stock should be spread out so that the pressure of the stock will not cause offsetting. Do not expect impossible things from the ink, for the best ink will offset if the freshly printed sheets are piled.

Type Wearing on Page Edges.

(1839) A Connecticut printer sends several circular folders printed in three colors. The type in black shows wear on page edges. The amount of impression on edges shows incomplete make-ready. The letter reads: "Am sending you under separate cover a sample of a job that I am having more or less trouble with. The tint and red ink were printed on a pony, and the black I am now running on a large cylinder. I am having trouble with the type on the bottom and both sides of the cut, the top running all right. I can run only a few hundred impressions and the type becomes worn down. I have a soft packing

on. Also note the edges of cut for impression, as I have to carry a heavy impression to make it print. I have two sheets of thin newspaper under cut, it being type-high. Have I too much impression on the ends, causing the type to wear, and how can I run less impression and get the edges to show up? Or, does the cylinder need resetting? You will see on the enclosed sheet the way the type has been wearing."

Answer.— We judge that the electrotype mounts, if of wood, were warped, as the center appears quite low on some of the pages. The make-ready is not carried very far along, as the impression shows too strong at edges. A tympan of light book-paper, about six or eight sheets on top of the hard packing, would be sufficient. On this could be pasted your spot sheets. On top may be stretched a hard manila, and on top of this about two or three sheets of thin news-print paper. Covering all should be your top sheet of manila, oiled on both sides. When the job starts you may find that it indents the stock a trifle, but when about a thousand have been printed you may loosen the top sheet and take out one of the print-sheets. This will lessen the impression somewhat. The only reason for the type wearing that we can see is that you carried too much impression. You can determine if the cylinder needs resetting by testing the contact between cylinder bearers and those of the bed. Place a heavy form on the press. Put on the correct amount of tympan. Lay a strip of thin paper on each bed bearer (which should be clean). Turn cylinder to impression position and then draw strips. If the cylinder is set down properly, you will be unable to withdraw the strips of paper. The remedy for weak contact will be to lower the cylinder.

Erasure of Lithographic Ink from Real Parchment.

(1741) A western publisher of lithographic diplomas on parchment submitted a section of a diploma on parchment and desires a means of erasing without damaging the surface of the skin. We submitted several experiments, which it appears do not equal the method he had been using. He writes: "I thank you very much for your letter relative to the erasing of lithographed matter from parchment by means of a glass brush. Unfortunately this method of erasure will not prove satisfactory in my case. I doubt if any abrasive of that character would do. I have tried practically every means of erasing that I know of, on lithographed diploma work, during the past ten years, and have found but one eraser that could be depended upon for satisfactory work, and that is the common emerald-green eraser. On the sample you prepared for me the erasing done was upon the back side of the parchment and naturally did not show the erasure as much as it would on the right side. I made two erasures on your sample with an emerald-green eraser (No. 211), one on the face and one on the back of the parchment, and you can see that the erasure on the back does not raise the fibers of the parchment as the erasure on the face does. I enclose a portion of one of the diplomas on which the erasing is to be done, if you have any other suggestion or experiment that you would like to make. My own idea is that I might be able to procure some solvent that would loosen the ink sufficiently to permit its removal by the emerald eraser."

Answer.— We had not given much attention to ink solvents, fearing a deteriorating effect on the parchment. One of our first experiments, which has proved a fair success, was the use of Adams & Elting's Adelite, applying it with a piece of cheesecloth and rubbing vigorously. It seems to remove the ink very readily. After rubbing it we laid the sheet between blotters on a radiator to evaporate the solvent. By examination under a glass, only the finely shaded parts seem to retain the ink. This experiment may help to solve the problem. The liquid Adelite may be secured in one-half pint cans for 25 cents from paint dealers. The volatile (and inflammable) body is combined with what we believe is oxalic acid. On this latter point we are not quite certain.

SELLING BY TELEPHONE.

Large stores all over the country are awakening to the fact that the telephone is something more than a register for delayed deliveries. Telephone courtesy and telephone salesmanship require a great deal more than ordinary ability. Remember that the customer is not aware that you have not had your eight hours' sleep the night before. Speak slowly and distinctly; use the mildest tone of your voice; when you lift the receiver, say, "Lewis' ——— department"; do not take for granted that the customer knows she has the Lewis store, nine times out of ten she may, but the repeating of the fact that this is your particular section in the Lewis store will firmly establish it in her mind. Always name the section or desk at Lewis' drapery department, etc.

Please do not say "Hello"; it does not convey any information and wastes energy.

Remember this: The customer is impressed only by your voice. Train yourself to answer the call in a very pleasant manner, much more pleasantly than you would if you greeted her in person. Be sure to throw all your greeting into your voice, for the customer can not see your smiling face.

In taking orders, as a last precaution, read the name and address just before ringing off, making three times in all — once when the customer spells the name and address, once again when you read it back, and lastly just before you ring off.

Do not hang up the receiver before the customer. She may have some further instructions to give or desire information from other departments.

Do not answer the telephone like an explosion of dynamite. The ear is a very delicate instrument and you impress your customer only through it. Those who answer the telephone should see that the party inquired for answers the call promptly. Minutes are hours when you are holding a receiver.

Study telephone salesmanship; in a few years you will not be able to get a position without it.— *Notions.*

SUSPICIOUS.

Detective "Billy" Burns returned the other day from a tour through the country in the interest of the Bankers' Association. He was profoundly impressed with the merits of western Pennsylvania as a place of residence.

"Nothing like it for a man that's inclined to be a bit low-spirited," said Mr. Burns. "They don't take any chances with you there at all. Why, if you go into a store and ask for a bit of clothes-line the storekeeper will open a big book.

"'What do you want this rope for?' he asks.

"'The old woman needs it to hang the wash on.'

"'And what's your name?' the storekeeper asks.

"'Herman Wilhelm Pfeifer.'

"'G'wan,' says the storekeeper, closing the book. 'You can't get no rope here without a prescription.'" — *Cincinnati Times-Star.*

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune.*

The O. F. Copper Dome, Etc.

The preliminary work for the excavating for the parochial school has been begun and operations will soon be in full swing. The building will be surmounted by a copper dome and real gold leaf finished cross. In every other respect it will be strictly up to date.— *From the Odebolt (Iowa) News.*

"WOMAN Has Ten-Foot Corn."— *The W. G. N.*

A giraffe with tonsilitis is no worse off.

Attention, Purps!

Many vicious dogs are biting or attempting to bite almost daily persons in different portions of the city, hence I issue a proclamation forbidding all dogs not muzzled running at large in the city from August 12 to September 12, 1915. All unmuzzled dogs running at large will be declared a nuisance and will be caught by the dog catcher, John Turner, and will be impounded and killed. Respectfully, F. E. BELL, Mayor.— *From the Mattoon Journal-Gazette.*

How to Make Money at Home.

Start a saloon in your own house. Be the only customer (you'll have no license to pay). Go to your wife and give her two dollars to buy a gallon of whiskey, and remember there are sixty-nine drinks in a gallon. Buy your drinks from no one but your wife, and by the time the first gallon is gone she will have eight dollars to put into the bank and two dollars to start business again. Should you live ten years and continue to buy booze from her, and then die with snakes in your boots, she will have enough money to bury you decently, educate your children, buy a house and lot, marry a decent man, and quit thinking about you entirely.— *From the Illinois Steel Company's Safety Bulletin.*

In Which Attic Philosophy Retires to a Basement.

The Philosopher Press printing-office, owned by the Philip V. O. Van Vechten Co., has been purchased by Edwin Steckel and has been moved into the basement of the 5 and 10 cent store.— *From the Wausau (Wis.) Pilot.*

"YOUNG reporter wanted with $1,000 cash."— *Publisher's Auxiliary.*

There ain't no sich animal.

Personalities.

Remarking on the beauty and order of the machines, loud cries arose for "Taylor! Bert Taylor!" After a moment's delay a short, stocky, very red-faced man with rather a fussy manner came forward.— *From the Saturday Evening Post.*

[Mr. Stewart Edward White, the author of the story from which the foregoing is extracted, is a tall, loose-jointed man with a purple nose and large, spreading ears. Ichabod Crane was a beauty in comparison.]

An Iowa Orgy.

It seems as though, at times, even in some of the smaller communities, that there are occasions of momentious import. Every delight of an evening party was experienced by twenty-four couple who last week were privileged to enjoy the proverbial and typical hospitality of Mr. Paul, of Blairstown. There was the charm of the lovely home, the wit and infectious repartee of the guests, the dainty service attending an elaborate collation, with exquisite serving by prettily gowned women, and all the other pleasures which combine for an occasion when the votaries of the illustrious game of chess met to pay homage to its shrine. With the pleasures of the chess tables the assemblage lived in an atmosphere of chess. The occasion was one long to be remembered, frequently to be recalled, in fact a most lasting impression was produced.— *From the Marengo Republican.*

TAKE it from the Crawford theater ad. in the revered W. G. N., "The Moonstone" was written "by Wilkie Collins, ex-chief of the U. S. secret service."

Excitement in the Green Mountains.

While driving from Barre Sunday afternoon a tire went down on the car of Burt Smith causing the machine to slide around a little but after putting on a new tire he was able to continue home. The report was started that one wheel was broken but such developed to be erroneous.— *From the Montpelier (Vt.) Argus.*

We used to do the locals for the *Argus*, which evidences a falling off in style since we left it flat on its back.

A Forehanded Man.

Milton Liggett was in Des Moines seeing about the lease for the erection of an elevator on the C. R. I. & P. right of way. While there he purchased a fine new hearse.— *From the Seymour (Iowa) Democrat.*

THE delightful Bloomington *Pantagraph* speaks of "an attempted effort," a tautological gem of p. r. s.

Otherwise No Havoc Was Wrought.

The recent tornado wrought havoc with the Newtown church, tearing off a considerable section of the roof, rafters and all, and throwing the west end gable down upon the pulpit and nearby furniture of the interior. The belfry was demolished, and the bell thrown into the yard. The house is otherwise in a fairly good condition.— *From the Journal and Messenger.*

Surely Something Ought to Be.

A sidewalk up the river bank is all that is now needed. In wet weather a lady hardly knows whether she will reach the top without her feet slipping from under her or not. When she does reach the top, it is on her last breadth. Surely something can be done to remedy this.— *From the Fort Frances (Ont.) Standard.*

No Profligate Old Girls Need Apply.

Wanted, a wife, sixty years of age, American preferred. Address P. O. Box ——, Latimer, Iowa. Must be a good, straight lady.— *From the Dubuque Times-Journal.*

AN inspired comp. on the *Daily News* made it "federal injury under Sec. Redfield."

The Second Post.

Gentlemen,— Please cancel my order for pork loin and plate of beef for next week, as I intend to kill myself. Resp., etc.— *Received by Armour & Co.*

[Although not superstitious, Armour & Co. canceled the order.]

The Commercial Artist.

Sir,— In the August *Hearst's* the text of "Susan Lenox" mentions a "colored waiter . . . wearing a soiled white jacket," who "bowed like a prince when Susan tipped him a dime." Now, how does Mr. Christy illustrate the incident? By representing a hero-like appearing individual with straight hair and Caucasian features, wearing an immaculate white jacket, pressed trousers, and an A. B. Wenzell shoe-shine. JIMSON WEED.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Casting a Line without Spacebands.

An Indiana operator writes: "We have had an argument in the shop here that I would like you to decide. Here is the proposition: Is it possible to cast a line 30 ems or 15 ems long without a spaceband on a No. 1 linotype, when the matrices used measure exactly 30 ems and 15 ems? Is there any danger of damaging the machine in making such a cast, and are the chances of getting a squirt any greater than when spacebands are used?"

Answer.— It is possible to cast a line as described without mishap. It is quite a common practice to cast borders in that way by using border matrices. A 15-em line of nonpareil borders will take thirty characters. These will just fill the space between the right and left vise jaws and will cause the right-hand jaw to operate the pump-stop. In case recasts are to be made from such a line, you should see that the yielding finger, or line stop, is set to have contact with the last matrix on the left end of the line.

Operator Makes Wrong Diagnosis of Trouble.

An Indiana operator writes: "Here are a couple of questions on which I would like to have your advice: (1) On our Model 8 there was so much play in the mold-turning pinion that I had considerable trouble getting the ejector in the mold when changing measure. Therefore, I underlaid two sides of the square block so that it rested flush on cam No. 3. It is easy to get the ejector into the mold now, but each time, just as the mold disk locks on the studs, there is a crash. What should I do? (2) I am somewhat delayed by the ejector slipping out of the mold after the slug is ejected. I have tightened the spring on the ejector lever at the left-hand side of the keyboard, but it does not help much."

Answer.— As there is a mold-registering device on many Model 8 machines, it would only be necessary for you to draw forward on the mold-disk pinion, which would cause the pin to enter the hole in pinion, thereby giving the mold disk a fixed position, which would permit the blades to enter the mold without interference when you drew forward on the ejector-lever rod. You should not have underlaid the facing on the bevel-gear pinion. When there is abnormal play between the cam shoe and the facing of the bevel-gear pinion, as the cams stand at normal, you should adjust the cam shoe closer to the facing by the screw bushings under the shoe. To do this, back the cams from normal position so that the screws can be removed from the shoe forward of the first segment, then turn in a trifle on the screw bushings, replace the screws in the shoe and bring the cams to normal position and test for play. Repeat operation until trouble is corrected. It is not advisable to have the shoe too tight against facing. In your case, remove the underlay from beneath facing, and correct as directed herein. The clutch and pulley surface should be kept free from oil and gum so that it can release promptly when the cams reach normal position. Try cleaning the clutch for the second trouble you refer to. If this gives no results, increase the stress, by stretching, of the ejector-lever rod spring.

Peining a Second-Elevator Lever.

A Missouri operator writes: "I have a second-elevator lever on a Model 10 machine that is sprung out of place about one-eighth of an inch to the right (when you are standing behind the machine). In peining it back, should I hold the block directly on the other side from where I pein, or should I hold the block about five or six inches lower? Also, how hard should it be pounded? I worked on it about ten minutes the other day, but did not much more than tap it for fear I would break it. I did not get it so it looked any straighter, but I graphited the upper guide and went on setting type. Occasionally, just before the machine comes to normal position, the second-elevator bar plate flops sidewise instead of going into normal position as it should. I am almost certain this is caused by the crooked second-elevator lever."

Answer.— If the upper end of the lever does not match the guide block it may be peined with a ball or pein-headed hammer. Hold a pig of metal against the lever on the opposite side from where you are going to strike with the peining hammer. The peining should be done about ten or twelve inches upward from the lower end of the lever. In pounding, hold the pig of metal tight against the opposite side and do not pound too hard. Just keep it going and test occasionally. Be certain that the operation is necessary before trying it.

Trouble with Distributor Lifter Cam.

A central Illinois operator writes: "Have an old Model 1. The cam on the end of the back distributor screw is badly worn, and I put on a new one; in fact, I got two of them. Neither of them had the depression identical with the old one. However, I put one on. Now the matrix is sometimes lifted too quickly, and shoved up so the screws move it and bend the upper corners forward. Has the shape of this cam been changed in the last few years? Seeing that the cam is held in place by a pin through the end of the screw and through the holes in the cam, how can the position of the cam on the roll be changed? I do not understand the explanation given in the mechanism book."

Answer.— In regard to the application of the matrix-lift cam (G 242), the directions given in "The Mechanism of the Linotype," page 73, line 20, are adequate for attach-

ing a new cam. Observe the position of the old cam and its relation to the point of the thread of the screw. When the new cam is put on, a short 8-32 screw is threaded into the shoulder, and the depression of the cam is brought into the same relative position that the old cam occupied, then the screw is tightened. Try a few lines of thin and thick matrices after setting the lifter. If the taper-pin hole in the shoulder of the cam does not align with the pin hole in the end of the screw, it will be necessary for you to drill a hole through the end of the screw and then taper the hole with a reamer so it will take the taper pin. While the book does not give all details, it furnishes sufficient instruction to enable one to apply the cam correctly.

Bar Point Interferes with Matrices.

A Michigan operator-machinist submits a matrix having a bent lower front ear. The bottom of the central groove shows a mark supposedly produced by engaging the distributor-box bar point. The accompanying letter in part reads: "The enclosed matrix was bent on a Model K. The machine only bends matrices occasionally, about six or eight a day. I put in a new distributor-box bar and thought that when it went through the first day without bending any the trouble was over, but it has started again and at about the same rate. I had tried a new bar point on the old bar and it helped some. It did not bend them so often. Would like your help."

Answer.— In examining the matrix we have noted that in the center groove, where the bar point is supposed to clear, there is a mark as if the matrix caught in lifting. This would suggest the possibility of the bar point not being in alignment with the center of the lower rail, or it may be a trifle too long. This condition would not necessarily affect all matrices. Another thing, be sure that the safety spring on the front upper rail has sufficient pressure against the sides of matrices to prevent their moving outward when the distributor shifter moves outward. Examine the matrices as they are being lifted, and note if the ears clear the rail at least one-thirty-second of an inch. Possibly you have done all of the foregoing and found everything normal. If so, see if the points of all of the distributor screws are in the same relative position. We have found on several occasions that the points of screws did not engage the matrix ears at the same moment. A close examination may be necessary before the cause is revealed. We advise that you send in lines of thin matrices, turn the screws slowly by hand and note the action of lifter and screws. Perhaps you can discover the cause in that way.

Misadjusting of Trimming-Knife.

A Maryland publisher writes: "We are herewith enclosing a copy of our paper wherein we have marked several extreme places where slugs have fallen over. This fault can be seen in almost all columns where linotype slugs are used. The matter, after running about fifty impressions, has a tendency to shift toward the bottom of columns. We print the paper, 22 by 31 inches in size, on a pony Miehle, and have secured perfect results for the past three or four years. The forms are placed in the press with the bottoms of columns to the grippers. We have had this trouble for the past three or four months and have found no remedy after much experimenting. Have had our press overhauled by a first-class pressman-machinist; have had the linotype gone over by an expert; have bought various new parts for the machine; have put in sharp knives; had our metal analyzed by the Blatchford Laboratory, from whom we bought temper-metal and mixed with our old stock. We are enclosing a sample slug which appears slightly larger in the body at the top than bottom. However, the ribs are perfect in the micrometer. The pressman lowered the cylinder on the press so that it rides evenly on the bed bearers. Have also marked the cylinder and bed, and find they travel evenly together. We have on the cylinder a pressboard of about six-ply and five sheets of regular oiled tympan-paper, including drawsheet. It was our first impression that the trouble was in the press, but after doing everything possible to remedy it, we concluded the fault was in the linotype slugs. As stated above, we have done everything we could think of to adjust both machines and avoid the trouble, but are still in the air and do not know whether it is in the press or slugs."

Answer.— If all of the slugs are like the one you sent us, the fault very likely lies with the misadjustment of the left trimming-knife. By examining a slug you will observe that there is a slight overhang from the face of the slug on the smooth side. The operator should set his left knife toward the right a trifle. The ribs of the slug may measure correctly, but that measurement will not include the overhang from the face. We find the measurements on the top and bottom of the ribs to be correct, but when we apply the micrometer to the top of rib and include the face of the slug, there is a difference of .001 inch. From this you will see the cause of your trouble. The multiple error in a column makes over .152 inch difference between top of slugs and base thereof. This will account for the top shifting. It is especially noticeable in columns that are not fully spaced out. It may be of some help to you to have the special column-rules that are made thicker at the base than at the top in order to conform to the shape of the slugs, which, as you know, are a trifle shorter at the base than at the face. These column-rules need not have a printing-face. They may be procured from the Keystone Type Foundry, Philadelphia, Pennsylvania, or from F. Wesel Manufacturing Company, Brooklyn, New York. It may be well to make a test to determine closeness of contact between cylinder bearers and bed bearers. When you have a heavy form on, lay a strip of French folio on each bed bearer and then let the press come to printing position. Try drawing out the strips. They should be held tightly by the bearers. If you can withdraw either or both strips the cylinder is not low enough. Do not lower it while the press is standing on the impression.

X. Y.— The function of the transfer-slide releasing lever is to hold the transfer slide back until released by the screw on the second-elevator lever.

NEWSPAPER ARTWORK TAUGHT AT UNIVERSITY.

Practical training in freehand drawing and printing design for newspaper reporters will be given this year in the manual-arts department of the University of Wisconsin. By means of it, a reporter may acquire a graphic language by which he can express his ideas in a few strokes of a pen or brush instead of through words.

The student will be given experience in sketching actual events both from memory and from sight. Later drawing from life will be introduced. The technique of setting type, making cuts, and reproducing his drawings, will also be studied, as well as cartooning and commercial advertising. The department has its own printing-press and type for the reproduction of students' work.

The work, it is hoped, will assist reporters to illustrate their own stories and will enable them to make rough sketches which more skilled artists can make into finished illustrations.

Written for THE INLAND PRINTER.

LEARNING THE PRINTING TRADE IN A NEWSPAPER OFFICE.

BY WILLIAM H. SEED.

THERE is scarcely any subject of greater importance to the future of printing than that of the training of apprentices. Following on the interesting account of the work being done in this department by the R. R. Donnelley & Sons Co., of Chicago, which appeared in our September issue, it may be well to consider the system in operation in a daily newspaper office, where the conditions are necessarily very different, from almost every point of view. With this idea in mind, I visited the office of the *Chicago Daily News*, where I understood particular attention had been paid to the subject, and a scheme had been adopted which was being imitated in other daily-paper offices. Obviously where speed is a prime necessity, one would expect the difficulty of training boys to be more acute than anywhere else. Here, if anywhere, the foreman is justified in pleading lack of time to attend to apprentices. Yet, so far as I could discover, the evil was not greater than in most book and job offices. It was minimized by the strict application of the principle of allotting duties to the apprentices by rote. Here is the actual practical course the boys are put through:

Boys entered as apprentices in this office must be in good health, of good character, over sixteen years of age, and have grammar-school education or its equivalent.

Three weeks' trial will be given in the proofroom as copyholder. If at the end of three weeks the boy is considered favorably, he will enter his apprenticeship, progressing as follows:

First Year.— On proof press, galleys and trucks.

Second Year.— Dead forms, etc., as directed.

Third Year.— Make-up and correction bank.

Fourth Year.— Ad.-room.

Fifth Year.— First six months, in ad.-room, subject to call to other work; second six months, on linotype.

Daily News Apprentice Card

NAME..... DATE.....

	1st 6 mo.	2d 6 mo.	3d 6 mo.	4th 6 mo.	5th 6 mo.	6th 6 mo.	7th 6 mo.	8th 6 mo.	
Comp. Room									Butts
Ad Room									Garner
General Knowledge									Ellis
Conduct									Davidson

G—Good F—Fair P—Poor.

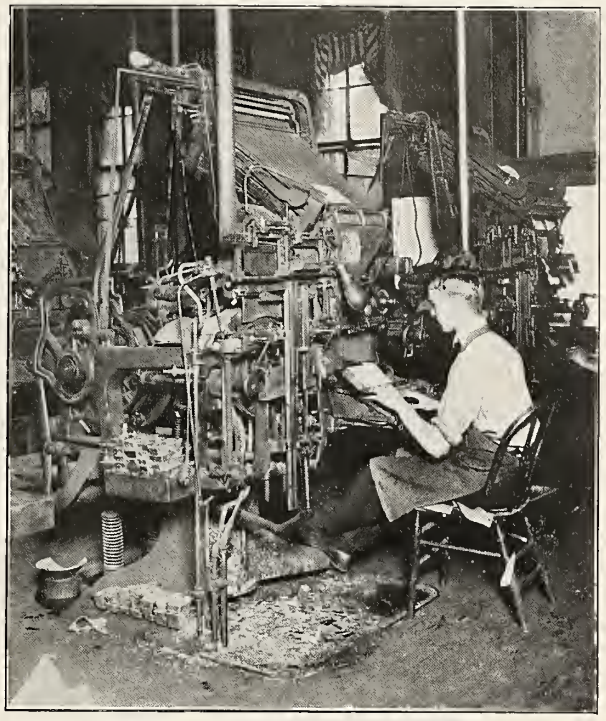
Card Used for Keeping a Record of the Apprentice's Work.

During the last year the apprentice will occasionally be assigned to assist linotype machinist, thus giving him some education as a machine-tender.

Wage schedule covering entire term of apprenticeship kept by payroll clerk.

Each apprentice is supplied with a card similar to the one shown in the accompanying illustration. From this it will be seen that there is an efficient check on dawdling, and any boy who, from whatever cause, is not making good is immediately brought to account. Thus the danger of a foreman neglecting a boy on account of the exacting nature of his own duties is more than counteracted. Indeed I am inclined to conclude that the system is an even greater check upon the foremen than upon the boys.

I was informed by Oliver W. Butts, of the composing-room, that the office carries six apprentices to its hundred journeymen. Copy-boys have been taken on in the past, but of late years more education has been required than is usually to be found among this class. There is no difficulty in finding plenty of grammar-school boys who fancy they would like to learn to print. There are numerous applications, in fact, and apprentices are carefully selected from the applicants. There is no picking up any boy who happens to be hanging around, running errands, or what not. Mr. Butts shared the usual point of view of foremen that boys have a liberal dose of original sin, but upon the whole he wanted to have more of them in the office, and rather complained against the Union restrictions, which made matters difficult when it came to a question of sickness or absence upon vacation. The four foremen constitute a board to adjudicate upon applications and generally work the system.



Learning to Operate a Linotype Machine.

"We ought to have double the number of boys," he said, "because we have both a day and a night course."

Mr. Butts also took a comparatively liberal view of the question of general education for apprentices, but they should get it out of hours, he contended. "The right kind of boy will get it somehow, in hours or out, without any more provision than exists at present."

At the *Daily News* I should say the system of practical training in the office, without academic training of any kind, is carried out to as great a degree of perfection as possible, and it would appear at first sight unjust to say, in such a case, that a boy takes "pot luck," or "muddles through." The fact that the responsible foremen are constituted a board, and have to report upon each boy's progress periodically, compels them to take seriously their duties toward their charges. So far as the actual mechanical work is concerned, there is nothing haphazard about it. But if we aim at making intelligent printers instead of mere automata, then everything is left to the night school or some one of the trade or technical schools. The apprentice is taught the actual processes in the office, but

he is given no intelligent grasp of principles. If he learns at a school, well and good. Then he stands a chance of being a foreman some day, perhaps. But if not, he will become an ordinary journeyman — a very ordinary one in some cases. As Mr. Butts said, "It all depends upon the boy."

The man to whom the trade owes the *Daily News* system of training is A. B. Adair, the superintendent. In conversation with him I was impressed by his appreciation of the need for academic as well as workshop instruction, which was in strong contrast to the outlook of too many responsible printers.

"We must first of all pay great attention to the kind of boy we take on," he said to me. "We have got to make a study of his physical condition as well as of his mental aptitude for the trade. If it is simply a financial question with him, he is not likely to be anything like so good as the boy who comes into the business because he likes the work. But in any case you have got to look after the boy. You can not throw him into the office and expect him to be other than a boy. You must take control of him so far as you can. I make it a rule he must not smoke or chew tobacco except in those cases where his parents seem to approve of it; in that case I never interfere.

"In putting a boy through the different departments of the paper you will find that he will develop an aptitude for some particular line, and his idea then is to stick to it. You have got to rout him out of that and see that he goes through all the different phases of the work, making him apply himself to those he doesn't like as well as to those he fancies. We have a committee made up of Mr. Butts, of the composing-room; Mr. Garner, of the ad.-room; Mr. Ellis, the head proofreader, and Mr. Davidson, one of the floormen. The last named does the headlines, the sporting extra, and so on. They all come in contact with him a good deal, and he reports on their deportment and general deportment within the office. If the committee reports that the boy is not making progress, inquiries are immediately made as to why. If we become satisfied it is the fault of the boy himself, and we are convinced we can not make a good printer out of him, he is let out. I have had occasion to let three or four boys go, and I ought to have let several others go. I have not been as strict always as I should have been."

I reminded Mr. Adair of the objections commonly urged against foremen as instructors, as regards their lack of time and frequent lack of interest in the boys. In a daily newspaper office most of all, I said, these objections would apply very forcibly. Indeed I have heard it seriously urged that a daily paper is not rightly entitled to any apprentices at all.



"Daily News" Composing-Room Apprentices.

Standing, left to right: Albert Home, fifth year; Oliver Chamberlain, third year; Otto Kasper, fourth year. Seated, left to right: Henry Zimmerman, second year; William Marquardt, third year; Russel Miller, first year.

"The foreman left to himself in the ordinary way can not do what is required," admitted Mr. Adair, "but with some such rule as we have here in regard to our committee the danger is avoided. It makes the men themselves, as well as the foremen, take a more serious interest in the boy. The men especially, in default of such an arrangement, are much more inclined to have fun at the boy's expense than to instruct him. With it they seem to feel that they owe him some obligation, and he ceases to be the butt of every joke and to be sent on fool errands as I used to be."

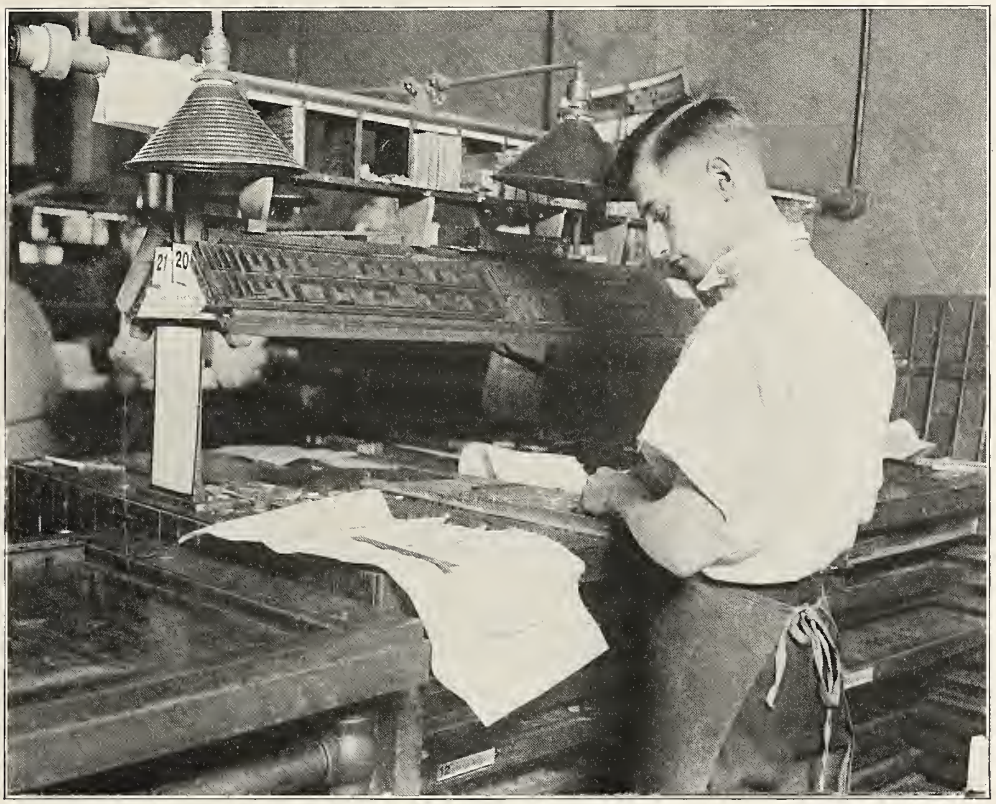
Admitting the excellence of the *Daily News* arrangements for training boys in the office, I asked Mr. Adair

what arrangements were made, if any, for academic training, and whether he considered such training necessary.

"It is certainly necessary," was the reply. "I require the boys here to study at the night school, and several have availed themselves of the Crane technical school. There they study not only the practical side of printing, but proofreading also, and the principles of the English language. Two of our boys have taken up an I. T. U. Course. I have three men here now who have taken the I. T. U. Course, and it has been very helpful to them. They are really good printers, and I think their studies have had a great deal to do with it.

"I require that a boy shall have at least graduated from the eighth grade at the grammar school, and if he has had a year or two in the high school so much the better. That is as much as we can well demand in the way of preliminary training, and at that the boys come out of the eighth grade without being able either to read or write properly. They address letters to me, written by themselves as they are required, and composed by themselves, stating their age, whether they have done any work before and for what wages, and whether they are living at home, contributing to the support of their parents, and so forth. Some of these letters are a joke. The poor boy does not know how to punctuate, to spell, or to construct the simplest sentences grammatically. When I find a boy like that showing particular brightness, I can only conclude either there is something wrong with the system in our public schools, or that the boy has not been properly handled by some particular teacher. If he is taken up and held to his work he will turn out all right, as I have found in several instances. I don't turn a boy down on that ground, if upon examination he turns out to be naturally a bright boy, because under discipline he will take up these other studies, and he is, in fact, required to do so."

"So the conclusion of what you have said, Mr. Adair, would appear to be that you take every care under your system that your boys get a thorough practical grounding in the actual work of your office, and you insist upon them getting a sound academic training elsewhere. Now I am anxious to know just how you overcome some of the difficulties which beset the path of every apprentice in the apparently unconducive atmosphere of rush which must beset every daily-paper office. For instance, while I quite see your system constitutes a check upon apprentices and foremen alike, I do not see so clearly how the foreman is to find the time to tell a boy very much in his daily fight with the clock, whatever might become of your carefully arranged system as a result of his failure to do so."



Assembling Display Advertisements.

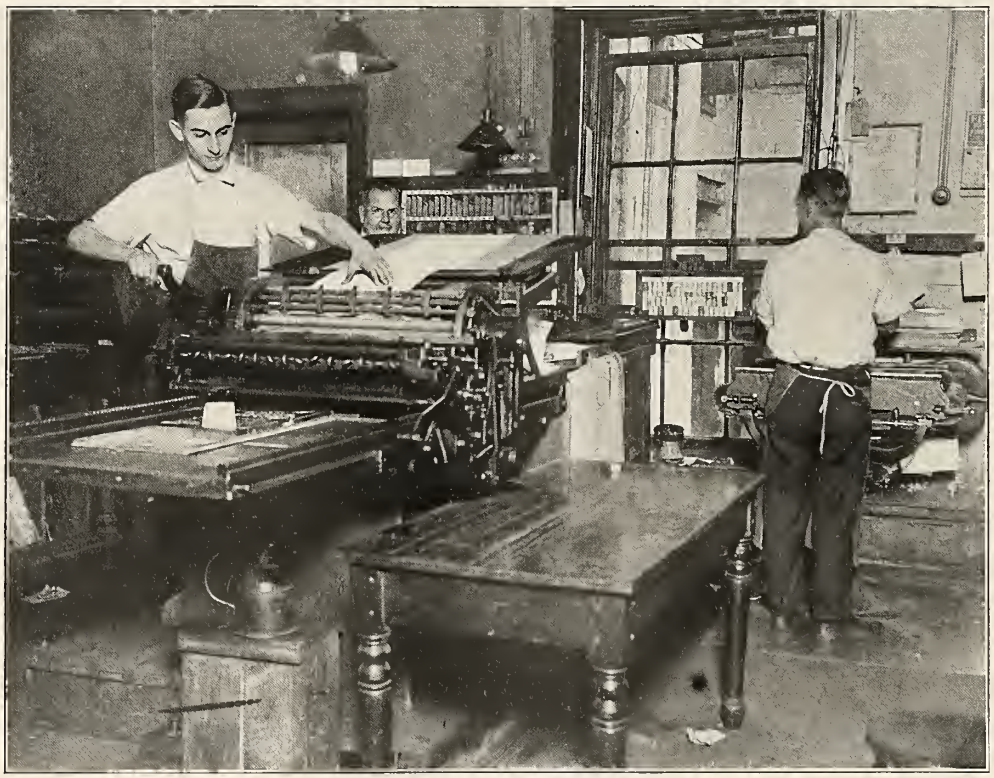
"We can do it here all right. The elasticity at this office is very great, more so than is the case with most dailies. At this very moment, if eight or ten men were to drop out, from illness or any other cause, it would not even cause a flutter in the office. We should simply close up the ranks by calling men up from this room [the ad.-room]. That is an unusual condition that does not generally prevail, and the sudden absence of so many men would make a difficulty in some offices. I can take an apprentice away from his regular apprenticeship work and put a man up there to do the boy's work. By that means we give the boy a training which costs the office nothing. So, generally speaking, by our elastic conditions, we ease the strain of the fight with the clock. We always have work here which can be left aside in case of need. We have a lot of advertisements that need not be set to-day, but which we shall set if nothing happens. We also have copy in the office which will not be wanted for a few days, and it can be set at leisure."

"So your plan would not work in many offices?" I said, feeling a little disappointed.

"Oh, yes, it would," was the confident reply. "It would not be difficult. You would simply have to move the boys around and move the men in at the back of them. There is a lot of distribution, care of the material, and slugs to put away. A boy may be busy killing the dead matter, but if necessary a man can do that and let the boy do his work."

"In other words, you think there is generally enough elasticity in an average office to make your system workable?"

"I do. Now, another point: The Union, in my judgment, makes a mistake in trying to legislate in the matter of apprentices' wages. Their concern should rather be with teaching the boy the trade. His wages should be altogether a secondary consideration. The Union now helps the boy to take the I. T. U. Course, and indeed insists upon his doing so. There he pays something to learn what he can have taught here for nothing. Why, then, should so much notice be taken of the question of apprentices' wages? I would be prepared to pay the *Daily News* for teaching my son to be a good printer. Of course it is desirable that a boy should be self-supporting, but his training comes first, or should, and perhaps with less insistence on the wages employers would spend more time and money on their apprentices."



On the Proof Presses in the Ad.-Room.

MANUFACTURE OF WOOD-PULP AND PAPER IN NEW ZEALAND.

New regulations relating to the leasing of government land for the manufacture of wood-pulp in New Zealand have been issued. There seems to be a fair outlook for the production of wood-pulp and the manufacture of paper in New Zealand if sufficient capital can be interested to install a plant. The timber has been thoroughly tested, according to reliable information, and is said to be of a high grade. A syndicate has a concession covering thirty thousand acres of wood-pulp timber lands, with more available. In connection with the timber concession, they have a water-power site capable of generating about four thousand horse-power to operate the plant.

The New Zealand government is interested in the development of this industry and has offered to remit all rents and royalties on the first five hundred tons of pulp, and even to go further if it seemed advisable.

A limited amount of paper has been manufactured in this country from imported wood-pulp, mostly from Canada and Scandinavia, but freight rates are now high and the supply restricted almost entirely from Canada, hence this seems an opportune time to develop the industry. During 1913 the imports of print-paper amounted to 14,512 tons and wrapping-paper to 996 tons. Print-paper from United Kingdom and possessions is admitted free and is subject to a duty of twenty per cent ad valorem when imported from other countries, and on wrapping-paper the duty is $1.21 per hundredweight from United Kingdom and possessions and $1.82 per hundredweight from all other countries.—*Consul-General Alfred A. Winslow, Auckland, in Commerce Reports.*

PREPARING A FINISH.

"That feller Morgan Buttles is terrible unpopular," said one mountaineer.

"We'll have to get rid o' him somehow," replied the old moonshiner.

"Yes. But we don't want to do nothin' in a way that ain't legitimate an' customary. You know he has p'litical ambitions."

"I've heard so. But he ain't got no pull."

"Yes, he has. An' you an' your relations want to stand back o' me when I put the case up to our congressman. We'll git Buttles app'inted a revenue inspector an' then let nature take its course."—*Washington Star.*

THE PERSONAL ELEMENT IN THE PRINTING BUSINESS.*

BY WILLIAM EDWIN RUDGE.

THE personal element in the printing business is no mean element. It is either the spicy, popular, talented, long-lived stimulant that makes for success, or it can be unsavory enough to relegate one's business to the scrap heap. But what is this "personal element"? It is that competent part of the individual character behind the business — the greatest attribute of all — and it is nothing less than personality. The mere word "personality" is very general, and is often confused with the word "individuality," whereas there is an unmistakable difference in meaning. Personality is that which characterizes a person. Individuality is that which particularizes a person.

Personality, therefore, can be favorable or unfavorable, popular or unpopular, agreeable or disagreeable, stable or unstable, and inasmuch as each and all are deeply concerned in building and retaining our business, it is certain that "personality" of a favorable and praiseworthy nature is essential to conspicuous and reputable business identity.

It is a safe assertion that in every city and town where printing establishments have an excuse for existence, that there are a sufficient number already on hand to meet the apparent demand. This is also true of doctors, lawyers, retail stores, and the like. Let me give you an example:

Suppose a new printer comes to town. What of his bread and butter, to say nothing of the sustenance of those who were there first? And what of the difference in the patronage which will eventually distribute itself between them? Does it mean that the new printer to exist must, of necessity, be a parasite on the others? Does it mean that the assumed increased competition compels each and all to subjugate commendable personality to the reprehensible habit of price-cutting, substitution, and a resort to any means to bid for trade?

As a matter of fact, first and last, each printer has got to stand or fall on the quality of his own personality, which can be positively good or negatively poor, and according to the personality of the new printer or any printer, which, by the way, dominates his business, so shall his strength be.

Any printer can buy presses, paper and type, and must needs hire men — hence in those regards the fundamental necessities of each shop are alike save in quality and numbers. (Of course I am granting that printing knowledge exists.) So that, given the same tools and the same grade of help, the difference between one business and another is the difference between the characterization of each — the difference, if you please, is the "personality."

And in the printing business, which is a business of creations, a business allied with the arts, this matter of "individual personality" is of greater importance than in most any other line of business, because what you print represents no more, no less, than exactly what it portrays to the human eye. Your business is an open book with no secret formulæ, since you deal in effects, and the product either attracts or repulses, whether those who read and examine it are able to give the reasons for their likes or dislikes, or not.

There is no such thing as printing art without the artist, and there is no starving competition between printers if art predominates, if imagination and good taste are displayed, if originality and a sense of the fitness of things bless the personality of the printer.

To answer one of the opening questions in the case of the new man in a town: He may try to feed out of the same trough with those who were there before him, to the temporary injury of all concerned, and the hurt to the printing business in general, or he may see the advantage of an undeveloped field and build for himself, by dint of strong "personality," an independent line of trade without infringing upon the accrued welfare of those less progressive.

The foregoing simple description is but a sample of what can be done, and illustrates a state of affairs ever present among the old-established printing-plants.

Now, there are different kinds of good printers. Some specialize in expensive grades of work, some in cheaper work, and some are prepared to fill any kind of an order. But whatever the case, and whatever the job, "personality" of some sort must prevail to get the order at all, and to give the business atmosphere.

Every job of whatever grade should be a "personality" job, as it carries with it a matter of importance to the buyer, as it supplies some need, and a need should never be neglected.

In the last analysis, the favor we confer is not in the printed matter we sell, but rather the benefit we bestow through the use of the printed matter. In other words, we sell a benefit if we are successful, and, as a matter of fact, the benefit is the only thing in which a purchaser is interested, and nothing but "personality" can properly and suitably deliver the goods.

"Personality," in the preferred sense, in the standardized sense, enables the printer to protect his profits; enables him to sell his goods on the basis of merit; enables him to sell his wares and not his money; enables him to maintain self-respect, and assures to him a trade-mark of dependability. It all resolves itself into a special grade of work as well as it can be done, by injecting something into it besides just ink, type, paper and words.

"Personality" can be strong, weak, queer, indifferent, winning, antagonistic, or just blank, but I need not emphasize here which kind is essential to good salesmanship.

The right kind of "personality" is in reality a talent, which may be natural or acquired, to meet existing circumstances, but it must be admirably well defined to be noticed and to be favorably remembered, otherwise it is not an asset.

"Personality" and the things it effects are numerous, for it not only manifests itself outside the shop, but in it, and it pays large dividends.

But who is going to admit any flaws in his "personality," and who will not object to criticism thereof?

Who will not say that mine is mine and his is his, and that nothing can be done to alter it?

Be that as it may. I am working no rules, but reciting what is evident to all. The difference in the success between A and B is no mystery. The fault is in the person or his work, and the latter is a reflection on the former.

"Personality" exhibits itself in every conscious act, and no one can discount the need of it if a growing, pleasurable, helpful, profitable business is the object of desire.

For what is the use of being a slave to a business yielding inadequacy in everything, when by standardizing "personality," the establishing of greater confidence, popularity, ability and patronage follow as the night the day?

There is "personality" in the printing business, and of a high order, but there can be more of it; more of the right kind, as it is the supreme quality which counts and makes work a pleasure.

* An address delivered before the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America, held at Los Angeles, California, September 21 to 24, 1915.



VENUSTIANO CARRANZA.

A reliance on the good faith of the United States, and the sincerity of the intentions of the American people for the welfare of Mexico and the Mexican people, would solve the Mexican problem in a short time. But there is no man in Mexico with vision enough or power enough to take this high and patriotic means to save the country from itself. A European power, if in America's situation, would have stamped and whipped Mexico into order drastically and ruthlessly — but Mexico would thereafter cease to be a nation. The problem of America's administration is to save Mexico as a nation by the power of America and at the same time save the name of America and the republic of Mexico from monopolistic greed.— A. H. M.

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NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Association Activities.

No man can be a success in the newspaper profession without contributing to the success of the profession as a whole, and no man can be a failure without bringing a certain degree of odium upon all others engaged in the same line of work. "No man liveth to himself alone." For that reason it is only intelligent self-interest that impels every progressive publisher to be a member of one or more good, live editorial associations, both for what he may give and for what he may receive of those things which contribute to individual success and make for the general betterment of the profession.

In the first place, a publisher should establish a sensible relationship with his competitor or competitors so that each is free to devote his time to building up his own business rather than wasting any time tearing down the other man's business. The other man usually knows a few things about the tearing-down game himself, and the tearer may be badly torn himself before the end of the journey. The intelligent readers of this department do not need to be told that competition should be healthy without being destructive, and that relations with competitors should be cordial without being violative of the anti-trust laws, and it is easy to define what the relationship should be in such generalities, but to settle the relationship in definite terms is difficult. It is pertinent to observe, however, that the people of a community usually place about the same estimate upon the members of the newspaper profession that the editors place upon each other. If each regards the other as a horsethief the community will settle to the opinion that they both are, and if they engage in the unbusinesslike practice of trying to kill off one another, they can not expect to have the esteem of other business men. But if each devotes his attention to bettering the community and building up his own business in a businesslike way, each will be esteemed as a member of an honorable profession and will find his business prosper.

Competing publishers should have an agreement to maintain prices for legal and official printing at statutory rates, and should have subscriptions and advertising rates on a basis that is harmonious if not identical. It is up to the editors of the town to set and maintain the standards for the profession. The patrons will never do it.

A good working unit for an editorial association is the county. A county association need not have formal meetings with carefully prepared addresses, but it can lay the county printing ghost, and when that is once disposed of the editors will find their association useful in ironing out various little difficulties.

The best association is the one embracing several counties, and including either some artificial division like a congressional district, or some natural division of the State. District associations are usually large enough to get away from petty differences, but yet small enough to meet at an easily accessible place, have an effective but somewhat informal program and command the interest and attention of a goodly portion of its constituency.

But the state association is really indispensable. Here the really big things of interest to the whole craft must be worked out. Here business and editorial problems can be most adequately considered and most properly solved. The States where the newspaper business is in the best condition are the States with the livest and best state editorial associations.

Yet, with a few notable exceptions, the membership of a state association includes only thirty to fifty per cent of the editors of the State. Why this is so, it is hard to say, because regular attendance at state association meetings is as much a duty as the regular preparation of copy, and as legitimate an expense as the purchase of print-paper. Yet as one sees how many there are who will not take the time and the money to associate themselves with their fellows, one is inclined to echo the jeremiad of the down-state editor who asked: "Are the editors here simply to eke out a mere pittance doing work at starvation prices, unable to get out among our associates for either knowledge or pleasure?"

Newspaper Day.

A movement started in California two or three years ago sets aside one day as "Newspaper Day" — a day on which each newspaper of the State should perform some special service to its community.

In a practical way the day is observed by nearly every newspaper of the State, issuing on that day (or week) a special edition setting forth the advantages of the State and its own community as a place to live and work. These special editions are then mailed by the subscribers to friends and relatives in other States. California editors this year observed October 1 as Newspaper Day, and some most creditable special editions were published and sent into every part of the country.

Through the efforts of H. C. Hotaling, of the Mapleton (Minn.) *Enterprise*, the Minnesota editors adopted the idea, and set aside the week of October 10 to 16 as "Newspaper Week." More than half of the newspapers of the State published special editions during that week, and some most creditable editions there were in the lot. It is estimated that upward of a million copies of Minnesota

newspapers left the State that week, setting forth the advantages of the North Star State.

The *modus operandi* was simple but effective. A committee of the state association was appointed which first secured pledges from the newspapers of the State to publish a special edition on the date given. John E. Kienitz, of the Cambridge *Independent-Press*, secretary of the committee, and who also serves the State in the office of the Commissioner of Immigration, had prepared three pages of plate matter concerning the resources of the State, and supplied these to the publishers at regular rates. The individual publishers then sold advance copies of this special edition to subscribers in lots of tens to hundreds, and with the plate matter as a basis and such special local articles and illustrations as the volume of business warranted or the ambition of the publisher dictated, made their contribution to the great publicity campaign.

Parenthetically, it may be observed that some of these editions were a real community service, or community donation, for the publisher could not possibly have been reimbursed for the expense incurred. It is a fine thing to publish an elegant special edition, but the burden of the expense of the same should fall on the community and not on the publisher. The special editions before me could properly be the subject of profitable study in the cost of production and the various sources of revenue which were tapped, but all that is another story.

Appreciation Week.

President Rickter, of the North Dakota Press Association, has planned for an "Appreciation Week" during November, similar to the "Newspaper Week" of the Minnesota editors. The plan is to have the publishers of the State issue special editions at the same time. About three pages of short and crisp matter, setting forth the advantages of the State, will be run, and from one to a half a dozen additional pages boosting county and local conditions. The matter has been taken up by the North Dakota editors primarily because of the failure of the immigration measure, which was referended.

Recognition Day.

The South Dakota editors have asked their subscribers to coöperate with them in another way, asking support for what they have done in the past rather than for something in the immediate future. Irwin D. Aldrich, acting president of the South Dakota Press Association, has issued the following proclamation:

WHEREAS, The newspapers of the State of South Dakota, at the request of various citizens, have extended a large amount of publicity to secure the observance of special days, such as Arbor Day, Mothers' Day, Clean-Up Day, Booster Day, Seed Corn Day, Go-to-Church Day, etc., and

WHEREAS, It is unseemly and beneath the dignity of self-respecting citizens of the best State in the Union to accept courtesies of this character without making some attempt at a proper appreciation of them, in order to relieve our friends of any possible embarrassment and to give them an opportunity to restore to themselves their self-conscious equality as coöperating citizens of the commonwealth,

NOW, THEREFORE, I, Irwin D. Aldrich, as acting president of the South Dakota Press Association, do hereby proclaim Thursday, October 21, as "*Recognition Day*," and I call upon all good citizens to pay up their subscriptions to the country newspapers on that day, and I especially urge all citizens who have been benefited by the publicity given to the preceding special days named above, to pass the word along, and give active assistance in making Recognition Day as successful and as widely observed as any special day in the year.

This naive appeal certainly sets forth an unrecognized and unremunerative public service which the editors are constantly performing, even though it may not be the best way to collect subscription accounts.

Advertising Advertising.

The suggestion comes to me from W. E. Verity, of the Wadena (Minn.) *Pioneer Journal*, that the state association might well undertake to place a speaker upon the programs of the annual meetings of the various associations of retail dealers, this speaker to urge the advisability of proper advertising in the local newspapers as the best and most efficient method of combating catalogue-house competition. The suggestion is a most excellent one and is not copyrighted.

Every state association contains many publishers who are most excellent speakers, and nothing would be more fitting than that as representatives of their craft they be assigned to meet with the associations of retail dealers, there to present the relationship of the country publisher to the other business interests of the community, where such relationship can be viewed in a large way and apart from the personal and local issues that may becloud the mind of the retail merchant. Merchants who are progressive enough to attend state meetings are likely to be big enough to look upon their own business in a broad-minded way — not as a profit-grabbing proposition, but as an important link in the chain of distribution — and would therefore be of a type to properly appreciate the service of the country publisher when called to their attention. The status of the country publisher is none too well established, but here is a method that should assist materially in fixing it.

"Bulletin" of Fremont "Evening Tribune."

Something definite along the line of fixing the relationship between the merchant and the publisher has been done by the Fremont (Neb.) *Evening Tribune*. Harvey C. Kendall, the advertising manager, sends us copies of two of his publications. One is a "Bulletin of Advertised Lines of Goods," printed in the form of a seven-column folio, and giving the advertising cuts of the national advertisers using the *Evening Tribune*. This bulletin was mailed to all dealers within the paper's territory as a means of acquainting them with the fact that they should profit by this advertising which the manufacturer was doing.

The other publication is *The Link*, and is intended to be mailed to advertising agencies monthly, and will contain information relative to the territory in which the *Tribune* is circulated. The current copy describes the city of Fremont and the counties in which it circulates, gives the wealth of these counties in bank deposits, agricultural products and automobiles, also something about the *Tribune's* circulation.

The "Bulletin" appeals to me as a particularly happy idea. It shows a willingness to coöperate with the general advertiser without becoming a sales agent for him, and is of service to the dealer in pointing out to him goods for which a demand is being created, which demand it will be profitable to him to satisfy. The *Tribune* management evidently believes in making the paper useful in a commercial as well as in an editorial way.

Country Paper with Four Editions.

Alfred F. Isham, of the Brighton (Colo.) *Blade*, sends us a circular in which he states that the first week in September the paper issued four editions in order to give each part of the county its local news. "That kind of a newspaper acquires a bunch of live readers," says Mr. Isham. "It is the kind that every advertiser likes to patronize." The *Blade* has 1,250 circulation weekly.

But the most interesting point was a sentence on the rate-card, stating that he "awarded $5, January, 1915, to

one who would merely count names mentioned in the *Blade* and some other paper. The *Blade* for January 21 contained 965 names; the Brighton competitor, 453." That $5 must certainly have been well invested in advertising the news service of the paper, and a country paper containing 965 names is certainly giving some news service, of which it may be justly proud.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Republican, Delavan, Wisconsin.— We can make no suggestions for the improvement of your paper, for every feature of its production has manifestly been in especially capable hands.

W. E. STRANGE, Greenfield, Ohio.— The full-page advertisement for The Gray-Wolfe Company is nicely paneled and the display is very good indeed. The border, a twelve-point plain rule, is too heavy, however, overpowering to some extent the strength of the display.

News, Covington, Georgia.— Orderly make-up is the most praiseworthy feature of your paper, although the advertisements are very well composed. If you had but one series of display type and used a uniform style of border around all advertisements, the appearance of your paper would be materially improved.

News, Osage, Iowa.— You publish an excellent paper in all respects, and as a newspaper it is all that could be desired. From a purely artistic point of view, the twelve-point rule borders should not be used, but it is an injustice to judge a newspaper according to the standards of job-printing, for the demands of customers must be met, at least to a reasonable extent.

Sheaf, Warren, Minnesota.— If you could discard some of the old and battered type-faces and substitute for them a uniform series of some good face, the appearance of your paper would be materially improved


Mexican Generals Defied; Five Commanders Work Men Planting Crops

The Evening Intelligencer

A CONSTRUCTIVE REPUBLICAN NEWSPAPER

Don't "Blow"

NOTE TO MEXICO IS HELO

STATE REPLIES TO REQUEST OF JOHN R. LAWSON

FINE VIEW ON COLUMBIA RIVER HIGHWAY.

HAMILTON HOLT STARTS OUT TO GATHER LOCALS

GERMANS PUSH ON TO EAST

WILL BE OUT TOMORROW

ACCEPTS OUR CHALLENGE

TO RUSH BUSS CENTER

STEAMER THOUGHT TO CARRY ARMS IS NOW IN U. S. BAY

NO PEACE YET FOR ST. LOUIS

GEORGE FITCH TO BE INTERRED AT GALVA, ILLINOIS

GERMAN PLOT IS FOILED

GUNS AND PLANE TO BROWNSVILLE

PROPOSED RATE RAISE DENIED

POLICE ARE PREPARED

TROOPS PLANT CROPS

TO START AT JAFFA

BERLIN CLAIMS STILL ANOTHER GAIN FOR ARMY

CARRANZA AGAIN CHANGES TACTICS

THREE BUSHELS OF JEWELS RECOVERED

"Y" BOYS WILL PLAY AT NORTH IOWA FAIR SOON

GENERALS ARE OUSTED

AUTOS PURSUE MEXICAN BANDITS

U. S. CONSUL TO LOOK AFTER ALL ENGLISH AFFAIRS

TWO MORE SHIPS OF BRITAIN ARE SENT TO BOTTOM

BEARCAT WINS THIRD PLACE

WILSON WILL FLY IN CITY

With bold headings and light-face headings intermingled in a disorderly manner, the appearance of the page is not pleasing. There are too many large headings over stories of minor importance.

You seem to use a very poor grade of ink, and a little too much of it, for, in drying, it spreads considerably, giving the paper the appearance of being dirty. However, presswork is much better in sections two and three of the special county edition, which is in every way a commendable piece of work. Make-up is very good indeed.

Enterprise, Estherville, Iowa.— The *Enterprise* is one of the most attractive weekly papers we have seen in some months, the make-up being particularly good and the advertisements perfectly satisfactory. Plain rules as borders about all advertisements would improve the general appearance of the pages, giving the paper a more uniform, harmonious appearance.

Journal Observer, Redfield, South Dakota.— Your clean first page, made up as it is in such an orderly manner, is commendable indeed and is reproduced. We can find no fault with the copies sent us. They are all deserving of commendation.


REDFIELD JOURNAL OBSERVER

"MR. FARMER" AT THE STATE FAIR

"DID YOU EVER SEE SUCH A NUT"

OFFICIAL OPENING OF LYRIC THEATRE

Highly attractive first page of the *Redfield Journal Observer*, which illustrates better than words the advantage in a first page free from advertisements.

W. L. DAVIS, Suisin, California.— The theater and automobile advertisements are satisfactorily composed, but the border is a trifle too heavy for the type used with it. The Heermance advertisement is unsatisfactory because the heading, set in light-face italic, is too weak compared to the bold type used for the body and signature. The main strength should be at or very near the top in all advertisements.

D. C. WALKER, Wichita Falls, Texas.— Your advertisements are all very satisfactory, the best, in our estimation, being the two-page display for the Kahn's Company. This in particular is nicely arranged and well displayed. In the P. B. M. Company page, which appeared in your issue of January 17, the display at the top is altogether too weak in comparison to the size of type used and the strength of display at the bottom.

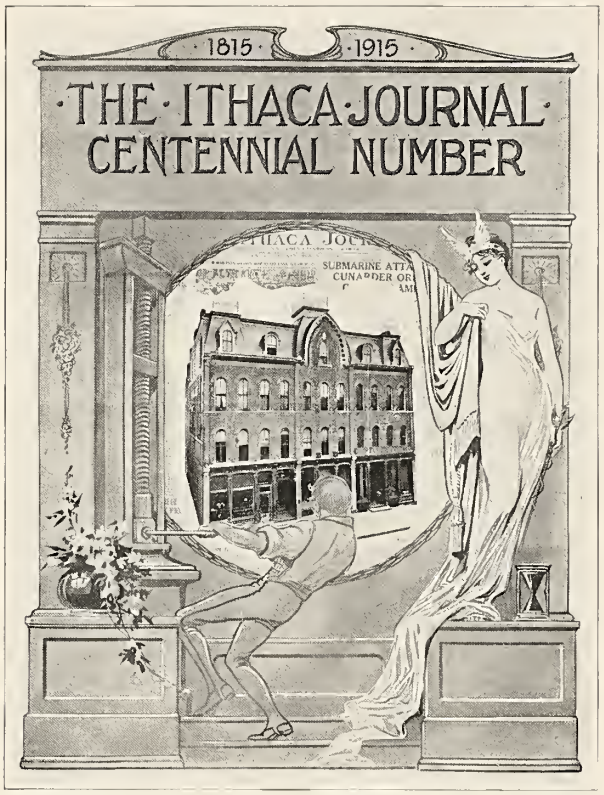
Leader, Frederick, Oklahoma.— Your paper is very attractive in appearance and gives one the impression that it is ably edited as well. A symmetrical arrangement of large headings on the first page would improve that feature wonderfully. For the benefit of other readers, we will state that the *Leader* features news from every nook and corner of the county, one hundred and ten correspondents being required to furnish these county items.

Grand Valley Times, Moab, Utah.— The fountain of your press was irregularly set when the copy you sent us was printed and the ink was unevenly distributed. A little less ink and a trifle more impression, we believe, would improve the presswork. There should always be more space between the ends of display lines and the border surrounding the advertisements than between words in those lines. Editorially, your paper appears to be maintained at a high standard.

Index, Greenwood, South Carolina.— You could make a far more attractive paper if you would eliminate all advertising from the first page. A half-page advertisement at the bottom of the first page breaks up the page into disagreeable proportions. It is a mistake to use so many type-faces in an advertisement, as you do in some cases. There is

also a tendency to crowd into the advertisements the largest type possible. The booster edition is an especially good issue. Presswork is good, but a trifle too much ink was carried on the copies sent us.

One of the most attractive special editions it has been our good fortune to feast our eyes upon is the Centennial Number of the *Journal*, Ithaca, New York. Resplendent with half-tone illustrations of scenes of interest and notable men, past and present, faultlessly printed on a good grade of smooth book-stock, the impression the reader gets



Cover-design of handsome Centenary Edition of *The Ithaca Journal*, printed for the most part on smooth stock, especially adaptable to the printing of half-tones.

is that Ithaca is a very fine city and the *Journal* a thoroughly up-to-date paper. Then, too, much space is given over to stories of old-time Ithaca, which surely proved interesting to old residents and former residents who received the paper. Presswork, composition and make-up are so well done that no opportunity is offered for suggesting improvements. We show herewith a half-tone reproduction of the first page.

We have received from William B. Brown, superintendent of the printing department of the University of Kansas, a copy of *The University Daily Kansan*, a publication in the interests of the students and issued mainly by student help. Presswork could be improved — the ink appears to be a trifle thin — but the advertisements are satisfactorily composed. The feature which we most admire is the orderly make-up, both of the first and inside pages. It is a model in that respect.

Vol. 1, No. 2, of the *Levering Local*, an attractive little four-column paper published at Levering, Michigan, has been received by this department. The advertisements are composed in an excellent manner, and presswork is very good. Personally, however, we prefer papers with pages of larger dimensions, even though not so convenient as the smaller size. Then, too, the publisher of a four or five column paper is handicapped both in the size of advertisements he can accept and also in taking care of those he secures.

Journal, Ione, Oregon.— Your paper appears to be ably edited, but you are unfortunate in having such a variety of type-faces, the compulsory use of which gives to your advertisements a very unattractive, inharmonious appearance. In the copy of the issue for September 15, the arrangement of the cuts is rather disorderly. In such cases it is a good plan to strive for symmetry, that arrangement in which a perpendicular axis divides the two sides into similar halves. Such arrangements give an impression of order.

Havre Commercial Company, Havre, Montana.— While we admire the neat appearance of your rug advertisement, which is nicely arranged and "stands out" prominently because of the large amount of white space between type and border, we note a weakness in the display at the top, especially so inasmuch as the prices toward the bottom are set in type so much stronger than the heading. It is always a good plan to have a comparatively strong display at or very near the top of every display advertisement, and especially when there is display toward the bottom.

Courier, Minden, Nebraska.— Your "Dollar Day" edition is an admirable one and reflects credit upon the advertising department for securing such an array of large display advertisements. The series of cuts used by you is a good one, and we believe other publishers could work up among the local merchants a "Dollar Day" which would prove productive to merchants and papers alike. Mechanically, the paper is well executed, but the ink is not evenly distributed and some of the advertisements are overdisplayed and too elaborate in the use of needless underscoring rules.

Advocate, Greenville, Illinois.— Your Centennial Edition, commemorating the one hundredth anniversary of the founding of Greenville, is a commendable issue, characterized in a mechanical way by especially good presswork. The half-tones, even though printed on ordinary news-stock, show to excellent advantage. The issue is made up of nine eight-page sections of six-column pages, as follows: Section one, regular news, together with Centennial stories and pictures; two, pioneer section — early history; three, military history — men prominent in wars of the nation; four, wanderers' home-coming section, made up of items about men who have left the community; five and six, items about prominent people; seven, historical news, with pictures; eight, industries,


PROSPERITY EDITION

SECTION ONE

PUBLISHED UNDER THE AUSPICES OF THE SCOTTS BLUFF COUNTY EXHIBIT ASSOCIATION

PAGES 1 to 8

COUNTY SECTION

The Gering Courier

TWENTY-NINTH YEAR—NO. 19 GERING, SCOTTS BLUFF COUNTY, NEBRASKA, FRIDAY, SEPT. 3, 1915. $1.50 PER ANNUM

Scotts Bluff County Ranks High in Agriculture

The Truth Concerning Scotts Bluff County

SCOTTS BLUFF

RAISES BIG CROP OF BEETS ON SOD GROUND

RAISE SEVENTY-FIVE BUSHELS CORN PER ACRE

Plenty of Water for Irrigation

FARMER PINS HIS FAITH TO POTATO CROP

RESULTS WITH HOGS AT EXPERIMENT FARM

Attractive first page of special edition, although rather elaborate in rulework. *The Gering Courier*, which issued this edition, deserves commendation not only for its attractive appearance, but for the comprehensive showing it gave the county.

with pictures; nine, history of press and sketches. Such a comprehensive array of interesting stories will cause copies of the edition to be treasured for years to come. All having a part in the production of this edition deserve highest praise, for they have set a pattern which will be difficult to duplicate.

Courier, Gering, Nebraska.— The Prosperity Edition of your paper, published under the auspices of the Scotts Bluff County Exhibit Association, is one of the most handsome editions of like character we have ever seen. The composition of advertisements is good — even though in some cases highly ornamental — the make-up attractive and the presswork excellent. The manner in which the sections of the county and the county's products were handled could not be improved upon. We regret that we can not go further into details for the benefit of our readers, but those who intend getting out a special edition can find no better pattern.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"The Glue Book."

This is a short, practical little manual. The author gets through with his "high-brow" stuff about the history of the subject in the first two chapters, and in the remaining four he tells pretty nearly all the ordinary glue user needs to know about glue. In a short paragraph headed "Bookbinding" he recommends a low-grade bone glue for pasting covers and a high-grade hide glue for rounding and backing. A large part of the volume is taken up by describing tests which may be tried for determining the character of any given sample of glue, other than the simple one of trying it for the purpose the user has in view.

The volume is small in compass and beautifully printed in large type. One small defect for which the binder is responsible is the absence of the title on the back of the cover. The consequence will be that, instead of the neat specimen of the printers' art, the cover will be disfigured by somebody's clumsy hand-formed characters.

"The Glue Book — How to Select, Prepare and Use Glue," by J. A. Taggart, Toledo, Ohio. Published by The Republican Publishing Company, Hamilton, Ohio. Price $1 postpaid. May be obtained through The Inland Printer Company.

"The House Organ — How to Make It Produce Results."

The development of the house-organ in recent years has been one of the most notable features of advertising. It interests not only advertisers, but printers and journalists as well. To the advertiser it is a development of direct advertising; to the journalist, a new branch of his profession. The printer, however, is frequently the *entrepreneur* who brings together the journalist and the business man, because so many business houses put out the editing as well as the printing of their house-organs, and the printer generally engages a practical technical writer to take charge of a bunch of house-organs entrusted to his establishment by firms of widely different character. Thus Mr. Wilson, in the book under review, claims to have prepared house-organs for more than thirty widely separated lines of business. We are under the impression that most house-organ editors have had their previous training in general journalism, though precise information covering so large a field might be difficult to obtain, for it would appear to require real journalistic omniscience to write intimately on so many subjects, all presumably more or less technical.

As this book claims to be the first to deal with the subject, it is interesting to note that the greater part of it is devoted to helping the house-organ editor keep his peace with his printer, who is frequently his employer. Assuming his journalistic origin, this is precisely the advice which might be most useful to him, the ordinary newspaper writer being often separated from actual contact with the printer by the copy reader and the make-up man, whose functions he must now add to his own. He must be an expert in headlines and know how to achieve an attractive mechanical appearance, be something of an expert in typography, in the art of illustration, and in the preparation of copy for the printer. On all these vital questions the author has a mass of practical advice to offer, and his book will doubtless be found of material assistance to any one who has to get up any kind of little magazine or pamphlet, whether a house-organ or anything else. Only six and a half chapters out of fifteen are devoted to practical details not directly connected with the printing and mechanical get-up, and of the remaining chapters one is historical in character. The printer thus claims seven and a half chapters to himself. The printer who places this volume in the hands of a house-organ man may therefore hope to get pretty satisfactory results, so far as a book could conduce to that end, assuming of course that the recipient of it has to begin with a well-developed journalistic sense, combined with a tolerable idea of business. These qualities, by no means frequently found in combination, would seem to be the *sine qua non* of the house-organ editor.

"The House Organ — How to Make It Produce Results," by George Frederick Wilson. Published by Washington Park Publishing Company, Milwaukee, Wisconsin. Price, $2.10, postpaid. May be obtained through The Inland Printer Company.

"Projective Ornament."

Like every other artist, Claude Bragdon is concerned at the absence of any art which can truly be said to be native to our own age and country. In this respect America differs not at all from Europe, nor from any country colonized by Europeans. If there is any exception it is in the Orient, and of that one may be doubtful. Mr. Bragdon has his remedy for the evil, and so far as one important department of it is concerned he expounds it in very interesting, though not always very convincing, fashion in this beautiful little book. Certainly the fact that he has produced a book which is rendered beautiful chiefly by designs worked out on his own principles is proof enough that there is something in his idea. That idea may be expressed in one word: Geometry. His designs are all easily decomposable into squares and triangles, with an occasional curve. There are no flowers and leaves. His effects seem to be largely produced by drawing the usual figures of solid geometry, such as the mathematical student is familiar with, and combining them artistically. Their beauty seems to arise from the success with which the eye is deceived into regarding them, not as plane figures, but as transparent solids, so that one seems to be looking at a collection of beautiful crystals.

Where one has to criticize Mr. Bragdon rather adversely is in his wholly unwarrantable claim that his work has something to do with the mystic "fourth dimension." If there is an element in it which can not be reduced to the terms of plane and solid geometry, as ordinarily understood, it is simply the artistic sense, which enables him to know what forms are pleasing to the eye and can be made to express the feeling of the artist, and, on the other hand, what forms are inharmonious, meaningless — in a word, inartistic. It may be that modern art must, in a sense, get away from nature, because most of us are dwellers in cities, and we "know nothing of buckwheat except in pancakes, of cotton except as in cloth or in the bale. Corn in the can is more familiar to them [city dwellers] than corn on the cob, and not one smoker in ten would recognize tobacco as it grows in the fields." The author refers to our lack of originality in architecture, and although he does not say so, he seems to have given the real key to the probable usefulness of geometry in art. If there is one kind of building really typical of modern America it is surely the "skyscraper," and there are some truly beautiful specimens of these buildings in nearly all large American cities. They consist of huge cubes, with oblong windows, set between straight lines. They are built on the square and their stability and beauty alike depend more obviously upon mathematics than is the case with almost any other style of building. They are "higher developments of the square" in another sense than that in which Mr. Bragdon uses the phrase. The ornament most appropriate to them would naturally consist of straight lines, with very few curves. The tall towers of old Gothic buildings show plenty of straight lines in their ornamentation, although their designers were familiar with nature in her multifarious forms. But we may be compelled to try what beauty we can extract from geometry for other reasons than the structural character of our buildings — that is to say, from the mathematical character of our whole lives, and the fact that nearly everything with which we surround ourselves is laid out with T-square and compass. Certainly we think there is some gold in the shovelful the author has turned up, but we think the statement of his theory would be all the clearer without any reference to the fourth dimension, although perhaps he would consider it would be like Hamlet with the Prince of Denmark left out.

"Projective Ornament," by Claude Bragdon. Published by The Manas Press, Rochester, New York. Price, $1.60, postpaid. May be obtained through The Inland Printer Company.

MORE AND BETTER ADVERTISING.

That the general purpose of the Associated Advertising Clubs of the World is to make more and better advertisers, was brought out forcibly at a meeting held at The Cleveland Advertising Club on September 20, to signalize the uniting of two organizations, the Associated Clubs and the Advertising Affiliation of Cleveland, Detroit, Buffalo and Rochester.

The speeches showed the great scope of the work of the Advertising Clubs. President Herbert S. Houston, of the Associated Clubs, said that honest advertising laws had been placed on the statute books in thirty-one States. The Associated Advertising Clubs of the World was an endeavor to translate their great emblem, "Truth," into commercial practice; and they were doing that, not merely by putting laws on statute books, but through the work of their national and local Vigilance Committees. The Associated Advertising Clubs stood squarely for the present retail distributing system in America. They believed the retailer should not be crushed out on one side by great department stores, or mail-order houses or other great organizations. These had their place, but the American retailer represented a great commercial movement that they should undertake to serve, and they were trying to educate him. They were engaged in educating the American public as to the service rendered to it by advertising.

The work of the Retail Division was explained by Frank A. Black, its chairman, and advertising manager of Wm. Filene Sons' store in Boston. He said that the retail department now had five thousand members, almost half the membership of the Associated Advertising Clubs. It was the intention to print retail news, and they expected to put on the editorial board twenty or thirty men, representing all branches of retail. They would ask each member to furnish practical advertising stories, plans, things to do, what they cost, and what they were worth. They wanted to make this about as nearly a monthly advertising text-book as could be done.

John Clyde Oswald, president of the National Trade Press Association, and an officer of the Associated Clubs, said he should like to tell how trade papers were now used in the curriculums of many colleges and universities; how they were subscribed to by the great departments of the Government; and how frequently they were quoted by the bureaus, giving the authentic information they supplied at very great expense. It was the boast of some of them that they spent more upon their editorials than was paid by the magazines. He believed the percentage of members in this organization was larger among the trade papers than in any other division.

The educational work of the Associated Clubs was explained by L. E. Pratt, chairman of the National Educational Committee. He said that the committee brought out at least one great book on advertising a year, usually a text-book. It had also begun the publication annually of a year-book to chronicle all the great achievements in advertising. Then it issued a course of instruction for retail merchants in book form.

For advertising clubs it issued a course of instruction and a lecture course. It was inducing libraries to establish business-book departments, and was aiding colleges and Y. M. C. A.'s to establish advertising courses. Advertising clubs were supplied with programs which would make their meetings interesting. A research committee investigated business conditions each year, through all the members of the Associated Clubs, and made a report in January. This commercial report was quoted at length by the best newspapers and trade papers.

P. S. Florea, secretary and treasurer of the Associated Clubs, stated that more than one hundred clubs were now members, and efforts were being made to organize clubs in ninety other cities.

A LONG FAREWELL.

Private Doherty was six feet four in his socks; the sergeant was much shorter. The sergeant looked along the line. "Head up, there, Doherty!" he cried. Doherty raised his head. "Up higher," said the little sergeant. "There, that's better. Don't let me see your head down again."

"Am I to be always like this?" asked Doherty, staring away above the little sergeant's head.

"You are."

"Then I'll say good-by to ye, sergeant, for I'll never see yez again."— *New York Globe.*

OBITUARY

Michael A. Donohue.

Chicago printing and publishing circles have lost an old and much-respected personality by the death of Michael A. Donohue, of the firm of M. A. Donohue & Co. Mr. Donohue passed away at his residence, 4543 Grand boulevard, Chicago, on Tuesday, October 5. Although the funeral was



Michael A. Donohue.

a private one, a large congregation filled Corpus Christi Church, where the funeral service was held on Friday, October 8. The pallbearers were William C. Foley, John E. Murphey, Joseph Sirvatka, James J. Hill, William Gruf, Patrick Ward and James White. The solemn requiem mass was sung by Rev. Fathers Weber, J. Nawn and J. K. Fielding, and Father Nawn preached the funeral sermon. The deceased was one of the founders of the church in which the service was held.

Michael A. Donohue was born in Gort, County Galway, Ireland, on September 25, 1841. He came to America alone when a boy of eight to join his father in Philadelphia. In 1856 he came with his father and stepmother to Chicago, where he continued to live until the day of his death. He commenced to learn bookbinding in the shop of Mr. Scott, on the river bank at Clark street, and worked at the trade until 1861, in which year he became a member of the firm of Cox & Donohue, bookbinders. This firm was for years a landmark in the city, but its premises were completely destroyed by the great fire in 1871. At its commencement the city had a population of only 100,000, and Mr. Donohue saw Chicago grow from a quagmire to its present importance.

Immediately after the fire Mr. Donohue joined the firm of Donohue, Wilson & Henneberry, which afterward became Donohue & Henneberry. In 1893 he purchased the interest of Mr. Henneberry and continued in business as M. A. Donohue & Co. For many years he conducted the business himself, with his four sons each in charge of a department. At the present moment the huge building at the corner of Dearborn and Polk streets constitutes a monument to his industry and ability. He remained at the head of its affairs to the last.

For a number of years Mr. Donohue made his home in the suburb of Hinsdale, and although he was never a politician, he was frequently the recipient of its political honors. He acted as treasurer of the town until business affairs compelled him to relinquish the office. Always an earnest Catholic, he was a generous supporter of the Church and a liberal patron of charity.

Daniel Malotte Houser.

Newspaperdom of the Middle West has lost a notable figure by the death of Daniel Malotte Houser, president of the Globe Printing Company, of St. Louis, which occurred early in the morning of October 10 at his residence, 4545 West Pine boulevard, St. Louis, at the age of eighty years. He had been suffering from a complication of diseases for the last two years, and his demise was not unexpected.

Mr. Houser has been connected with St. Louis journalism since 1851, when he was an employee in a minor capacity on the old *St. Louis Union*. His duties were to carry proofs of editorials from the office to the residence of Senator Thomas H. Benton, whose organ the *Union* was. He was born in Washington county, Maryland, on December 23, 1834, and went with his parents to Clark county, Missouri, in 1839, and to St. Louis in 1846.

By March, 1853, when the *Union* was absorbed by the *Missouri Democrat*, young Houser had developed into a full-fledged clerk, and he was appointed bookkeeper with the *Democrat*. By the time of the next considerable change in the management he was manager of the counting-room. At that time Frank P. Blair owned a sixth of the stock, the biggest holder being William McKee. McKee had been the leader of a little band of printers who had owned the paper under the name of the *Morning Signal*. A quarrel broke out between him and Blair about the political policy they were to pursue. One morning Blair, obviously excited, dashed out of McKee's office and walked quickly through the counting-room. Catching sight of Houser, he told him he could have his stock in the paper. It is said he parted with his share there and then for a couple of hundred dollars cash and a note for another small amount.

With every change in the paper's history, Mr. Houser benefited. In March, 1872, it was sold on a court order for $456,100. The circumstances were peculiar. There were three owners — McKee the publisher, Fishback the editor, and Houser the business manager. They disagreed and decided to sell the paper, with the proviso that there should be no bidders but themselves. Fishback bought it, but in the end the other two had the best of the deal. They started

the *Globe*, and in spite of difficulties they were so successful that they compelled Fishback to sell them the *Democrat* within three years for $325,000, although he had paid $456,000 for it. The secret of their triumph was the way in which Houser turned their greatest disadvantage into a benefit. The Associated Press was then the only considerable source of news other than local, and Fishback had a practical monopoly of it. Houser is given the credit for having employed telegraph operators as newspaper correspondents, and so beating their competitor. He continued to be very active in the affairs of the *Globe-Democrat* until compelled by illness to retire. He was also a director of the Western Associated Press for many years, a vice-president and one of the originators of the St. Louis World's Fair, and director and vice-president of the Louisiana Purchase Exposition. He was twice married, and survived both wives. He leaves four children.

Frederick Bagley.

Newspaper and political circles of Cleveland, Ohio, received with expressions of deep regret the news of the passing away of Frederick Bagley, a member of the editorial staff of the Cleveland *Leader* for the past eight years, and one of the most widely known political writers of northern Ohio. Mr. Bagley was taken ill with appendicitis during the past April, and after an apparently successful fight for life he left the Huron Road Hospital, where he had been confined, on July 28, going to his parents'



Frederick Bagley.

home in Norwood, Massachusetts, to recuperate. Death occurred on Monday, October 4, and came as a shock to his newspaper associates, who had been looking for his early return to his work, and by whom he was loved and respected.

Commenting editorially upon his passing away, the *Leader* said:

" A long, brave fight for life has ended in the death of Frederick Bagley, one of the young newspaper workers that honor their calling and are honored by those who put them to the test. As a member of the staff of the Cleveland *Leader* he proved his ability and his faithfulness in many fields of labor, and everywhere he won the confidence and esteem of those with whom he came in touch.

" ' Fred ' Bagley was genial, cheery, full of the joy of life. He had youth, strength, a fine presence and ample training, not only to the end of his university course but in the wider school of practical affairs. All of his advantages, all his resources, he threw into his work with his heart and soul. He had enthusiasm for his tasks, however hard. He was of the race of newspaper-makers who serve the public without outward distinction, content to do their whole duty and find such fidelity their chief reward.

" Not only in the *Leader* office, but in many wide circles in and near Cleveland, the untimely death of Frederick Bagley will be sincerely mourned. Men of his type are not common anywhere."

Mr. Bagley became connected with the *Leader* in a reportorial capacity in 1907, shortly after he left the University of Wisconsin, where he had been a student. From the beginning of his newspaper career he was interested in politics. He covered all the big local political campaigns and events during the past six years for the *Leader*, and was looked upon as an expert in his line of work. He numbered among his friends many of the most prominent men in public life in the city and State.

Mr. Bagley was the son of Frederick P. Bagley, general manager of the George H. Morrill Company, manufacturer of printing and lithographic inks, and was a grandnephew of Governor Bagley, of Michigan. He was a member of the Cleveland Athletic Club, a director in the City Club, and belonged to the University of Wisconsin chapter of the Beta Theta Pi fraternity. He was also a former president of the Sphinx Club.

John Bishop Putnam.

John Bishop Putnam, for more than thirty-five years a member of the firm of G. P. Putnam's Sons, book publishers, of New York, passed away on Thursday, October 7, at his home in Rye, New York. He was born on Staten Island on July 17, 1849, one year after his father, George Palmer Putnam, founded his publishing house in New York. In 1868 he entered the business established by his father, and twenty-three years ago also became connected with the Knickerbocker Press, of which he was president at the time of his death. Mr. Putnam was a member of the New York Typothetæ, and also a number of other business and social organizations. He was the author of several books, among which are " Authors and Publishers " and " A Norwegian Ramble."

NEWS PRINT SHORTAGE IN ENGLAND.

Several English newspapers call attention to the growing scarcity of paper and notify their distributing agents to revise their orders to avoid " left overs." The United Kingdom in 1914 imported 296,000,000 pounds of newspaper on reels, valued at $7,000,000, of which 5⅔ per cent came from the United States and nearly 40 per cent from Newfoundland; also 93,000,000 pounds of paper not on reels, worth $3,500,000, of which 41 per cent came from Norway and 5 per cent from the United States. British imports of paper during the first half of this year fell off slightly. Increased purchases of American paper on reels were counterbalanced by a decrease in American paper not on reels. Full details of the British paper trade will be found in Special Consular Reports No. 73, " Paper and Stationery Trade of the World," for sale at 50 cents by the Superintendent of Documents, Washington, D. C. — *Commerce Reports.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

William J. Wright Now with Latham Machinery Company.

William J. Wright, formerly connected with the T. W. & C. B. Sheridan Company, has severed his connection with that company and is now with the Latham Machinery Company, of Chicago, taking care of the western and southern territory.

"Newspaper Men of the Night."

A correspondent of THE INLAND PRINTER asks for information regarding where he can secure a copy of the story entitled "Newspaper Men of the Night." If any of our readers can furnish the information it will be appreciated and forwarded to our correspondent.

"The Linotype Bulletin."

The Linotype Bulletin is one of the most distinctive specimens of business literature sent out by printers anywhere. A cultivated taste is evident in all its departments, and as an exemplar of what can be accomplished by the linotype, it is inspirational in the highest degree.

Dilks' Tintlaying—An Economical Substitute for Ben Day Work.

A practical and economical method of laying tints has been devised by H. B. Dilks, of the Peerless Engraving & Colortype Company, 423 Plymouth court, Chicago, Illinois. The new method is applicable to all flat tints from black to white, and thus covers eighty-five per cent of the possibilities of Ben Day work. Further particulars will be furnished to inquirers upon application to Mr. Dilks.

Holtzer-Cabot Electric Company in New Factory.

The Holtzer-Cabot Electric Company has recently announced its removal from Brookline, Massachusetts, to its new factory at Roxbury, Boston, where it will have increased space and facilities for handling its ever-increasing business. Ground was first broken for the new factory on May 1, 1914, and now the executive offices and factory, formerly located at Brookline, and the factories that were in Boston, have been moved into the new location, thus bringing all departments of the industry under the one roof. The company manufactures an extensive line of electrical devices, including motors for operating presses and printing machinery of all kinds.

The Stansbury Proof-Planer.

Printers who have been in the habit of using the ordinary cloth or felt covered planer for taking stone proofs of forms will be interested in the Stansbury proof-planer. This planer is the same in shape and general style as the ordinary planer, but instead of the cloth or felt covering, it has a composition coating about one-fourth of an inch in thickness, which, it is claimed, will wear indefinitely. S. P. Stansbury, who is placing this planer on the market, in a letter to THE INLAND PRINTER states that some of the planers have been in use in Los Angeles for the past six years and are better to-day than when first used. Full particulars may be secured by addressing Mr. Stansbury at 716 South Grand avenue, Los Angeles, California.

Holiday Cards, Folders and Envelopes.

Printers who are seeking an attractive line of engraved and embossed holiday cards, folders, notes and envelopes for the coming season should get in touch with the Stauder Engraving Company, 231 North Fifth avenue, Chicago, Illinois. This company offers a wide range of styles from which to make a selection, and is making a proposition to printers that should prove attractive.

Boston Club of Printing-House Craftsmen.

Members of the Boston Club of Printing-House Craftsmen gathered on Thursday evening, October 14, to celebrate the first regular meeting and dinner of the new season. A subject that is old, yet ever of the greatest importance, "The Prime Importance of Brainy Composition in Modern Printing," was presented for the consideration of those in attendance, and the general discussion was led by Robert Seaver, of the Seaver-Howland Press.

League of Advertising Women Holds First Meeting of Season.

The League of Advertising Women held its first meeting of the season on Tuesday evening, September 21, 1915, at its regular headquarters, the Rose Parlor, Prince George Hotel, and arranged its program for the coming year. The plans include a very interesting and comprehensive list of subjects. The program will be printed and can be had on application at the office of the secretary, Miss Mabel Craswinckel, 381 Fourth avenue, New York city. The president is Miss J. J. Martin, advertising manager of the Sperry-Hutchinson Company, and the vice-president is Mrs. Caroline L. Overman, of Churchill-Hall.

Desires to Secure Agencies.

The Standard Printing Company, 605 West Michigan avenue, Tampa, Florida, writes THE INLAND PRINTER, stating that, with a view to securing agencies, it would like to get in touch with firms manufacturing the following products: Lithographing, engraving, steel-die stamping, loose-leaf books and blanks, sales or order books, sales sheets and order blanks, calendars, special ruling and binding—in fact, anything that the sales department of a printing establishment can handle. Manufacturers of any of these products would do well to get in touch with the company and forward details of any proposition they have to offer.

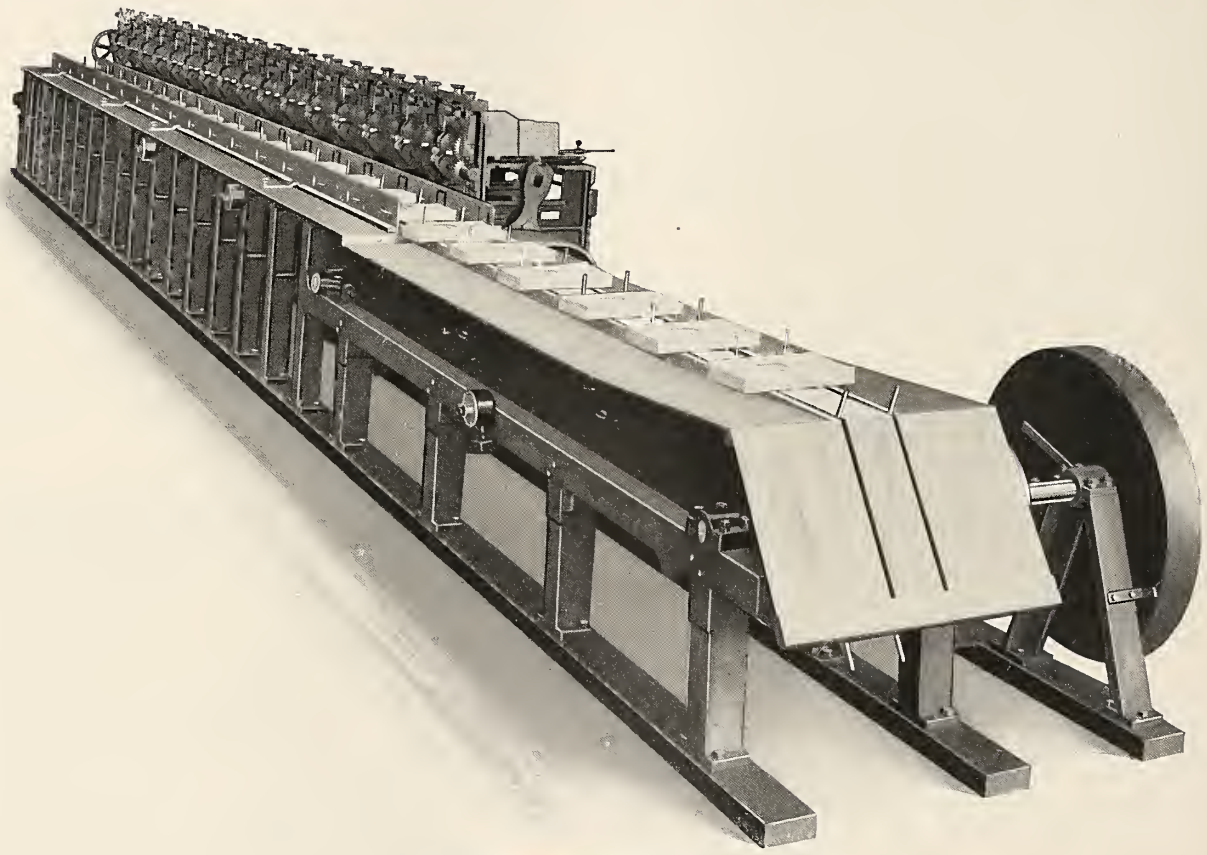
The Cheshire Book-Gathering Machine.

Of great interest to the trade in general is the recent announcement of the new book-gathering machine being placed on the market by the Cheshire Company, 551-553 West Monroe street, Chicago, Illinois. The principal features of the new machine are simplicity, speed, rigidity and durability of construction. It will run without jar or vibration at a speed of six thousand revolutions an hour, and is always under perfect control of the operator.

As will be seen by the accompanying illustration, the signatures to be gathered are placed in the hoppers, which have curved, hinged bottoms and can be adjusted to give different degrees of curvature, according to the requirements of the signature to be fed. The hoppers can be regulated to take any thickness of signature or any size of page, from 4 by 7 inches to 10 by 14 inches, so that the machine is practically unlimited in its scope of work. The signatures are fed from the bottom, the reciprocating motion of the hopper carrying the bottom signature to the feed-rolls, thereby permitting the hoppers to be refilled at any time and making the operation of the machine practically continuous. Should any hopper run empty, the machine is automatically stopped. Any section of the machine, or any number of sections less than the total number, can be instantly cut out, and only the number required for the book kept in operation.

The machine occupies floor space of 37 inches in width, and is 41 inches over all. The different sections are 15 inches from center to center, and the machine can be made any length, according to the number of sections that may be required. A stitcher can be attached so as to stitch the books as they are delivered, and where books are not to be stitched on the machine an automatic delivery can be attached and regulated to alternately reverse the backs of the gathered books.

Complete particulars regarding this new machine will be furnished by the company upon request sent to the address given above.



The Cheshire Book-Gathering Machine.

Offset Printing-Presses Increase in Size and in Sales.

The Harris Automatic Press Company, of Niles, Ohio, has just completed the first of a new series of large-size offset presses, the No. 43, with a sheet size of 44 by 58 inches. This press was ordered by a Chicago firm, which already operates eight of the largest Harris presses made up to this time. This firm has placed an additional order for three more of the larger size, making a total battery of twelve Harris offset presses. The large Harris is designed to handle at high speed the finest multicolor work, and since the announcement of the 44 by 58 inch and 44 by 64 inch sizes the inquiries that have been received so far indicate that these presses will have a very wide sale among the large plants of the country.

The Special Linotype Exhibit at Los Angeles.

During the week ending September 27 the San Francisco agency of the Mergenthaler Linotype Company had a special exhibit at the Alexandria Hotel, and the delegates and visitors to the Typothetæ convention had a gratifying opportunity to inspect the latest developments of the machine which has revolutionized the printing business. The exhibit included a Model K two-magazine machine and a Model 14 linotype with its three standard and one auxiliary magazines. This latter machine was also equipped with the new Cutler-Hammer electric linotype pot, thus representing quite the latest word in multiple-magazine

outfits. Manager Van Schaick, of the San Francisco branch, Manager Bott, of the New Orleans branch, and the popular Walter Bleloch, of the Chicago branch, formed a strong committee of entertainment and instruction, and their efforts were supplemented by the "wizard of the linotype," Ashton G. Stevenson, whose special knowledge of the tabulating system which he has devised gave so much weight to "reason why" arguments that signatures on the "dotted line" were inevitable.

"More Money in Folding Than in Printing."

Under the above title the American Folding Machine Company, of Warren, Ohio, has recently issued an attractive booklet which contains a striking analysis of the profit-earning possibilities of the various departments of the printing business. Incidentally it shows how the American job folder enables even the small printer to do his own folding at a substantial profit without an excessive investment in equipment. Aside from its intrinsic interest, the booklet is an excellent example of direct-by-mail advertising, and embodies several new ideas in get-up and illustration. A copy will be mailed to any printer upon request to the address given above.



Reproduction of Embossed Cover-Design Printed in Three Tones.

The I. T. U. Convention Souvenir.

Attention to the souvenir of the I. T. U. convention was deferred from our report of the proceedings last month in order to have opportunity to give that distinguished achievement of H. W. Dennett the consideration it so eminently deserves.

Souvenirs of this character, in the opinion of many persons of respectable intelligence in regard to most other matters, are monuments of wasted effort. Under the circumstances with which he had to contend, Mr. Dennett has again proved himself a skilful organizer, a patient and a tireless worker, and the possessor of a resourcefulness that should be capitalized and turned to the benefit of his fellow men.

According to the values current in the estimating of souvenirs, the Los Angeles book is most admirable. Technically the typography and illustrations and presswork are above criticism. Artistically it is nowhere, because the makers had their hands tied by the need of advertisements to make it pay its cost — and any plan contemplating an exploitation of the advertiser in a souvenir limits the resources of discriminating taste.

The souvenir may be preserved as a record of a great hospitality, of a great international exposition, and of another milestone in the progress of a great labor organization; but more than all it epitomizes to us the sort of devotion to an ideal that has made the I. T. U. what it is as displayed by the work of H. W. Dennett, manager.

The Standard Automatic Job Press.

Convincing evidence is offered that the name "Standard" is well justified by the automatic job press bearing that name. The impressive list of users shown on the page advertising the press in this issue shows that it is proving its claims, "easy to buy — easy to learn — easy to keep busy — easy to earn big money with." Forty per cent repeat orders make a striking appeal in connection with even the partial list of Standard users shown.

American Association of Teachers of the Printing and Allied Industries.

Joseph A. Donnelly, printing instructor, of Brooklyn, New York, is desirous of getting in touch with all instructors of the printing and allied industries throughout the country for the purpose of organizing a National Association of Printing Instructors. In a circular sent out, he states:

"I feel that the time has arrived for instructors to get together. There are many sound reasons why we ought to organize, among them the following:

"First.— It will better acquaint us with our brother instructors, and will establish confidence in each other.

"Second.— It will bring about a more friendly spirit of coöperation.

"Third.— We will have the advice of our fellow instructors.

"Probably in no other calling is there more need for sympathetic coöperation than in our position. The cares

and worries which must necessarily be borne by the instructors are many, but they can be lightened by the brotherly coöperation of all. By a whole-souled sympathy one with another they will reach the point of practical assistance in the every-day struggle to overcome apparently insurmountable difficulties.

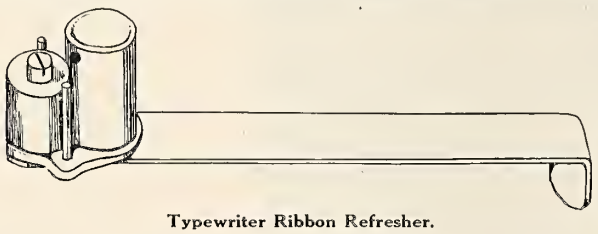
"Industrial selfishness should make way for the better spirit of trade patriotism. I would advocate better fellowship between instructors. I feel that all are working for a common end."

Mr. Donnelly's address is P. S. 158, Belmont avenue and Ashford street, Brooklyn, New York.

Typewriter Ribbon Refresher.

Illegible copy comes from the typewriter just as often as it comes from the pen or pencil, and the cause is usually dried-up ribbons. Removing a typewriter ribbon is rather a slow and messy operation, and this is a reason why the dried-up ribbon is retained on the machine until it is worn through by extra pounding in the effort to make the letters print on the paper. Then, and only then, is the ribbon discarded — when holes are punched through it.

Now there is always plenty of ink on the ribbon. It has dried up on the ribbon when it fails to print. A colorless solvent applied to the ribbon will refresh it almost indefinitely. There will be no need of pounding the keys to make



Typewriter Ribbon Refresher.

the letters print, and so the ribbon will not be destroyed. The same solvent can be used on ribbons of any color.

The refresher is a handy apparatus devised by the Ribbon Refresher Company, 538 South Clark street, Chicago, and is illustrated by the cut herewith. The ribbon is not removed from the machine, but inserted at the posts indicated between the two cylinders and the reel of the typewriter turned until the whole ribbon length has passed through between the cylinders of the refresher. A thin film of the refresher is enough to liven up the dryest ribbon.

The refresher should save the printer's eyes and save time and ribbons and profanity.

E. H. Shartle Purchases Printing-Plant of Spirella Corset Company.

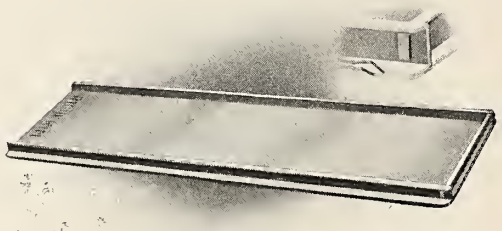
E. H. Shartle, of Meadville, Pennsylvania, has issued an announcement to the effect that he has purchased the printing-plant, rubber-stamp manufactory and multigraphs of the Spirella Corset Company and will consolidate them with his wholesale paper and office-supplies business. Mr. Shartle was formerly manager of the printing and supplies department of the Spirella company, but resigned last June in order to enter business for himself. The present quarters will be occupied until after January 1, when the entire business will be removed to a new location.

Rival Printing Methods in One Book.

The Almanac of The Sacred Heart for 1916, just from the press, is a notable exhibit of the printing art from the fact that its eighty pages comprise exhibits of typographic, rotary photogravure and offset printing. There are halftones in two and four colors, rotary photogravure in one and four colors, and examples of offset presswork in one and seven printings. This almanac, with its edition of a quarter million, affords an excellent opportunity for one to study by comparison the printing methods that are just now competing for business. The book can be had for 12 cents from The Apostleship of Prayer, 801 West One Hundred and Eighty-first street, New York.

The New Challenge Rigid-Rim Steel Galley.

The Challenge Machinery Company, of Grand Haven, Michigan, has recently placed on the market a new galley styled the Challenge Rigid-Rim steel galley. As its name implies, it is in truth a rigid-rim and also a rigid-bottom galley, since the steel is the same thickness as the all-brass galley. The channels or rims are electrically welded to the bottom, giving double thickness of metal all around the edges, thus insuring all the requirements of a working galley.



Challenge Rigid-Rim Steel Galley.

The Rigid-Rim galley has a smooth surface suitable for proof-taking, perfectly square corners and plumb perpendicular sides. It is perfect in construction, neat in appearance, and will withstand long and severe usage without losing its accuracy. While it fills every requirement of a working galley, it can be afforded for storage purposes, and as such it is far superior to the ordinary storage galley, although costing but a trifle more.



"Easy to Lift."

The half-tone reproduction will give some idea of the construction of the Rigid-Rim galley and also illustrate the advantages of the heavy flanged rims. These rims serve a double purpose by furnishing a convenient finger-hold for lifting a loaded galley from the case or stone, as well as making the galley rigid and strong. When used in connection with steel-run cabinets for storage purposes, the wide rims reduce to a minimum the possibility of scratching the face of type or cuts on the steel runs when the galley is pulled from its compartment. Drainage holes are provided in each of the closed corners, a valuable feature where forms are lye-washed.

Rigid-Rim galleys are furnished in all standard job and news sizes, also single, double and triple column mailing with closed ends. All dealers in printers' supplies handle them. Descriptive circular, giving list of sizes and prices, will be sent upon request.

Vacuum Cleaners in the Printing-Office.

The value of vacuum cleaners in printing-offices, composing-rooms, pressrooms, engraving departments and binderies is made evident in many ways — when they are put in — but comparatively few printers and engravers are alive to what the vacuum cleaner can do in saving material, time and health. In this connection it is interesting to note that vacuum-cleaner patents have been in litigation since 1907. The "Kenney" patents have been sustained by a decision of Judge Mayer, of New York. These patents are controlled by the Vacuum Cleaner Company, and the National Sweeper Company operates under these and other patents.

"The Hook."

The family of the Honolulu *Star-Bulletin* have chosen the significant title of *The Hook* for a four-page house-organ in which to give vent to their pent-up ideas. W. E. Fletcher and H. W. Frantz are editors. The price of the paper is one ask per copy, and no yearly subscriptions are wanted, as "the life of this rag is uncertain," a wise provision because "nothing but anonymous communications are accepted." The advertising rates are "arranged according to the customer's need for publicity or necessity for suppressing it." The paper is issued as the spirit moves. It is printed, appropriately, on yellow paper. *The Hook* announces that our old friend, J. P. Gomes, Jr., will contribute anonymously in the next issue, if there is one.

The "Printaslide" — Another Advertising-Slide Printer for the Movies.

W. L. Sloane and James S. Owsley, Owensboro, Kentucky, write to this magazine to the effect that they are the patentees of a transfer press for printing on glass slides or other transparent media for the projection of advertising or other printed or pictorial subjects on moving-picture screens. The patent papers were filed January 20, 1909, No. 936,954. The papers disclose an elaborately designed machine, and the patentees state that they have experimented successfully with inks and can now provide these and other accessories to printers who are in a position to enter on this growing and profitable field of enterprise.

Reorganization of International Typesetting Machine Company.

Based on the very satisfactory showing made during the past eight months, and upon the request of committees representing holders of large amounts of securities and other obligations of the International Typesetting Machine Company, Messrs. Edward D. Adams, of 71 Broadway; Henry E. Cooper, vice-president of the Equitable Trust Company, and Richard H. Swartwout, of the banking firm of Swartwout & Appenzellar, 44 Pine street, acting as reorganization managers, have prepared a plan for the reorganization of that company. The new company, which under this plan will take over the business, will have capital to the amount of $1,000,000 without fixed charges.

Opportunity is given to bondholders and other creditors of the existing company, with due regard to their priorities, to exchange their claims for stock of the new corporation, and, at their option, to subscribe for additional stock to the amount of $500,000 in cash. The subscriptions have been underwritten, and new interests, not heretofore connected with or interested in the existing company, have subscribed an additional $500,000, so that the $1,000,000 of cash required by the plan is assured.

The policies and operations of the new company are to be determined and directed by a business management selected by a board of directors composed of men of high standing in business circles.

Edward Hewitt, receiver of the company, in an interview with a representative of *The Editor and Publisher and Journalist*, recently said:

"Shortly after my appointment I received from the bondholders a small amount of working capital, with which I undertook to carry on the business for a period of six weeks — meantime instituting needed economies. I associated with myself Charles D. Palmer, for many years one of the senior officials of the International Banking Corporation.

"I succeeded — with the working capital originally estimated as sufficient only for six weeks' operation — in carrying on the business until August 1 of this year, during which period there were manufactured and sold over 150 machines, including many models 'A' and 'B' and large quantities of supplies and matrices. On the strength of this I was authorized by the court to obtain further working capital by issuing receivers' certificates to an amount of $250,000.

"Owing to the small working capital with which I have been supplied it has been possible during seven out of the eight months to operate the plant to only about thirty per cent of the normal volume of its business. On this basis it has met its operating charges. To obtain a further practical demonstration of its earning power, I operated during one month at sixty per cent of its normal volume, getting thereby an operating profit of about $19,000 net. Inasmuch as such restricted operation (even thirty per cent) involves overhead charges practically as heavy as those required by the full volume, I feel that the original estimate as to the profitable nature of the business has been confirmed.

"From my investigation of the affairs of this company, as confirmed by the result of eight months' operation during the receivership, I am of the opinion that the company has an excellent plant, an efficient technical organization, an excellent product and a good market. These, however, are only of value to a going concern. To continue this business requires that it be supplied with what it has lacked, namely, good business administration, ordinary banking credit and sufficient working capital. Given these, I estimate that after providing for all operating and fixed charges, the business will soon earn from $400,000 to $600,000 net per annum."

An Unusual Piece of Advertising Literature.

Advertising literature in general is fast undergoing a complete change, and advertisers are more and more demonstrating the fact that there is frequently more real value in advertising of an indirect nature than in that which directly extols the merits of their products. An unusual example of the indirect style of advertising has recently been issued by the George W. Wheelwright Paper Company, of Boston, Massachusetts — an example that is unusual for more reasons than one. Instead of dwelling upon the merits of the various kinds and grades of paper manufactured by the company, this piece of advertising literature, printed in the form of an eight-page booklet, bears the title, "Joe Tansey — Real Irishman," and gives a biographical sketch of that individual, who is the company's veteran beater engineer and "general enthusiasm."

It is interesting to note that the subject of the sketch arrived in this country just half a century ago and immediately started in the employ of the company, remaining

with it to this day. As stated in the booklet, "when an individual has been employed continuously for a half a century by one firm, it speaks volumes for both parties." The company has in its mill five men whose years of service total over one hundred and fifty, and it goes without saying that retaining employees in that manner has a considerable effect upon the quality and uniformity of the product.

The booklet is nicely printed on Best Plate Finish, India, 25 by 38, 80-pound, and shows far better than could be told in a multitude of words the value of the paper for work of the kind. The first page bears only the title and a halftone of the subject of the sketch.

Chicago Typographical Union, No. 16, Band to Give Concert.

On Saturday evening, December 4, the Chicago Typographical Union, No. 16, Band will give a concert program in conjunction with the rendition of Gilbert and Sullivan's ever-popular opera, "The Mikado," at the Central Music Hall, formerly the Whitney Opera House, 66 East Van Buren street. This double musical bill promises to excel all past events in the history of No. 16. The encouragement given the band during its short life has been most gratifying. The enthusiastic response of the members of the Union who possess musical ability has placed at the disposal of the leader, Edwin Forrest Teft, excellent material from which to develop a musical organization equal to many that have been in existence for years instead of but a few months.

Lovers of music who heard the band at the Garrick Theater in its Memorial Day program last May will appreciate this opportunity to hear it again and in a more ambitious undertaking — the rendering of a carefully selected musical program in conjunction with the production of the opera. "The Mikado" will be given by the Chicago Opera Club, which specializes in the production of operas sung by local talent. The directors of the club are professional operatic coaches, and the performance of the opera bids fair to equal many of the professional productions. An orchestra of professional musicians will accompany the opera, the band numbers being given between the acts and to open and close the performance.

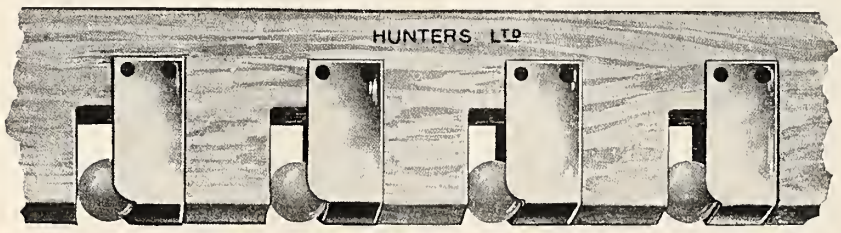
The concert is being given for the purpose of raising funds for the purchase of uniforms and music, and deserves the hearty support of all the members and friends of No. 16.

Racks for Seasoning Paper Before Printing.

A recent letter to THE INLAND PRINTER asks for information regarding clamps or hooks for hanging paper for the purpose of seasoning before printing. There are several devices on the market for this purpose, among them the "Hold-Fast" hangers manufactured by the Southworth Machine Company, of Portland, Maine; Wagner's rapid paper-curing machine, manufactured by the Hormel-Wagner Company, Incorporated, 587 Hudson street, New York city; and the Ball pattern paper-drying rack, a reproduction of which is shown, manufactured by Hunters, Limited, St. Bride street, London, E. C., England.

A request for information regarding the system in use by one of the largest lithograph houses in the country brought the following:

"We are using the Hold-Fast hangers for seasoning all of our paper. We find these hangers the most efficient method of seasoning stock properly and quickly. We have installed sufficient hangers for a capacity of 150,000 sheets. We handle from 50,000 to 90,000 sheets per day. We endeavor to hang our paper for a period of forty-eight hours before removing it from the hangers. The principle of the hanger is, that the sheets, being clamped at one end only, permits them to separate so that the air will reach both sides of the sheets in the hangers. Of course, we have quite an elaborate system of regulating the temperature and humidity in our seasoning-room as well as in the press-room. This we consider of great importance in conjunction with the Hold-Fast hangers. Due to the increase in business in the past few years, we will be compelled to either double our capacity of hangers or improve them so that we will have a greater daily capacity. We are now arranging to install a small train of horizontal electric fans under the paper as it is suspended from the hangers, this train to automatically reverse itself so that it will continually pass back and forth under the paper and operate day and night. No doubt by the increased circulation of air we will be enabled to cut down the time for seasoning considerably."



Ball Pattern Paper-Drying Rack.

Ben Franklin Club of Albany Adopts Long Price-List.

At the regular business meeting of the Ben Franklin Club of Albany, held October 12, the committee in charge of the long price-list made the following report for the approval of the members:

WHEREAS, It is a known fact that over ninety per cent of the business of the paper-dealer is with the printer direct, it is only reasonable and just that the best interest of the printer should be the first consideration of the paper-dealer.

Inasmuch as anybody using paper has been able to buy it from the paper-dealer at the same prices charged to the printer, this practice has resulted in customers buying the paper direct, furnishing same to the printer, thereby saving the printer's profit thereon, and this custom has been a great factor in causing the printer the loss of the legitimate profit to which his business entitles him.

It is therefore resolved that this committee recommends that paper-dealers should publish and distribute a long price-list, allowing the printer a discount from such price of twenty per cent.

It is also recommended that all the future sales of paper-houses to customers not actually engaged in the printing business should be based on the prices contained in the long list, and that so far as possible the paper-dealers (using their discretion in the matter) should try and eliminate this class of business and induce their customers to buy paper from the printer.

It is also suggested by the committee that our members demand of salesmen of out-of-town concerns that if they wish to do any business with Albany printers the long price-list must be furnished.

Respectfully yours, E. A. Barvoets, chairman; Fred A. Williams, Frank H. Evory. F. E. Jenks, secretary.

After much talk regarding the benefits to be derived from the long price-list, also with the dealers from paper-houses, in which they signified their intention to issue the

list in a manner suitable to the members of the club, a motion was made and seconded that the Ben Franklin Club go on record in favor of the long price-list, and it was recommended that each paper-house should issue the long list, allowing the printer a discount of twenty per cent. It was also suggested that when the paper-dealers have their list ready for press, they meet with this committee and go over the complete list so as to have it entirely satisfactory both to the club and to the paper-dealers.

The annual election of officers for the ensuing year was held at this time, with the following result: President, C. M. Winchester; first vice-president, Frank H. Evory; second vice-president, R. H. Fischel; treasurer, J. Wallace Young; secretary, Frank E. Jenks.

The Story of "The American Printer."

The American Printer has absorbed the *Printing Trade News*, a weekly publication, of New York, and the *Master Printer*, a monthly, of Philadelphia. The purchase of the last two mentioned periodicals by the Oswald Publishing Company, John Clyde Oswald, president, forms another notable period in the history of *The American Printer*, which was founded thirty years ago as the *American Bookmaker*, with Howard Lockwood as publisher. Its sub-title at that time read: "A journal of technical art and information for publishers, printers, lithographers, bookbinders, blank-book manufacturers, and all others connected and interested in bookmaking." In 1897 John Clyde Oswald, taking charge of the publication, changed the name to the *American Printer and Bookmaker*, and in 1900 named it *The American Printer*.

A handsome publication called the *Western Printer* had been issued in San Francisco by the Stanley-Taylor Company, and in 1901 it was purchased and incorporated with *The American Printer*.

Another attractive monthly publication was issued in Philadelphia under the name of the *International Printer*, founded in 1902. This was purchased in 1906 by the Oswald Publishing Company and also merged with *The American Printer*.

The *Printing Trade News* was established in 1907 as a monthly and was made a weekly in 1911.

The *Master Printer* was founded in 1904 as an organization paper of the master printers of Philadelphia.

In 1905 the Oswald Publishing Company, publishers of *The American Printer*, brought out the first of its line of books about printing and since then has added many authoritative volumes. In 1914 it became the publishers of the famous works of Theodore Low De Vinne, A.M.

The American Printer is to be published twice a month as a news, technical and business journal for employers, executives, and others in the printing, publishing and allied industries.

John Clyde Oswald, president of the company that publishes *The American Printer*, has made a notable success of his career as a printer-publisher. He believes in associations and is active in a number of prominent organizations. He is president of the American Institute of Graphic Arts, past-president of the Federation of Trade Press Associations in the United States, past-president of the National Editorial Association; one of the two American vice-presidents of the Press Congress of the World. He is prominent in the councils of the United Typothetæ and Franklin Clubs of America and the Associated Advertising Clubs of the World. Other memberships include the New York Master Printers' Association, the Merchants' Association of New York, and various mutual, fire and casualty insurance companies.

Points of Interest about the "Hartford" Printing-Press.

"Reason why" literature is always interesting to the buyer. It places him in a position to exercise his judgment at leisure and keeps him from being rushed off his feet by the "personal touch." No one realizes the force of "reason why" literature more than Mr. S. M. Weatherley, of the National Machine Company, of Hartford, Connecticut, manufacturer of the "Hartford" printing-press, which is illustrated elsewhere in this issue, who presents his claims point by point in the *Manufacturers' Circular*, thus:

"Ink Distribution.— The unique system employed on this press gives a range of variations and gradations of ink supply never before attained; it gives to the pressman absolute control; he can, with scientific accuracy, adjust to whatever form he may have, the precise amount of ink necessary to bring out its fullest artistic value, and he can, without stopping the press, regulate the supply at will.

"When we remember that the diameter of the steel rider roller plus that of the top form roller equals the full width of the chase, and that, therefore, the two lower form rollers could actually be removed without detriment in printing light forms, we can have some idea of the tremendous inking power when all these form rollers are in use up and down, or when the lower one is tripped, and only used on the upward motion.

"Chase Latch.— This does away with a cumbersome treadle and with the tedious insertion of the pressman's foot under a guard. It is positive and simple, easy and natural to operate. A slight lift and push with the right hand is all that is necessary, and both feet on the floor, both hands may be used in removing the chase.

"No Cam Gear Rolls.— These are entirely dispensed with, their place being taken by twin hardened-steel pivoted shoes sliding in the cast-iron cam-way. These, with the steel segments inserted at the two points of the cam-way receiving the most stress, reduce the wear of the cam gear to a minimum, and remove its remilling, or replacing, to a remote possibility.

"Platen Control.— We have never deviated from our original belief, and our experience has proved, that control of the platen should be at both ends, and have retained our bridge link connection method, which is strong and simple, and does away with additional cams and consequent lost motion.

"Frisket Frame.— Are there any of you that have not 'cussed' the breaking of this at a critical moment? That on this press will not break — it is made of steel, and the grippers are depressible at any point of the movement of the platen, and they grip, too, and keep on gripping to the actual point of contact.

"The Roller-melting Problem.— The metal distributing cylinders are positively geared, and do not depend upon friction with composition rollers for their revolution — hence, melting from friction is impossible. Atmospheric influences and local conditions are beyond our control.

"Protection.— Note our gear guard, safety floor stand, and the ingenious small spring on our counting device.

"And all the above, not to make the feeder careless, but to prevent accident or injury to man or machine, and to produce the highest type of result, efficiently and economically.

"Minimizing Accidents.— It is good practice in modern machinery designing and construction to protect against accidents, as far as possible, and make all conceivable provision for minimizing their results. This was kept well in mind, and vital parts liable to accident have been well protected on the 'Hartford' press."

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 56. NOVEMBER, 1915. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Editor — ALBERT H. McQUILKIN, La Grange, Illinois.
Managing Editor — ALBERT H. McQUILKIN, La Grange, Illinois.
Business Manager — HERBERT S. BROWNE, 609 Michigan avenue, Evanston, Illinois.
Publisher — THE INLAND PRINTER COMPANY, Inc., 632 Sherman street, Chicago, Illinois.
Owners — ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman street, Chicago, Illinois.
No bonds or mortgages outstanding.

(Signed) H. S. BROWNE,
Business Manager.

Sworn to and subscribed before me this 18th day of August, 1915.

[SEAL] HARRY H. FLINN,
Notary Public.

My commission expires February 8, 1916.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

WANTED — Party or parties to invest $10,000 to $12,000 to assist in publishing a law book, or to put in an equivalent in typesetting or other work pertaining to the manufacture of the books; work requires double-decker linotype machines; author intends to publish the book — a large, modern treatise — himself, but needs additional capital; he will assure your investment by allowing you to take the entire gross receipts of the sale until the sum invested, plus 40 per cent profit, is returned to you. N 965.

PARTNER — Young, able printer, with well-equipped plant and excellent opportunity, desires a young man — a practical printer, earnest, fully capable and diligent — to join with him, relieving him of supervision of production, so he may devote more time to selling and a commercial illustrating and advertising service; thriving manufacturing city of 30,000, 150 miles from Chicago; $3,000 cash required. N 955.

FOR SALE — Well-equipped job-printing office, established 15 years, good location, equipment all bought new within the past 5 years; price of plant, $1,500, and stock at invoice; business from January 1 to September 1, $4,400; will sell or rent office building reasonable. O 951.

NEWSPAPER BARGAIN — Daily and weekly in Kansas town of 7,000; circulation, 800-1,500; net proceeds yearly, $7,250; price, $15,000; $8,000 cash, balance terms. NEWSPAPER EXCHANGE, Box 154, Joplin, Mo.

BUSINESS FOR SALE — Fully equipped medium-sized job-office situated in business district; other interests compel us to sell this successful business. 1850 Liberty st., Jacksonville, Fla.

PRINTING-PLANT in large city near Boston; price very low, part on mortgage; first-class condition; small but complete; all letters answered; strict confidence. N 960.

FOR SALE — Half interest in old and well-established printing and stationery business in Denver; fine location, splendid opportunity, healthful climate. N 959.

WILL INSTALL AND OPERATE three linotypes, perfect condition, with complete equipment, in plant guaranteeing steady work; newspaper preferred. N 970.

PRINTER WANTED with $800 to $1,000 to invest in paying business, carrying salary of $25 per week. ELBERT BEDE, Cottage Grove, Ore.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York city, and Fisher bldg., Chicago, Ill.

PRINTING MACHINERY — Printing machinery, consisting of four cylinder presses, one newspaper press with stereotyping plant, one 9 by 12 C. & P. job press with Kirkman feeder attached, four Dexter folders, hand-feed, three Seybold cutters, one Ward & McLean looper, several Monitor wire-stitchers; complete monotype plant as follows: one regular composition caster with keyboard, one regular composition caster with display attachment and keyboard; all the above equipped with motors, D. C., 220 volts; many other items, such as stereotyping equipment, etc.; this property being sold to close a trust; write for complete catalogue. GEORGE W. DOLLARHIDE and FRANK E. FLOYD, Trustees, 211 W. Georgia st., Indianapolis, Ind.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

WE OFFER FOR SALE TWO REAL BARGAINS — One rebuilt Campbell 2-revolution cylinder press, 23 by 29, complete with impression trip, has not been run over three months, $525; one rebuilt Dexter folder, 22 by 32, folds two and three book-folds, has paster attachment, has been used only a short time, $225; both machines guaranteed as represented; delivered at your station (within 300 miles from Toledo, Ohio) at price stated; offered subject to prior sale; both are REAL BARGAINS. THE TOLEDO WEB PRESS MFG. CO., Toledo, Ohio.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $550; Hoe pony drum, 17 by 21 bed, $400; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

BARGAIN FOR BOOKBINDERS AND OTHERS — We offer two brand-new hand-feed German gluing machines, taking a sheet 20 inches wide, at a bargain price for one or both; if you have any possible use for them it will surely pay you to communicate with us. GIBBS-BROWER CO., 261 Broadway, New York city.

WHITLOCK 2-revolution press, 27 by 40, printed-side-up delivery; Cottrell, 25 by 30; Campbell, 23 by 30; Campbell, 32 by 46; drum cylinders, 5-col. folio to 6-col. quarto; job presses, 7 by 11 to 15 by 21; paper-cutters, all sizes; wire-stitchers, etc.; send for list. PRESTON, 49A Purchase, Boston.

FOR SALE — One automatic Kidder press, 10 by 15; one 23 by 28 Campbell pony cylinder; in first-class condition; can be seen running; sold at a bargain if taken at once. WAHL PRINTING & BINDING CO., INC., Cor. Michigan, 11th and Lockport sts., Niagara Falls, N. Y.

FOR SALE at 25 cents on the dollar: Three Harris Blanker automatic-feed P-1 envelope presses; your choice, each, $300; will print 8,000 an hour; regular price, $1,500; machines in perfect running order. MR. FANTUS, 525 S. Dearborn st., telephone Harrison 3673, Chicago.

FOR SALE — 12 by 18 Toledo web, practically new; 11 by 17 Autopress; 10 by 15 Kirkman; 12 by 18 Standard automatic press; 8 and 10 page Duplex newspaper presses; 12 by 18 Falcon automatic. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — 00 Campbell press, bed 45 by 62 in., type-bed 40 by 58 in., sheet 41 by 62 in.; No. 8 Cottrell press, bed 38 by 55 in., type-bed 34 by 51 in., sheet 35 by 52 in.; in good order; can be seen running. SAMUEL YOUNG, 2239 N. Park av., Philadelphia, Pa.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One Harris 2-color printing-press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only 5 months, practically new; an exceptional bargain. S 773.

FOR SALE — Photoengravers' outfit, 18 by 22 copying camera, 18′ 0″ camera stand and other accessories; detailed inventory on request. Address M. T. FORKER, Meadville, Pa.

HELP WANTED.

Bindery.

FIRST-CLASS PAPER-RULER to take charge of three-machine department in a large western shop doing county, commercial and railroad work, loose-leaf forms, etc.; in replying, state age, full experience, and give recommendations and salary expected. N 969.

Composing-room.

MONOTYPE CASTER who can invest $2,500 with services; established plant, Ohio; A-1 man only; references. N 958.

Pressroom.

PRESSMAN, with little or no capital, to become a partner in small Massachusetts job-shop; confidential. N 962.

Salesmen.

SOLICITOR for nice, small eastern shop; might make you a partner; all letters strictly confidential. N 961.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 5 hours, 3 evenings a week, $5 weekly; day course, 6 to 9 hours, 12 weeks, $80; unlimited course, $150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

POSITION AS BINDERY FOREMAN OR SUPERINTENDENT; 33 years of age, reliable and good organizer; 16 years' practical experience in the different branches of the business; thoroughly experienced on all kinds of high-class work; competent to handle help with best results. N 963.

Composing-room.

COMPOSITOR (two-thirder), I. T. U. and Supplement Course graduate, 22 years old, desires position under first-class supervision, with a real opportunity to advance; moderate salary to start; can go anywhere. J. FROEHDE, 4412 N. Robey st., Chicago.

Managers and Superintendents.

HIGH-GRADE PRINTER of wide experience, thorough knowledge of all branches of printing, is open for position as foreman of composing-room or superintendent of mechanical departments in an up-to-the-minute plant. Would undertake work of improving quality of product in plant desiring to build up reputation for high-class work. If you are seeking a practical man, one who knows how to handle men, how to lay out and produce the highest grade of work with the greatest efficiency, can estimate accurately, and will do his utmost to further the interests of his employers, here is your opportunity. Best of references from leaders in the industry. N 954.

BUSINESS OR PRODUCTION MANAGER seeks opening with large, progressive printing establishment; age 40, married; experience all gained in Chicago; absolutely temperate, thoroughly reliable; employers' reference, "Efficient in all departments"; references the best, from many sources; I seek a situation in which conscientious work, based on thorough experience, will bring responsibility and commensurate reward. N 815.

SUPERINTENDENT, factory manager; capable executive and systematizer; thoroughly familiar in designing and building special machinery; years of experience with automatic roll-paper presses, manufacturing envelopes, tags and printed specialties. N 964.

EFFICIENT COMPOSING-ROOM SUPERINTENDENT desires change; 5 years' successful executive with present concern, which has a wide reputation for first-class work; expert layout man, a past master of fine typography; strictly sober and trustworthy. N 957.

Newspaper Men.

AS A FORMER MANAGING EDITOR I often felt the need of a dependable subordinate at my right hand; now, being out of a managing editorship, I offer my services where a dependable man is needed; have worked up from "devil" to managing editor as proofreader, telegraph editor, night editor, news editor, editorial writer, managing editor; had several years' experience as agricultural editor; not too proud to begin low if given a chance to work up; don't drink. N 967.

WANTED — Position for a friend; he was for years editor of a woman's magazine and farm paper, later owner and editor of city paper; has had practical experience in mechanical end also; has a splendid education, and knows Greek and Latin; would make first-class proofreader; can you offer or suggest anything? N 956.

Office.

SITUATION WANTED by young man of 10 years' experience in lithographing and printing business; capable of handling all estimating, advertising, correspondence and office detail; also good salesman. N 966.

Pressroom.

COMPETENT CYLINDER PRESSMAN desires change; steady and reliable; experienced on half-tone and color work; will go anywhere. O 940.

SITUATION WANTED by pressroom foreman; large-size pressroom preferred; wages not less than $2,000 a year; good manager. O 931.

SITUATION WANTED by pressman; can handle all grades of work. Address JOS. LOUGHMAN, 214 Theodore st., Scranton, Pa.

SITUATION WANTED by first-class cylinder pressman outside of Chicago; can furnish good references; union. O 933.

CYLINDER AND JOB PRESSMAN, union, wishes to make a change; married, temperate, conscientious worker. O 938.

A FIRST-CLASS VIGNETTE CUT AND COLOR PRESSMAN is open for a position; capable of taking charge. O 935.

Salesmen.

SALESMAN — Single man, 26 years old, now employed, several years' experience handling cost systems and general work in printing and lithographing business, would like an opportunity to go out as salesman for good, reliable firm; not experienced as salesman, but knows enough about business to make good if given fair chance; can furnish first-class references. N 968.

Stockroom.

PRINTING-HOUSE STOCK CUTTER AND SHIPPER, thoroughly posted on paper values and all miscellaneous duties in connection with stock and cutting, competent to handle packing and shipping in connection; moderate wages; go anywhere. N 847.

WANTED TO PURCHASE.

WANTED — Good secondhand 2, 3 or 4 color printing-press for cotton flour bags. J. S. WALKER & CO., Louisville, Ky.

WANTED — Catalogue-looping machine manufactured by Ward & McLean. N 773.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77. 9-16

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

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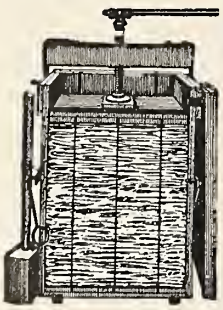
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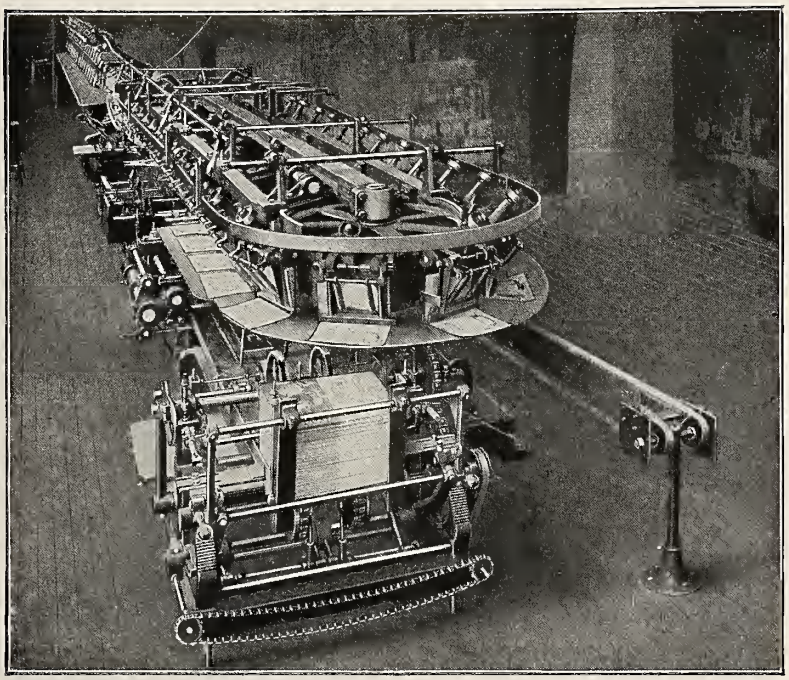
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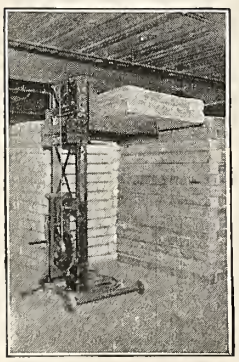
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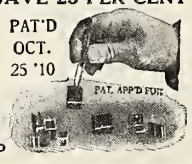
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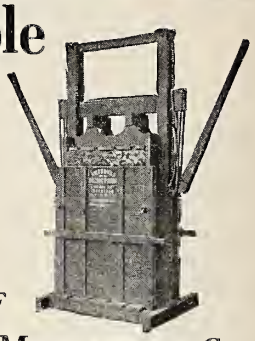
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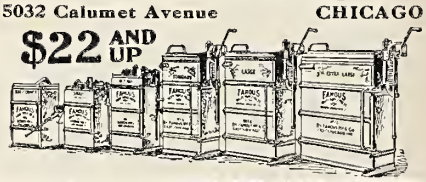
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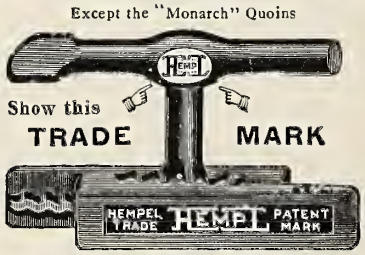
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A trial order will be sent prepaid to any point in the U. S., and we guarantee to refund the full price if a test fails to uphold our claims in every respect. ¶ One gallon, $1.50; one-half gallon, $1.00. ¶ You have nothing to lose and everything to gain in sending for a trial can to-day.

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SWIFT STREET EDGERTON, WIS.

Isn't it worth a one cent stamp

to find out about a device that will increase the daily output of each cylinder press 1000 impressions?

"ROUSE HANDLING
VS.
MAN HANDLING"

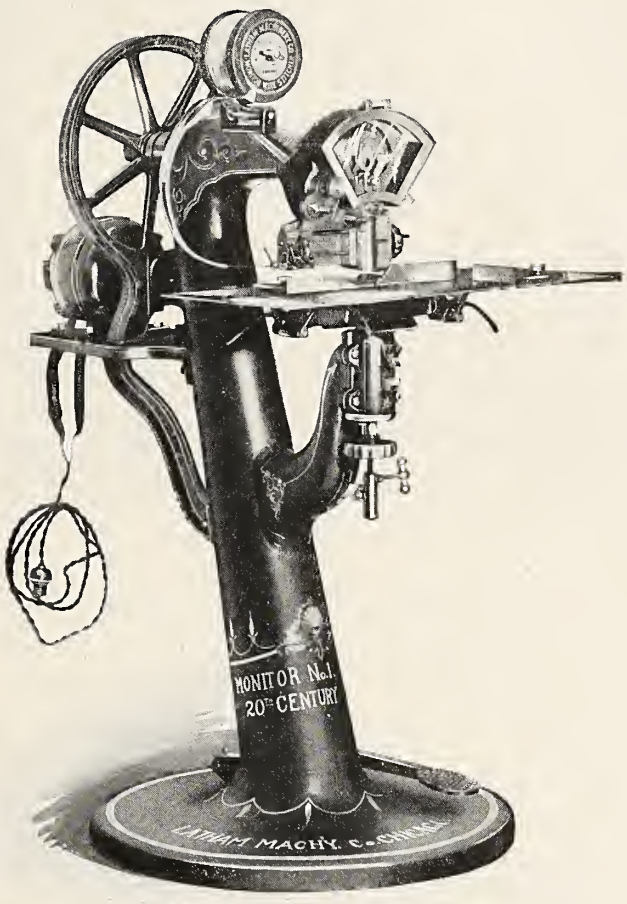
is the title of a handsome booklet which contains many facts and figures of great importance and interest to every printer operating one or more cylinder presses.

This booklet is yours for the asking. Send us a post-card *to-day*, requesting a copy.

H. B. ROUSE & CO.

2214 WARD STREET CHICAGO

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK CHICAGO BOSTON

THE JAENECKE PRINTING INK CO.

Jaenecke Inks are Made by Men Who "Know How"

℄ Inks are not generally patented. ℄ Jaenecke's need no patent, for they are well protected by the "Know How" of long and successful manufacture. ℄ We take great care as to the order in which the different ingredients are added. ℄ Many colors are ground from the moist pulp to insure brilliancy, and all are ground slowly to give proper printing quality. ℄ Certain presses, certain papers, and certain plates may require special ingredients.

Branch Offices in
NEW YORK
ST. LOUIS
BALTIMORE
CHICAGO
DETROIT

And from Jobbers Everywhere

We know what is needed in every case. Get in touch with us and let us solve your ink problems.



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

Quality—Price

We all know are necessary factors to be considered in buying electrotypes, and it is our claim that in both of these points we have never been outclassed. But there is still another point to consider, which is in some cases more vital than the others, and it is in this point that *we excel* —it is

Service

We have recently installed a new patented process for making the shell, which enables us to deliver a finished electrotype one hour and thirty minutes quicker than any one else. This extra time, added to our already quick service, makes us your logical electrotyper. Let us prove it.

Dinse, Page & Co.

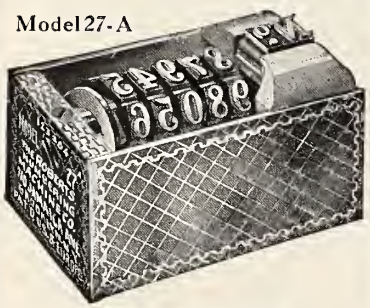
725-733 S. La Salle Street, Chicago

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression
Size 1½x1 5/16 inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456



SECURITY BENZINE CANS

1 PINT 75¢

A better built, easier to operate, Underwriters approved can costing no more than old-style unapproved and 50c less than other labeled cans.



1 QUART $1.00

Operated by a natural grip of the handle and lever. Does not cramp the fingers.



2 QUART $1.25

Look at the Prices

Cost no more than unapproved cans—reduce fire risk and secure lowest insurance rates.

Special funnels not required
Fill rapidly through the nozzle with regular funnel
No Leakage
No Waste

Approved, Tested and Inspected by the
Underwriters Laboratories, Inc.
Under Direction of the
National Board of Fire Underwriters



1 GALLON $1.50

At leading dealers or sent postpaid on receipt of price.

JUSTRITE MFG. CO.
Dept. P
No. 327 So. Clinton St., Chicago

We also make the Justrite Safety Cans and Approved Oily Waste Cans.

DEFIANCE BOND

LITHOGRAPHED Letter-heads on Defiance Bond mean increased business and steady customers for the printer using it.

William Bratter & Co., of New York City, say:

"We are under obligations to you for putting Defiance Bond on the market. Some of the largest corporations which we count among our customers, such as Banks, Insurance Companies, State and City Governments, are now specifying Defiance Bond where they formerly used a much more expensive paper—*though not of better quality.*

"We find it uniformly even, splendid in appearance, and of very high tensile strength. We expect to greatly increase our purchasers of the Bond the coming year."

Made in Buff, Blue and White. Several Sizes and Weights.

SEND FOR SAMPLE BOOK

BYRON WESTON COMPANY

DALTON, MASSACHUSETTS

"THE PAPER VALLEY OF THE BERKSHIRES."

INDIAN BRAND GUMMED PAPERS

FOR LABELS, POSTER STAMPS & STICKERS

LIES FLAT IS VERY EASY TO PRINT

LITHOGRAPHING on Gummed Stock is ticklish business. Sending out the printed sheets for gumming is oftentimes risky and always expensive.

REMEDY: Use Indian Brand Gummed Paper of Nashua Quality. The imported esparto stock forms the foundation for a special process which takes out the curl. The gummed side will not stick until properly moistened. The printing side is treated to a high machine finish.

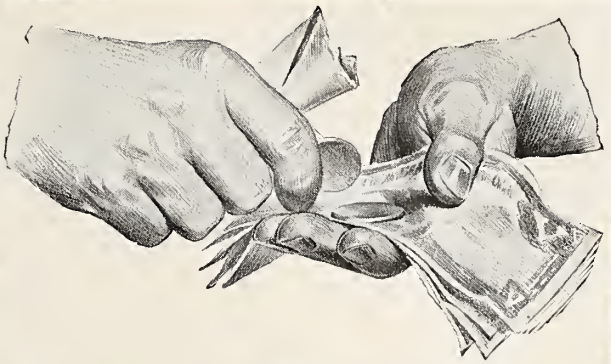
For labels and poster stamps.

BUY BY THE INDIAN BRAND

Are you on the mailing list for the new Sample Book? Now Ready!

Nashua Gummed and Coated Paper Company

Nashua, N. H.



Learn to Earn More in ADVERTISING

Printers who learn how to write good advertisements can earn more than most professional men. Advertisement-writers are sure of work—the demand for trained advertising men always exceeds the supply. They have pleasant hours and interesting, enjoyable occupations. Their salaries *increase* as their ability grows with experience.

WHAT 44 COPYWRITERS EARN IN ADVERTISING

Advertising and Selling (May, 1914) stated the results of an investigation of the average salaries paid to advertising copywriters. It found that 44 men, chosen at random, earned these annual salaries:

4	$1,800	2	$3,600
3	$2,300	6	$4,000
15	$2,600	2	$5,000
5	$3,100	1	$6,000
2	$3,400	2	$8,000
1	$3,500	1	$10,000

These men earn good salaries because they are *trained*—because they *know how* to do their work well.

Let the I. C. S. Train You for Advertising Work

You, as a printer, are particularly well fitted for advertising work. All you need is *special* training. The International Correspondence Schools can supply you with this training now—in your spare time. They will give you thorough instruction in writing copy, preparing layouts, choosing media, etc.—everything from the *fundamentals* of advertising to the management of a national campaign.

Mail the Coupon for Full Particulars

Fill out and mail the coupon *now* and learn what the I. C. S. advertising course is, and how it can qualify *you* for a better-salaried position.

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, full description of your new and complete Advertising Course.

Name _____

Street and No. _____

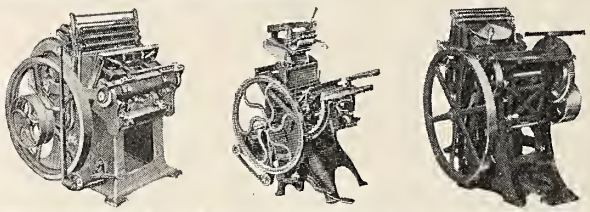
City _____ *State* _____



DESIGNING ENGRAVING ELECTROTYPING
ARTOTYPES AND PHOTOGRAVURES
F.A.RINGLER CO.
NEW YORK CITY

PLATEN PRESSES

We handle standard makes directly from the manufacturers; also have a large stock of rebuilt jobbers covering all sizes. The completeness and variety of our stock enables the buyer to secure the machine *especially adapted to his requirements.*



WANNER MACHINERY COMPANY
Founded 1875 **A. F. WANNER, Prop.**
Show Room, 703 S. Dearborn Street, Chicago
Machine Shops, 215 to 223 W. Congress Street, near 5th Ave.

We Want to Make a Connection With a Printer

One who can guarantee high-class work, promptly executed. A splendid opportunity for a plant that can handle large runs of booklets, catalogues and edition jobs, to tie up with a concern which controls a large volume of work in the Eastern States. Address

CROUZE BROTHERS
150 Nassau Street NEW YORK CITY

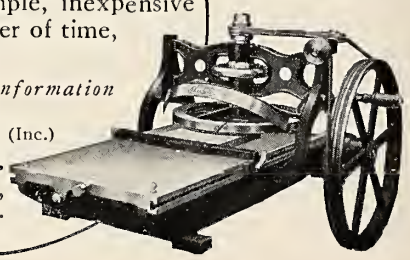
THE TYPE-HI PLANER

Has become an invaluable aid in the number of shops where it is now in constant daily use. You, too, would find this simple, inexpensive machine a great saver of time, worry and money.

Send for complete information

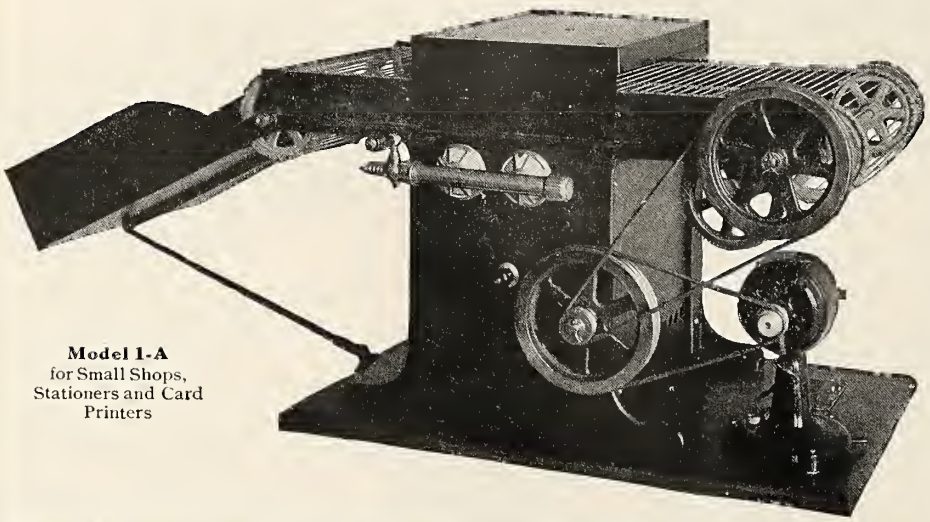
TYPE-HI (Inc.) MFG. CO.
SYRACUSE, N. Y.

New Model No. 2
Ball Bearing
Hand or Power
Driven



THE EMBOSO PROCESS

Relief printing either in Embossed or Engraved Effects without Plates or Dies
Not an Imitation but a Revolutionary Development of the Printing Art



Model 1-A
for Small Shops, Stationers and Card Printers

PRICES

With Hand Drive, Gas, Oil or Gasoline Heat . . $100.00

With Electric Motor, Gas, Oil or Gasoline Heat . $125.00

With Electric Motor and Electric Heat . . $150.00

Larger Machines to Fit Your Needs $250.00 to $500.00

All machines licensed under our patents. Sold by printers' supply houses and by the

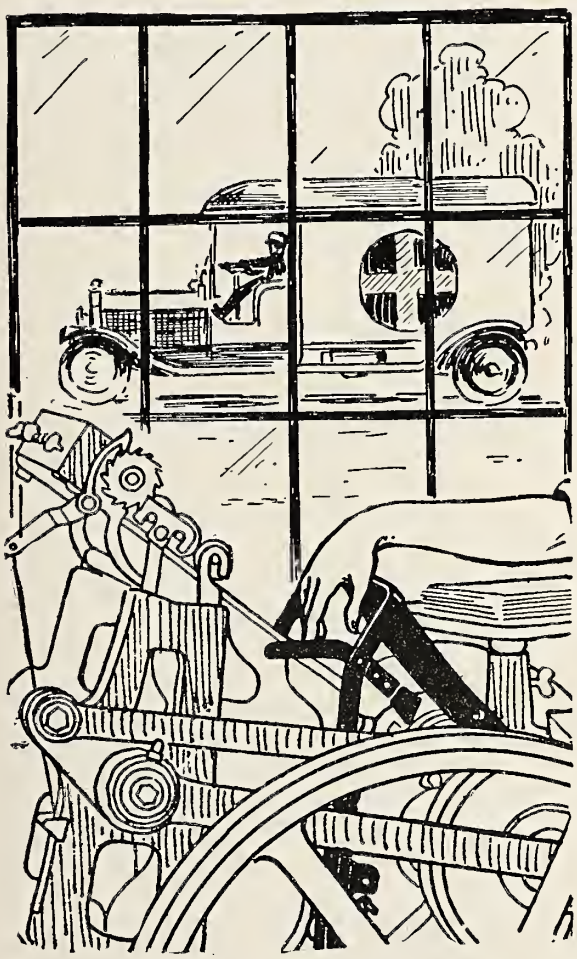
EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.

CANADIAN AGENTS: The Federated Press, Ltd., Montreal **R. G. McLean, Ltd., Toronto**

Neither the Press Nor the Ambulance "Gets" the Feeder When He Is Protected by the Humana Safety-First Guard

THIS device attached to platen presses really facilitates work, in addition to absolutely safeguarding the feeder from what all printers (and all feeders) know to be the very real danger of smashed fingers and injured hands.



It has been approved by Commissioners of Labor and Accident Insurance Companies.

In addition to its "insurance" qualities it materially increases the amount of work done, giving more impressions through increased speed. It is a very real money-saver.

It may be applied to all makes of platen presses. Price f. o. b. Newark $20.00. Ask for our book and additional information.

The HUMANA Co.

Offices and Salesroom, Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

IMPORTANT NOTICE

A new and completely revised edition of the Vest Pocket MANUAL OF PRINTING is just off the press.

This little book fulfills the great need of a technical reference book of convenient size and form, and no pains have been spared to make it comprehensive and accurate but still brief. The greatest care has been taken throughout to include matter of utility only and to reject the obsolete and trivial, so that the work in fulfilling its purpose will not encroach upon the preserves of the regular text-book.

It is invaluable to all printers and their customers. An idea of its scope can be formed from the following contents:

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proof-readers' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

The diagrams of imposition in the back part of the book are the most complete and accurate ever published.

PRICE, 50 CENTS POSTPAID

The INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

The Best and Largest German Trade Journal for the Printing Trades on the European Continent

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. *Manufacturers and dealers in Printers' Supplies who wish to introduce or extend their business on the European Continent will find this publication a good medium for advertising.*

Yearly subscription for foreign countries, $3.75—post free. Sample copy, 25 cts.

Deutscher Buch- und Steindrucker
ERNST MORGENSTERN
19 Dennewitz-Strasse :: :: :: BERLIN, W. 57, GERMANY

THE BEST SPECIAL

Works for Lithographers

ETC., ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, *$1.50 each part.*
AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, *$3.50 each series.*
TREASURE OF GRAPHIC ARTS—24 folio plates in color, *$4.50.*
TREASURE OF LABELS—*the newest of labels*—15 plates in color, *$3.00.*
"FIGURE STUDIES"—by Ferd Wust—second series, 24 plates, *$3.00.*

AND THE

FREIE KÜNSTE

SEMI-MONTHLY PUBLICATION

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, *$3.00*, post free; sample copy, *25 cents.*

Published by JOSEF HEIM, Vienna VI. / i Austria

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

Established January, 1894.



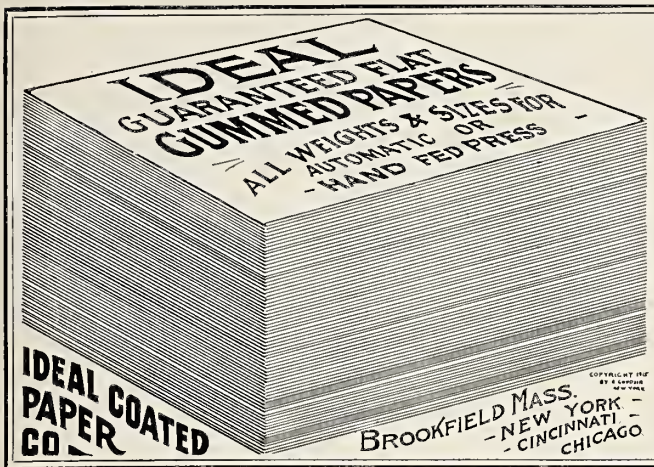
Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY

14 Farringdon Avenue **London, E. C.**

AMERICAN AGENTS:

SPON & CHAMBERLAIN 123 Liberty Street, New York



A WHOLE PILE

of gummed-paper troubles will be avoided if you specify and use

IDEAL GUARANTEED FLAT GUMMED PAPERS

Used by printers and lithographers and label printers everywhere. Send for sample book to nearest address given at left.

Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also More and Better Work



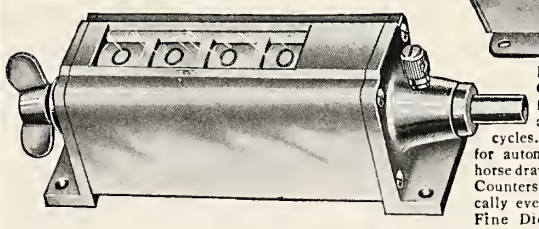
Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO

VEEDER Set Back Counters For Printing Presses

Both counters are shown ½ size. Small Set Back Counter $4.00 (with lock and two keys $5.25); large Rotary Ratchet Set Back Counter $9.50 (with lock and two keys $10.75). Best instruments made. Discounts for quantities. Send for free booklet.





Makers of Cyclometers for Bicycles and Motorcycles. Odometers for automobiles and horse drawn vehicles. Counters for practically every purpose. Fine Die Castings.

VEEDER MFG. CO., 38 Sargeant Street, Hartford, Conn.



Make Bigger Printing Sales with Envelope Ideas Like This

THE "Reverse Face" envelope is full of possibilities for sale-making ideas. Show your customer how it works—the special style of cutting that brings the flap and seams all over on the address side, leaving the back free and clear to be *completely covered* with type or illustrations. Show every office, factory and store in your town how they can add to their advertising force by the ideas you will put into their envelopes. It means sales for you.

Look There!



See how one printer "cleaned up" order after order in a dozen towns on one of the auto routes. Hotels, stores, garages, even farmers were glad to buy small lots of these envelopes with their own "card" on the address side—thus connecting them directly with the travelers on the route. Local pride makes the sales easy.

Try it out in the towns on the auto trails or routes on which you're located. Your own ingenuity will suggest ideas for the big-run side—or send to us for samples and all the help we can give you.

Printed in quantity, one side showing map of auto route, scenery and reproductions of guide-marks, this side remaining alike throughout whole run. Other side is imprinted with individual card of users who gladly pay $3.00 per M or more for this novel idea. Entire job run flat-in-the-sheet, backs and imprints at one time; sheets sent to us for finishing into envelopes after printing. See our free Service Book for full instructions, prices and helpful ideas.



This "W," notched under flap, marks envelopes of our manufacture

Western States Envelope Co.

Independent Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers Dept. N, Milwaukee

The Monitor System



Insures Complete Control

"Just Press a Button"

Affords simple but complete control of every movement required of any motor-driven machine.

Prevents accidents, saves motor, man and machine.

There is a type of Monitor Controller for every need—either alternating or direct current.

Monitor Controller Company
111 South Gay Street, Baltimore
NEW YORK PHILADELPHIA BOSTON CHICAGO

Perfect Inking For Platen Presses

Imperfect inking caused by the rollers being a different size from the trucks is one of the greatest reasons for poor platen presswork. There is one sure remedy for this trouble:

MORGAN EXPANSION ROLLER TRUCK

Patented

YOU CAN SAVE TIME, ROLLERS, NERVES AND MONEY BY THEIR USE

Make-ready is quicker when rollers are properly adjusted—a turn of the wrench instantly makes the truck the same size as the roller. The excessive wear is prevented, especially on new rollers, when larger than the trucks. No dented or uneven roller tracks can be caused by the rubber surface of the Morgan truck. The Morgan Expansion Roller Truck makes the press nearly noiseless and saves nerves. Time, rollers, tracks, nerves all represent money and every job will be better printed. Our "money-back" guarantee is your protection.

Per set of six, 10x15 and under, $5.00. Per set of six, 12x18 and over, $6.00. Per set of eight, any size, $10.00. Give size and make of press when ordering.

From dealer or

Morgan Expansion Roller Truck Co.
303 East Fourth Street Los Angeles, Cal.

Knowledge of Mechanism of the Linotype

is a valuable asset for an operator. It makes his work easier, opens another avenue to employment, and usually swells the pay envelope.

Many successful operators have taken courses in mechanism at the INLAND PRINTER TECHNICAL SCHOOL and all express regret that they did not do so earlier.

The enterprising operator who studies the mechanism of the linotype will be prepared for any opening that might require that kind of knowledge.

You can learn how to operate or learn linotype mechanism entire, or study special parts and movements at the

INLAND PRINTER TECHNICAL SCHOOL

632 SHERMAN STREET, CHICAGO, ILLINOIS

"Machine Composition" is a booklet that gives information concerning the school and some of its graduates. You can have it for the asking.

"How I got my speed"

This is the title of a little folder every man interested in machine composition should have. Send for one to-day, it's free.

The INLAND PRINTER CO.

632 Sherman Street : : : : : CHICAGO
1729 Tribune Building : : : NEW YORK

MONEY-MAKING PROPOSITION FOR SMALL-TOWN PRINTERS

Send for our plan to-day which tells you how to get, develop, handle and make money out of engraving jobs.

There is always a big demand in every community for wedding invitations, book-plates, business cards and stationery, seasonable greeting cards, etc.—it is all profitable business, and you are the logical person to get it.

WM. FREUND & SONS
EST. 1865 INC. 1893
STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS
16 TO 20 E. RANDOLPH STREET
CHICAGO
STEEL DIE EMBOSSING

Now is the time to take orders for "Christmas Greeting" cards. Send for our plan to-day.

HARVEST BOND

MAKES AN ARTISTIC LETTER-HEAD

Antique Laid

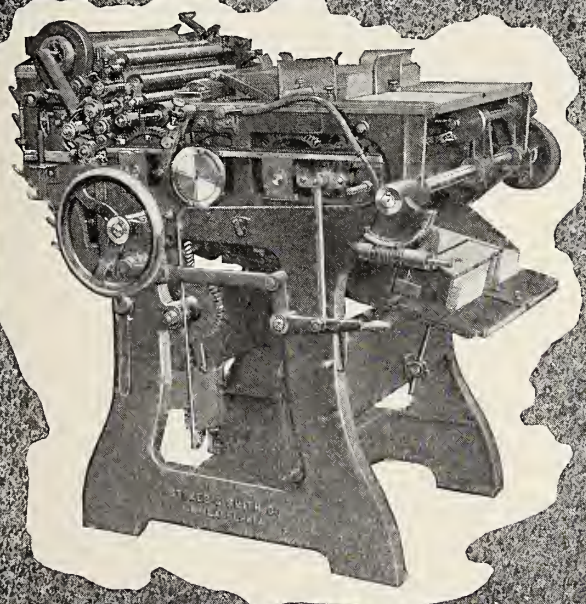
WHITE, BLUE, COFFEE, GRAY, INDIA

17 x 22—20, 24
22 x 34—40, 48

Ream Lots, 11c per lb.

Parker, Thomas & Tucker Paper Co.

535-539 S. Franklin Street, Chicago



7000 TO 8000 IMPRESSIONS PER HOUR

Profit on Long Runs

EVERY printing shop has a certain number of jobs, which call for runs of from 5000 impressions up. Under ordinary shop conditions there may be a very good profit on such jobs, for the "fixed charges" of getting the business, setting up, making ready, etc., become less and less comparatively, as the length of the run increases.

On such work as this the Stokes & Smith Rapid Rotary Press is particularly valuable. Working at its guaranteed speed of from 7000 to 8000 impressions per hour, long runs are completed in a small proportion of the time they would require if printed on ordinary presses.

Overhead expenses are reduced, and the capacity of the shop for such work is practically tripled, with the result that the printer is in a position to very greatly increase his profits.

Or, on the other hand, prices can be figured so low (still leaving the regular margin of profit) that printers not equipped to run at equal speeds simply can not compete.

The plant with an S. & S. Press is placed in a commanding position on bids for such work.

A complete catalog and any special information will be gladly sent on request.

Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.

London Office—23 Goswell Road

THE
M.A.C.

"Without a doubt the finest depiction of the Graphic Arts ever published on the Western Hemisphere."—Klau-Van Pietersorn-Dunlap, Inc.

A POSITIVE AID
TO PROGRESSIVE PRINTERS

Make your work distinctive—individual—modern. Get the inspiration from

SOCIETY OF MODERN ART
23 East 26th St.
NEW YORK

The Offset Process

Photo-Litho, Metal Decorating, Technical Treatises, Recipes and Instruction

are among the subjects found in the

National Lithographer

The only lithographic periodical published in America.

Subscription (United States) postpaid per year $2.00.
Subscription (Foreign and Canada) postpaid per year $2.50.

The National Lithographer Publishing Co.
Incorporated
150 Nassau St., New York City

Members of the British printing industries have become great readers of trade books.

These publications are listed in our **TRADE BOOKS AND ODDMENTS**—a little catalogue setting brief particulars of text-books compiled by contributors to

The British Printer

and others whose work has been approved by the same journal.

The subjects treated of in these publications cover all branches of the printing craft.

Prices are very reasonable, usually much less than American book-buyers are called upon to pay.

Copy of List will be sent you on receipt of your application for such.

THE BRITISH PRINTER OFFICE
LONDON: Thanet House, 231 Strand, W. C.
or LEICESTER: De Montfort Press

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.

The Pacific West in 1915

More printing-plants—more newspapers, more printing machinery, more equipment, paper, ink and facilities, made necessary by a rapidly increasing population. 1915 starts a new era of development. Heavy buying is imperative. Get your share of the business.

Include the Pacific West in your advertising campaign of 1915

PACIFIC PRINTER AND PUBLISHER

440 SANSOME ST., SAN FRANCISCO, CAL.

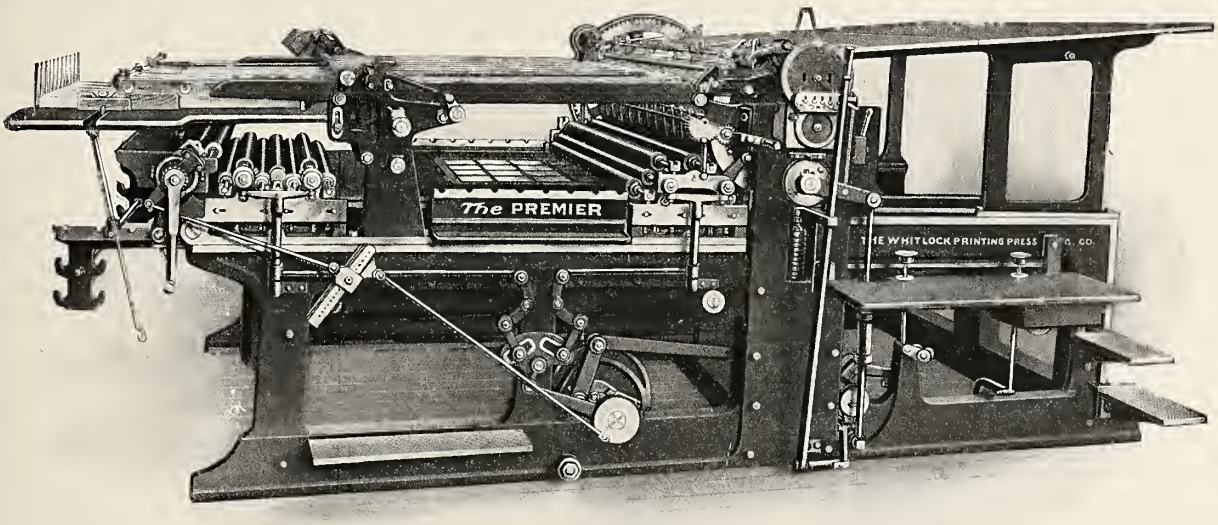
A September Record:

There was worked in several large New York print-shops, on from 6 to 8 presses in each shop, a run exceeding 600,000 impressions. In one shop the run was printed on Premiers. In the other shops the run was printed on modern presses of popular make.

During the run of the first 250,000 impressions on these other presses, plates had to be constantly changed because of wear. Whole new sets of plates had to be supplied once the 250,000 mark was passed. This was not merely in one office, but in *all* the offices and on *all* the presses.

Over 600,000 impressions were run on ALL THE PREMIERS *without changing a single plate.*

To achieve this result, besides the proper make-ready of the form, an Exact, Unvarying Bed Motion, a True and absolutely Rigid Impression are unequivocally demanded of the press. Unquestionably no other Two-Revolution press compares with the Premier in the efficiency of these important features. Its Superlative Distribution and Quick-Change Delivery are also unequaled. In a word,



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

NEW YORK, 1102 AEOLIAN BUILDING, 33 WEST 42d STREET
CHICAGO, 1406 FISHER BUILDING, 343 SOUTH DEARBORN STREET
BOSTON, 510 WELD BUILDING, 176 FEDERAL STREET

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.— Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.— Messrs. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.— GEO. M. STEWART, ESQ., 92 McGill St., Canada East.
Halifax, N. S.— PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia.
Great Britain and France — P. LAWRENCE PRINTING MACHINERY CO., Ltd., 57 Shoe Lane, London, E. C., England.
Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.

THE PRINTING TRADE NEWS

and

THE MASTER PRINTER

Merged with

THE AMERICAN PRINTER

The Semi-Monthly

News, Technical and Business Journal of the Printing, Publishing and Related Businesses

THE Oswald Publishing Company, John Clyde Oswald, President, announces the purchase of The Printing Trade News, of New York, and the Master Printer, of Philadelphia, and the merging of these two publications with THE AMERICAN PRINTER, which will hereafter be issued twice a month.

THE AMERICAN PRINTER will be a news, technical and business journal for executives—the employer, the superintendent, the foreman and workman whose vision extends to executive positions and print-shop ownership. It will review the entire field, including the latest ideas in general advertising, and will give especial attention to good typography. Good printing of all kinds will receive consideration and by means of inserts actual examples will be presented.

THE AMERICAN PRINTER was established thirty years ago and has continually advanced its standing and value to the trade. In 1901 The Western Printer, of San Francisco, was absorbed; in 1906 The International Printer, of Philadelphia, was taken over. Now The Printing Trade News and the Master Printer are added to the list of the publications that have given THE AMERICAN PRINTER added energy and usefulness.

Editorially, THE AMERICAN PRINTER will continue its policy of having its text pages interesting and human. "Better" is its shibboleth—better printing, better prices, better business methods, better working conditions, better employers, better workmen, better apprentices!

In brief, THE AMERICAN PRINTER will be better than ever.

$3.00 A YEAR IN THE U. S. A. 20c A COPY

OSWALD PUBLISHING COMPANY

344 WEST THIRTY-EIGHTH STREET, NEW YORK

TABLE OF CONTENTS — NOVEMBER, 1915.

PAGE

Advertising, More and Better 254
American Association of Teachers of the Printing and Allied Industries 259
APPRENTICE PRINTERS' TECHNICAL CLUB:
Make It Readable — *Continued* 213
Ben Franklin Club of Albany Adopts Long Price-List 262

BOOK REVIEW:
"Projective Ornament" 253
The "Glue Book" 253
"The House Organ — How to Make It Produce Results" 253
Boston Club of Printing-House Craftsmen. 257
Caution 193
Chicago Typographical Union, No. 16, Band to Give Concert 262
Circular, How I Wrote the 190
Clippings and Comments 240
Constructive Powers 193

CONTRIBUTED ARTICLES:
Circular, How I Wrote the 190
From Paper-Mill to Pressroom — No. XI. — Static Electricity in Paper 204
Learning the Printing Trade in a Newspaper Office (illustrated) 243
Meanest Theft, The (illustrated) 177
Office Clerk Problems — Collections 186
Sales Campaign, Organizing a 188
Selling Stock to Employees 182
Signs of the Times in Composing-Machinery 184
Varying Styles and Proofreading — No. V 202

CORRESPONDENCE:
Critics and Criticism of Advertising 197
Hardie, James Kier, M.P. 197
Who Knows of This Monument? 199

COST AND METHOD DEPARTMENT:
Estimates and Bids 226
Just Pulled Through 228
Keeping Track of Alterations 225
Small Estimates 225
Why Some Printers Are Hard Up 226
Cost-Finding and Estimating by Correspondence Offered Printers of Washington, Instruction in 228
Dangerous Precedents 193

EDITORIAL DEPARTMENT:
Caution 193
Constructive Powers 193
Dangerous Precedents 193
Educational Idea, An 195
India, Printing in 194
Mergenthaler, Ottmar, A Memorial to 194
One-Track Mind, The 193
The American Printer 193
Walk In 193
Educational Idea, An 195
Foreign Graphic Circles, Incidents in 205

ILLUSTRATIONS:
Atlantic City, by Sanders 204
Carranza, Venustiano 248
"Gee! I Ain't Mad at Nobody!" 227
German Book Trades House at Leipsic, The 206
Industries Illustrated — Garment-Making, By Carl Scheffler 196
Little "Stub," the Pressfeeder, Gets a Raise. Drawing by John T. Nolf 192
On Canoe Lake, Algonquin National Park 200
Side Trips from the Convention:
At the Side of El Tovar Hotel 231
Hopi Indian Village 232
Mirror Pool, Panama-California Exposition 230
On Brink of Canyon in Front of El Tovar Hotel 231
Visiting an Indian Pueblo 232

PAGE

Incidents in Foreign Graphic Circles 205
India, An Appreciation from 235
India, Printing in 194
International Typesetting Machine Company, Reorganization of 261
I. T. U. Convention Souvenir, The 259
JOB COMPOSITION DEPARTMENT:
Contour 209
Lead-Poisoning 203
League of Advertising Women Holds First Meeting of Season 257
Learning the Printing Trade in a Newspaper Office (illustrated) 243

MACHINE COMPOSITION:
Bar Point Interferes with Matrices 242
Casting a Line without Spacebands 241
Misadjusting of Trimming-Knife 242
Operator Makes Wrong Diagnosis of Trouble 241
Peining a Second-Elevator Lever 241
Trouble with Distributor Lifter Cam 241
Meanest Theft, The (illustrated) 177
Mergenthaler, Ottmar, A Memorial to 194
Monotype in a Trade Plant, The 207
News Print Shortage in England 256
Newspaper Artwork Taught at University. 242

NEWSPAPER WORK:
Advertising Advertising 250
Appreciation Week 250
Association Activities 249
"Bulletin" of Fremont *Evening Tribune* 250
Country Paper with Four Editions 250
Newspaper Day 249
Recognition Day 250
Review of Newspapers and Advertisements 251

OBITUARY:
Bagley, Frederick 256
Donohue, Michael A 255
Houser, Daniel Malotte 255
Putnam, John Bishop 256
Office Clerk Problems — Collections 186
One-Track Mind, The 193
Paper-Mill to Pressroom, From — No. XI. — Static Electricity in Paper 204
Personal Element in the Printing Business, The 247

PRESSROOM DEPARTMENT:
Celluloid Printing-Plates 237
Column-Rules Cut the Sheet 237
Erasure of Lithographic Ink from Real Parchment 239
Gold Ink Does Not Cover Well 238
Offsetting Caused by Too Much Ink 238
Printing on Satin-Finished Aluminum 237
Printing Slides for Moving-Picture Shows 237
Slur Corrected on Platen Press 237
Type Wearing on Page Edges 238
Printer's Marriage in One Sentence, A 202
Printing Business, Do Your Own 199

PROCESS ENGRAVING DEPARTMENT:
Ammonium Bichromate or Potassium Bichromate 233
Brief Replies to a Few Queries 234
Collodion That Turns Red Immediately .. 233
Enamel for Both Zinc and Copper 233
Half-Tone Printing on Rough Paper 233
International Association of Photoengravers, Work for the 234
Offset or Photoengraving for Portraits .. 234
Poster-Stamp Advertising 233
Rotary Photogravure in an Amateur Way 234

PROOFROOM DEPARTMENT:
Points with Quote-Marks 201
Punctuation and Diction 201
Script and Old Style 202
Three-year-old 201

PAGE

Sales Campaign, Organizing a 188
Selling by Telephone 239
Selling Stock to Employees 182
Shartle, E. H., Purchases Printing-Plant of Spirella Corset Company 260
Signs of the Times in Composing-Machinery 184
SPECIMEN REVIEW 215
The American Printer 193
The American Printer, The Story of 263
"The Hook" 261
THE MAN AND THE FIELD 236
THE WORD AND THE PRINTER:
A Remarkable Piece of Advertising — for a Printer 222
An Entirely Different Circular — Yet Fairly Effective 224
The "Printed Salesmen" Is Pleasing — Yet Lacks Selling Force 221

TRADE NOTES:
Advertising Literature, An Unusual Piece of 261
American Association of Teachers of the Printing and Allied Industries 259
Ben Franklin Club of Albany Adopts Long Price-List 262
Boston Club of Printing-House Craftsmen 257
Challenge Rigid-Rim Steel Galley, The New (illustrated) 260
Cheshire Book-Gathering Machine, The (illustrated) 258
Chicago Typographical Union, No. 16, Band to Give Concert 262
Desires to Secure Agencies 257
Dilks' Tintlaying — An Economical Substitute for Ben Day Work 257
"Hartford" Printing-Press, Points of Interest about the 263
Holiday Cards, Folders and Envelopes ... 257
Holtzer-Cabot Electric Company in New Factory 257
International Typesetting Machine Company, Reorganization of 261
I. T. U. Convention Souvenir, The 259
League of Advertising Women Holds First Meeting of Season 257
Linotype Exhibit at Los Angeles, The Special 258
"More Money in Folding Than in Printing" 259
"Newspaper Men of the Night" 257
Offset Printing-Presses Increase in Size and in Sales 258
"Printaslide," The — Another Advertising-Slide Printer for the Movies 261
Racks for Seasoning Paper Before Printing (illustrated) 262
Rival Printing Methods in One Book 260
Shartle, E. H., Purchases Printing-Plant of Spirella Corset Company 260
Standard Automatic Job Press, The 259
Stansbury Proof-Planer, The 257
The American Printer, The Story of 263
"The Hook" 261
The Linotype Bulletin 257
Typewriter Ribbon Refresher (illustrated) 260
Vacuum Cleaners in the Printing-Office .. 261
Wright, William J., Now with Latham Machinery Company 257
United Typothetæ and Franklin Clubs of America, Digest of the Proceedings of the Twenty-ninth Annual Convention of the 229
Varying Styles and Proofreading — No. V. 202
Walk In 193
Weekly Newspapers, Make Survey of 199
Wood-Pulp and Paper in New Zealand, Manufacture of 246
Wright, William J., Now with Latham Machinery Company 257

¼ OF THE AMOUNT OF SPACE BROUGHT IN 89 MORE INQUIRIES

Duration of Campaign and Space Used

THE INLAND PRINTER

1 page.....December, 1914
¼ page.....January, 1915
¼ page.....February, 1915

Three Insertions, three months
Total number of inquiries - 288

OUR CONTEMPORARY

1 page.....November, 1914
¼ page.....December, 1914
¼ page.....January, 1915
¼ page.....February, 1915
¼ page.....March, 1915
¼ page.....April, 1915
¼ page.....May, 1915
¼ page.....June, 1915
¼ page.....July, 1915
¼ page.....August, 1915
¼ page.....September, 1915

Eleven Insertions, eleven months
Total number of inquiries - 199

Showing Distribution of Inquiries by States

	Inland Printer	Contemporary
ALABAMA	0	5
ALASKA	1	0
ARKANSAS	2	0
CALIFORNIA	25	3
COLORADO	4	1
CONNECTICUT	1	2
FLORIDA	3	3
GEORGIA	5	2
IDAHO	2	2
ILLINOIS	24	6
INDIANA	8	8
IOWA	10	9
KANSAS	3	3
KENTUCKY	7	1
LOUISIANA	4	1
MAINE	1	2
MARYLAND	3	0
MASSACHUSETTS	5	11
MICHIGAN	12	3
MINNESOTA	11	2
MISSISSIPPI	2	3
MISSOURI	4	6
MONTANA	7	1
NEBRASKA	9	7
NEW HAMPSHIRE	2	4
NEW JERSEY	3	7
NEW MEXICO	1	0
NEW YORK	15	13
NORTH CAROLINA	1	5
OHIO	10	12
OKLAHOMA	6	1
OREGON	12	1
PENNSYLVANIA	11	21
SOUTH CAROLINA	3	3
SOUTH DAKOTA	2	0
TENNESSEE	1	5
TEXAS	7	11
VERMONT	0	1
VIRGINIA	3	2
WASHINGTON	6	6
WEST VIRGINIA	1	2
WISCONSIN	3	7
WYOMING	1	0
FOREIGN		
CANADA	22	7
AUSTRALIA	7	2
BRITISH GUIANA	0	1
BERMUDA	1	0
CUBA	1	1
ENGLAND	0	2
HAWAII	3	1
INDIA	1	1
IRELAND	1	0
NEW ZEALAND	4	1
NORWAY	2	0
PORTO RICO	2	1
SOUTH AFRICA	1	0
WEST INDIES	2	1

The INLAND PRINTER

SUPREMACY

With what we think is pardonable pride we point out here the *far-reaching* and *broad influence* of THE INLAND PRINTER and show by comparison its unequaled value as an advertising medium.

On the opposite page we print some data recently received from one of our advertisers. The figures show in tabulated form the inquiries received from advertising in THE INLAND PRINTER, and those received from advertising in its nearest contemporary.

This showing, as far as THE INLAND PRINTER is concerned, is *most remarkable* when it is noted that we had but three advertisements whereas our contemporary had eleven, and in spite of this difference in the duration of the two campaigns, THE INLAND PRINTER leads in thirty-nine States (including the one in which its contemporary is published) by eighty-nine inquiries.

Here are facts and figures that can not be overlooked or disputed, and which prove most conclusively our claim that:—THE INLAND PRINTER is more generally consulted and depended upon by those in the printing and allied trades in making up orders for machinery, equipment and supplies than any other magazine. For efficient publicity it has no equal in this field; each month you reach over 12,000 subscribers, 75 per cent of whom are owners, managers, superintendents, etc.

The INLAND PRINTER



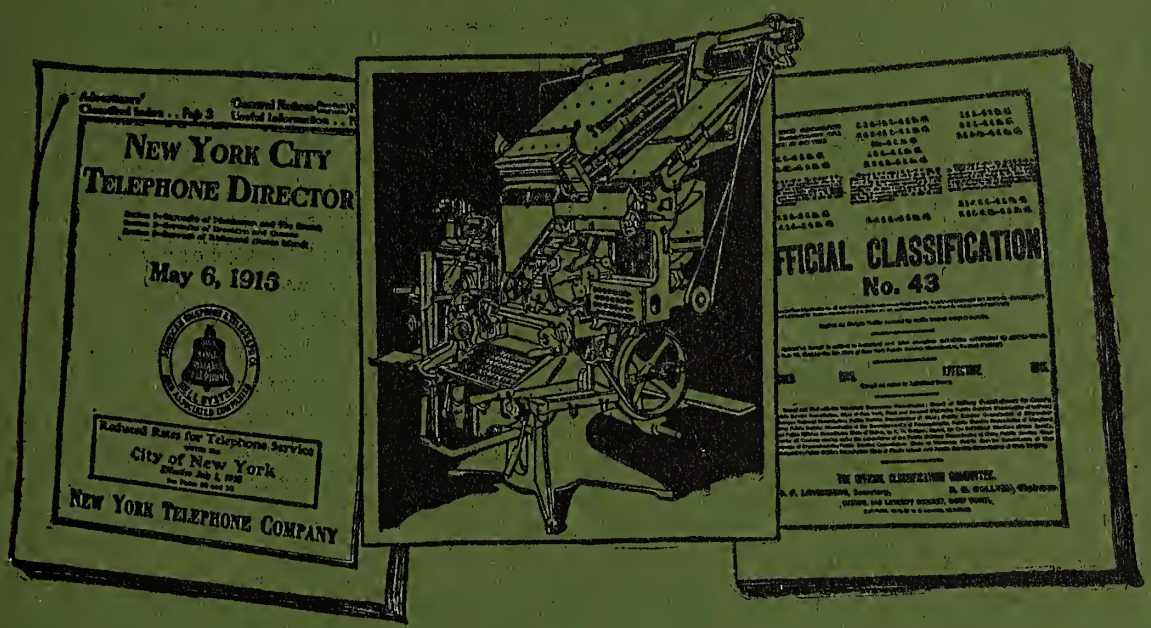
Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	172
American Electrotype Co.	166
American Folding Machine Co.	165
American Numbering Machine Co.	161
American Pressman	278
American Printer	284
American Steel & Copper Plate Co.	270
American Type Founders Co.	148, 175
Anderson, C. F., & Co.	175
Anway, H. B.	269
Art Reproduction Co.	272
Babcock Printing Press Mfg. Co.	152
Barnhart Bros. & Spindler	269
Beekman Paper & Card Co.	267
Bingham's, Sam'l, Son Mfg. Co.	154
Blatchford, E. W., Co.	272
Blomgren Bros. & Co.	270, 272
Bradley, Milton, Co.	161
British Printer	282
Brown Folding Machine Co.	155
Brown, Paul	267
Butler, J. W., Paper Co.	145
Cabot, Godfrey L.	267
Carborundum Co.	162
Carver, C. R., Co.	170
Challenge Machinery Co.	171
Chambers Bros. Co.	174
Chandler & Price Co.	163
Chicago Paper Co.	168
Cleveland Folding Machine Co.	153
Colonial Co.	267
Cooper Hewitt Electric Co.	164
Crane Mfg. Co.	268
Crane, Z. & W. M.	288
Crouze Bros.	276
Dawson Mfg. Co.	273
Deutscher Buch- und Steindrucker	278
Dewey, F. E. & B. A.	172
Dexter Folder Co.	150
Dinse, Page & Co.	274
Dorman, J. F. W., Co.	272
Durant, W. N., Co.	269
Economy Engineering Co.	268
Emboso Sales Co.	276
Feuerstein, S. B., & Co.	268
Flexible Steel Lacing Co.	170
Franklin Co.	169
Freie Künste	278
Freund, Wm., & Sons	281
Fuchs & Lang Mfg. Co.	151
Gatchel & Manning	267
Glaze, J. L.	272
Globe Engraving & Electrotype Co.	172
Globe Type Foundry	272
Gregory Electric Co.	267
Hamilton Mfg. Co.	147
Hampshire Paper Co.	149
Hare, Dudley L.	269
Hartnett, R. W., Co.	268
Hellmuth, Charles	270
Hempel, H. A.	272
Hickok, W. O., Mfg. Co.	170
Hoyt, Arthur S., Co.	267
Humana Co.	277
Ideal Coated Paper Co.	279
Illinois Electrotype Co.	272
Inland Printer Technical School	280
International Correspondence Schools	275
I. T. U. Commission	Cover
Jaenecke Printing Ink Co.	274
Jones, Samuel, & Co.	168
Joslin, A. D., Mfg. Co.	268
Juengst, Geo., & Sons	271
Juergens Bros. Co.	272
Justrite Mfg. Co.	274
Kast & Ehinger	270
Kidder Press Co.	173
Kimble Electric Co.	173
King, Albert B., & Co.	267
King, Harry W.	267
Kohl & Madden Mfg. Co.	272
Latham Machinery Co.	273
Manz Engraving Co.	272
Megill, E. L.	264
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	156
Miller Saw-Trimmer Co.	270
Mittag & Volger	272
Monitor Controller Co.	280
Morgan Expansion Roller Truck Co.	280
Nashua Gummed & Coated Paper Co.	275
National Lithographer	282
National Machine Co.	159
New Era Press	171
New York Revolving Portable Elevator Co.	272
Oswego Machine Works	268
Pacific Printer & Publisher	282
Paper Dealer	269
Parker, Thomas & Tucker Paper Co.	281
Parsons & Whittemore	170
Penrose, A. W., & Co., Ltd.	268
Pittsburgh White Metal Co.	272
Printing Art	282
Process Engraver's Monthly	278
Productograph Co.	164
Queen City Printing Ink Co.	160
Regina Co.	171
Reliable Poultry Journal Pub. Co.	269
Riessner, T.	267
Ringler, F. A., Co.	276
Riteway Machine Works	168
Roberts Numbering Machine Co.	274
Rosing School of Lettering & Design	269
Rouse, H. B., & Co.	273
Schley, Fred'k L., & Co.	269
Scott, Walter, & Co.	146
Seybold Machine Co.	157
Shepard, Henry O., Co.	267
Sinclair & Valentine Co.	166
Society of Modern Art	282
Sprague Electric Works	175
Standard High-speed Automatic Job Press	167
Stauder Engraving Co.	161
Stokes & Smith Co.	281
Sullivan Machinery Co.	272
Swift, George W., Jr.	272
Talbot, J. W.	279
Tatum, Sam'l C., Co.	162
Type-Hi Mfg. Co.	276
Ullman-Philpott Co.	269
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	158, 268
Veeder Mfg. Co.	279
Wanner Machinery Co.	276
Want Advertisements	264
Wells & Co.	152
Western States Envelope Co.	279
Weston, Byron, Co.	275
Wetter Numbering Machine Co.	271
White, James, Paper Co.	271
White, L. & I. J., Co.	174
Whitlock Printing Press Mfg. Co.	283
Wiggins, John B., Co.	271
Willson, A. A.	268
Wing, Chauncey	161

John S. Watson and Will Y. Dear of the Jersey City Printing Co.

have brought their composing-room right up to date by the installation of



Eight Model 14 Linotypes

These flexible machines have enabled them to produce the new edition of the greater New York Telephone Directory, to linotype an 800-page Railroad Tariff, and to turn out a large quantity of other printing matter much more effectively than ever before. This battery places at the instant command of eight operators a range of 48 complete fonts, 32 different body sizes, with each machine equipped with auxiliary magazines for caption heads, accents, special tariff characters, etc.

The Multiple Linotype Way Is the Modern Way

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO	SAN FRANCISCO	NEW ORLEANS
1100 S. Wabash Ave.	638-646 Sacramento St.	549 Baronne St.

TORONTO: Canadian Linotype, Limited, 35 Lombard St.

Wants More *of* Them

The book designer—a man who "came up from the case" —for a publishing house which employs from two hundred and fifty to three hundred compositors, writing of matters generally, says of the I. T. U. Course:

> "The experience we have had in this house with several of your graduates surely speaks exceedingly well for the work you are doing. We wish we could get hold of more of them. You may be sure that every encouragement is given to the young man who interests himself in this Course."

This is the spontaneous and unsolicited judgment of an old-time printer who has won promotion, but keeps a close eye on progress in the composing-room, and knows why men win out.

No earnest compositor can treat this man's judgment lightly and be free from the taint of neglecting the welfare of himself and family.

For full particulars concerning this Course write

THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO, ILL.

TERMS: $23 for cash or $25 if taken on the instalment plan of $2 down and $1 each week.

The Inland Printer

December
1915



Smithsonian Institution,
DEC 2 1915
National Museum.

Vol. 56~No. 3



Do You Know About SULLMANCO

The up-to-the-minute ink proposition

That Appeals to every Job Printer.

The Ink you want—as you want it, How you want it, when you want it!

Have YOU received your Sullmanco Way Booklet?

If not, write TO-DAY to any of the following Selling Agents

Atlanta . . . Keystone Type Foundry	Duluth . . . . . Peyton Paper Co.	Norfolk, Va. . Old Dominion Paper Co.
Baltimore . American Type Founders Co.	Hagerstown, Md. . . Antietam Paper Co.	Omaha . . Barnhart Bros. & Spindler
Baltimore . . . B. F. Bond Paper Co.	Harrisburg . . The Johnston Paper Co.	Omaha . . . . . Carpenter Paper Co.
Boston . . American Type Founders Co.	Houston, Texas . Southwestern Paper Co.	Omaha . . . . . Western Paper Co.
Boston . . . Carter, Rice & Co., Corp.	Indianapolis . . C. P. Lesh Paper Co.	Philadelphia . . Garrett-Buchanan Co.
Boston . . H. C. Hansen Type Foundry	Jacksonville, Fla. . . Antietam Paper Co.	Philadelphia . . Keystone Type Foundry
Boston . . . Keystone Type Foundry	Kansas City American Type Founders Co.	Pittsburgh . American Type Founders Co.
Buffalo . . American Type Founders Co.	Kansas City . Barnhart Bros. & Spindler	Portland, Ore. American Type Founders Co.
Buffalo . . . . . Holland Paper Co.	Kansas City . Keystone Type Foundry	Reading . . . . . M. J. Earl
Chicago . . American Type Founders Co.	Kansas City Missouri-Interstate Paper Co.	Richmond . American Type Founders Co.
Chicago . . . Barnhart Bros. & Spindler	Los Angeles . American Type Founders Co.	Rochester . . The Alling & Cory Co.
Chicago . . . Keystone Type Foundry	Louisville . . . Louisville Paper Co.	St. Louis . American Type Founders Co.
Cincinnati . American Type Founders Co.	Milwaukee . Milwaukee Printers Supply Co.	St. Louis . . Barnhart Bros. & Spindler
Cleveland . American Type Founders Co.	Milwaukee . . . Standard Paper Co.	St. Louis . . . . Graham Paper Co.
Dallas . . . Barnhart Bros. & Spindler	Minneapolis American Type Founders Co.	St. Paul . . . Barnhart Bros. & Spindler
Dallas . . . . Southwestern Paper Co.	Minneapolis . . . . Printers' Supply Co.	Salt Lake City Carpenter Paper Co. of Utah
Denver . . American Type Founders Co.	Nashville . . . Graham Paper Co.	San Francisco . . Pacific Coast Paper Co.
Denver . Carter, Rice & Carpenter Paper Co.	New Orleans . . . . E. C. Palmer & Co.	Seattle . . . Barnhart Bros. & Spindler
Des Moines . . . . Carpenter Paper Co.	New York City American Type Founders Co.	Spokane . . American Type Founders Co.
Detroit . . American Type Founders Co.	New York City George Damon & Sons, Inc.	Syracuse . . . J. & F. B. Garrett Co.
Detroit . . . . Beecher, Peck & Lewis	New York City H. C. Hansen Type Foundry	Washington, D. C. R. P. Andrews Paper Co.
Detroit . . . Keystone Type Foundry	New York City . Keystone Type Foundry	Washington, D. C. Barnhart Bros. & Spindler.

Sigmund Ullman Co.

New York Chicago Cleveland

The Butler Line of Ledger Papers is Nationally Known as the

"DURABLE LEDGER LINE"

Following is the Authorized list of "Butler Brands" Ledger Paper. Write for Samples.

AMERICAN LINEN RECORD — GENERAL LEDGER
LEDGER MILLS LEDGER — LOOSE LEAF LINEN LEDGER
BERKSHIRE LINEN LEDGER — SCRIPTUM LEDGER
STATEMENT LEDGER

All Watermarked — All Standardized — All Recognized Leaders in the Field.



Made Especially for Loose Leaf Work

(The 4 "L" Butler Brand)

Loose Leaf Linen Ledger

In Loose Leaf Linen Ledger, we give you an exemplification of what "built-in" service means in Ledger Paper.

This brand is made to meet the critical requirements of Loose Leaf Ledger users. It is strong and will stand wear around the posts and will not collapse at the corners under constant thumbing.

The color is bright White and the surface uniformly smooth, making this paper ideal for the ruler, printer and user.

A sheet in any Loose Leaf Ledger is usually given considerably more rough handling than a page in a permanently bound Ledger, and for this purpose Loose Leaf Linen Ledger fully qualifies — and, as a result, gives perfect satisfaction to thousands of users.

It will be worth your while to examine samples and note the moderate price of Loose Leaf Linen Ledger before you place another order.

In addition to the regular sizes, we carry this line in sizes for Loose Leaf work, which cut without waste.

If you write us, we will supply you with specimen sheets and information as to prices and stock carried.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. ... Milwaukee, Wis.	Commercial Paper Co. ... New York City
Missouri-Interstate Paper Co. ... Kansas City, Mo.	American Type Founders Co. ... Spokane, Wash.
Mississippi Valley Paper Co. ... St. Louis, Mo.	American Type Founders Co. ... Vancouver, British Col.
Southwestern Paper Co. ... Dallas, Texas	National Paper & Type Co. (Export only) ... New York City
Southwestern Paper Co. ... Houston, Texas	National Paper & Type Co. ... Havana, Cuba
Pacific Coast Paper Co. ... San Francisco, Cal.	National Paper & Type Co. ... City of Mexico, Mexico
Sierra Paper Co. ... Los Angeles, Cal.	National Paper & Type Co. ... Monterey, Mexico
Central Michigan Paper Co. ... Grand Rapids, Mich.	National Paper & Type Co. ... Guadalajara, Mexico
Mutual Paper Co. ... Seattle, Wash.	National Paper & Type Co. ... Buenos Aires, South America

BUTLER BRANDS PAPER THE BEST

J. W. Butler Paper Company

Established 1844

CHICAGO

Getting into the Letterpress Field with the HARRIS Offset

LESS than two years ago, the big mail-order catalog covers were not printed on offset presses.

FLATBED and rotary four-color work was used with indifferent success and at considerable cost. It was the perfection of the Harris Offset which attracted these keen advertisers, because it introduced into the work economies of production along with higher quality.

Three months ago we received the first order for a 44 x 58 offset press to be used exclusively on mail-order catalog covers, and have since received an additional order for three presses of the same size. These will be used not only on mail-order catalog covers, but for the highest grade of color work for the big national advertisers.

ISN'T the purchase of these Harris Offsets a certain indication of trade tendencies — that the national advertisers who spend hundreds of thousands of dollars on printed advertising every year and expect value for every dollar expended, obtain the best results by the offset process, and that for quality with large output the Harris Offset practically eliminates competition in this field?

Harris Offsets are made in nine sizes, from 15″ x 18″ to 44″ x 64″.

We do not claim that the offset process will handle any kind of printing better and cheaper than letterpress printing or any other process, but every printer owes it to himself to investigate the possibilities of the offset process thoroughly before he invests more money in printing presses to do color work.

The Harris Automatic Press Co.

Pioneer Builders of Successful Offset Presses

NILES, OHIO



"Checks are money"

These advertisements are appearing in about twenty-five financial magazines reaching 30,000 banks.

They show that "checks are money"; that the check is becoming the greatest of all carriers of wealth. They impress upon bankers and check users the necessity of protecting checks against alteration.

The advertisements read: "Ask your lithographer, printer or stationer" for checks on National Safety Paper.

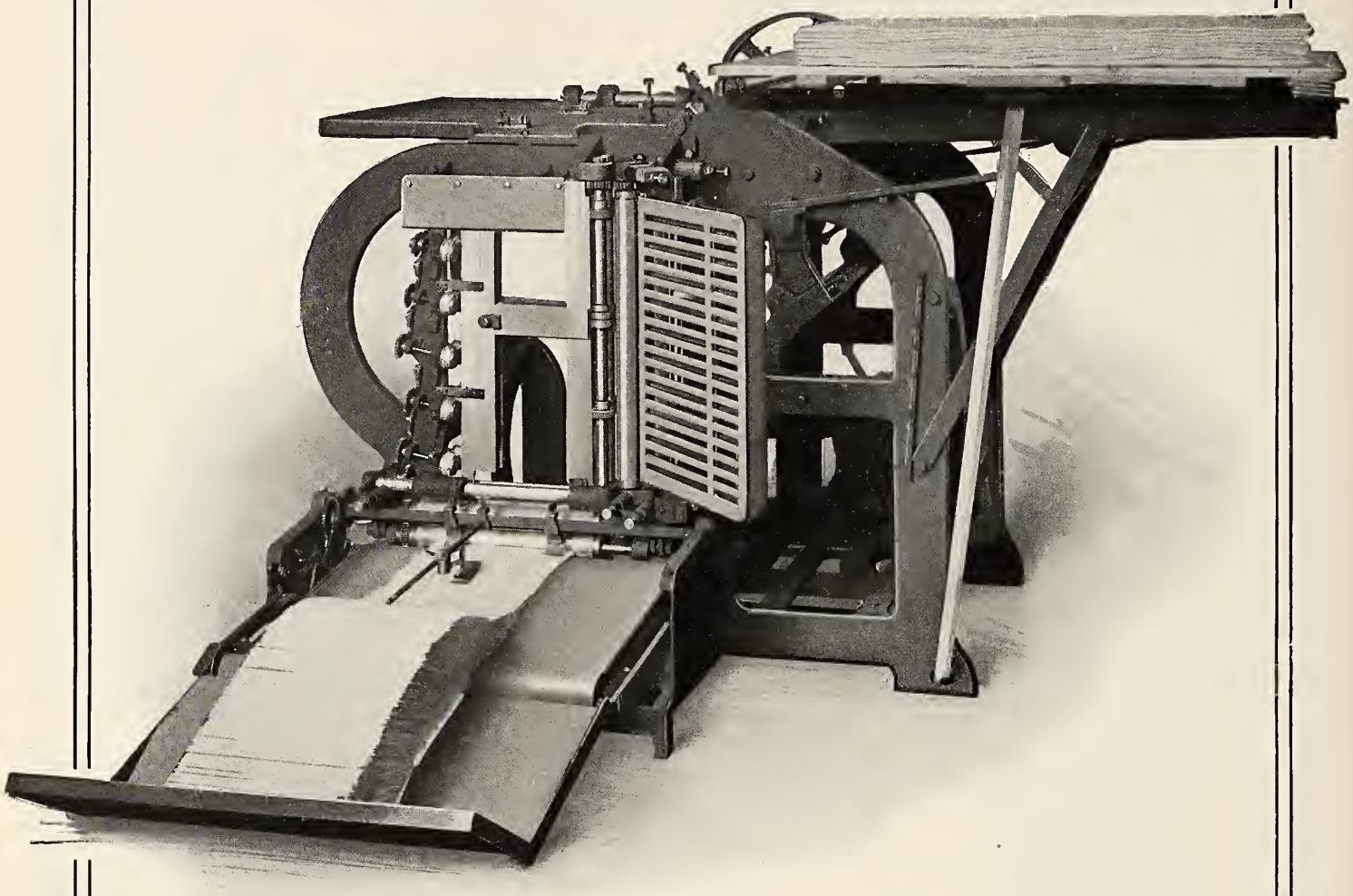
Will you co-operate?

Write for samples and further information.

George La Monte & Son

Founded 1871

35 Nassau Street New York



Why was the Model B Cleveland Folder given the AWARD of HONOR and GOLD MEDAL at the Panama-Pacific Exposition?

Why did THE PUBLIC PRINTER buy a second Model B Cleveland Folder for THE GOVERNMENT PRINTING OFFICE?

Why did THE O. A. FEINE CO., Trade Binders, Buffalo, N. Y., buy their SECOND MODEL B CLEVELAND FOLDER within seven months from the installation of their first Model B?

Why have 100 PRINTERS and BINDERS installed Model B and Model C Cleveland Folders since August First, 1914?

ASK THE PRINTER or BINDER who has a Model B or Model C, or write us for full particulars

Model C same as Model B, only smaller

THE CLEVELAND FOLDING MACHINE CO., CLEVELAND



We believe that the High Quality of our Plates and Printing, combined with Real Service, spells Economy to the buyers of our products.

Wells and Company

Engravers and Printers

2501-15 S. Dearborn Street CHICAGO

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

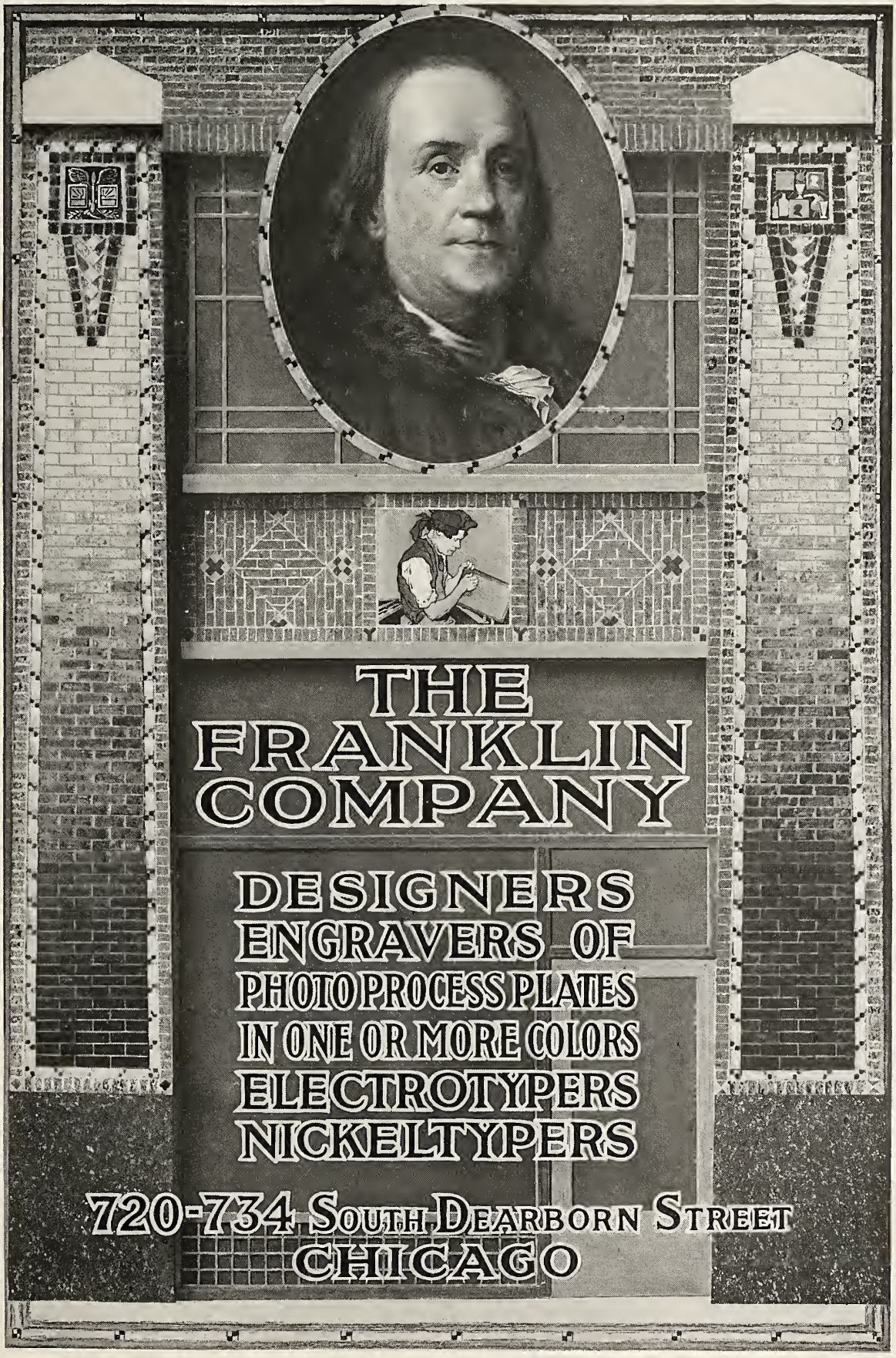
MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building


THE
FRANKLIN
COMPANY
DESIGNERS
ENGRAVERS OF
PHOTO PROCESS PLATES
IN ONE OR MORE COLORS
ELECTROTYPERS
NICKELTYPERS
720-734 SOUTH DEARBORN STREET
CHICAGO



The Most Profitable Unit in the Printing Business—

An American High Speed Tapeless Job Folder

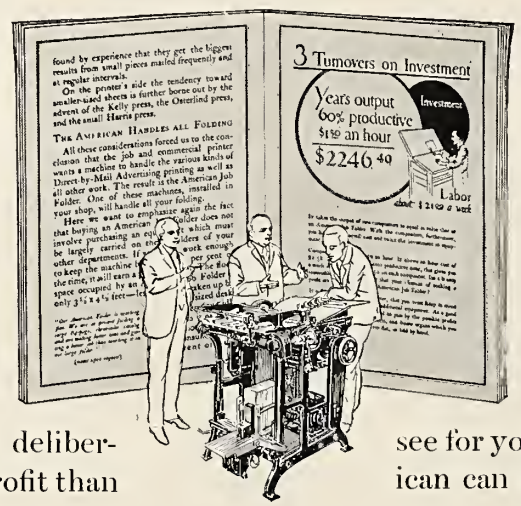
THE charts on this page are reproduced from our new booklet, *More Money in Folding Than in Printing*. They show the labor costs and profit-making possibilities of the job press, cylinder press, and hand compositor.

Operated 60 per cent productive, the American Job Folder will in one year's time deliver an output worth $4,492. Its hour cost on a 60 per cent productive basis is 36 cents.

Operated only 15 per cent productive, the American Job Folder will show a substantial profit. No other unit in the printing business can make such a showing.

The purpose of our booklet is to demonstrate to printers that in delivering their work flat, hand folding, or sending it outside to be folded, they are deliberately passing up a bigger profit than they earn on their typesetting or press work. And to get this profit, you do not have to make a big investment in equipment.

The American will handle all the folding work you turn out on either your cylinder or job presses. It will do this work more quickly, more economically, and with less waste than any other machine on the market. Its unequalled speed completely revolutionizes all previous estimates of folding costs and profits.



Our booklet, *More Money in Folding Than in Printing*, explains in detail the profit-making possibilities of the American Job Folder.

It shows why no printer can afford to be without this remarkable profit-earning utility.

Write us today for your copy of Booklet H, and see for yourself just what the American can do for you in your shop.

THE AMERICAN FOLDING MACHINE CO.

WARREN, OHIO, U. S. A.

LANSTON MONOTYPE MACHINE COMPANY
CREATORS OF NON-DISTRIBUTION EQUIPMENT

Our Type & Rule Caster

(Not the Composing Machine)

The only machine that makes *all the "tools"* for the compositor; type, space material, and rules, leads and slugs of any length from 6 picas to 25 inches

Reduction in Matrix Prices

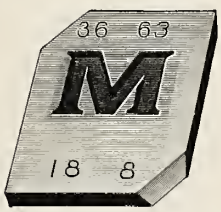
Matrices, 14 point and larger for type casting—not composition*

Now cost only $14.40 per Font (72 Matrices)

Our sales for these matrices have increased so rapidly—because of the demand for our Non-Distribution System—we are able to make the second reduction this year in the price of these matrices

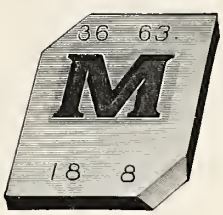
Matrices, 14 point and larger, 20c

for type casting (not composition) when purchased as fonts, price each



A font consists of the following characters:

Caps	26 Matrices
Lower case . . .	26 Matrices
Figures and $ . .	11 Matrices
.,-:;'!?& . .	9 Matrices
Total,	72 Matrices



Ligatures and Dipthongs when ordered with fonts are furnished at font rates, 20c per matrix

*Matrices for composition, 12 point and smaller, as well as for type casting, per font 72 Matrices $18.00

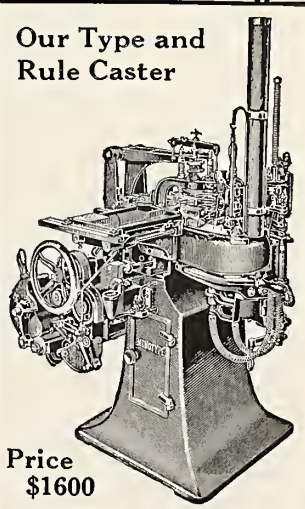
Non-Distribution

Non-Distribution: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type -&- Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus Recasting replaces Distribution.

The Greatest Composing Room Economy since the Invention of Hot Metal Composing Machines

We have a folder explaining how Non-Distribution enables the Hand Compositor to work as efficiently as the Machine Operator. Send for Your Copy—NOW

Our Type and Rule Caster



Price $1600

LANSTON MONOTYPE MACHINE CO., Philadelphia

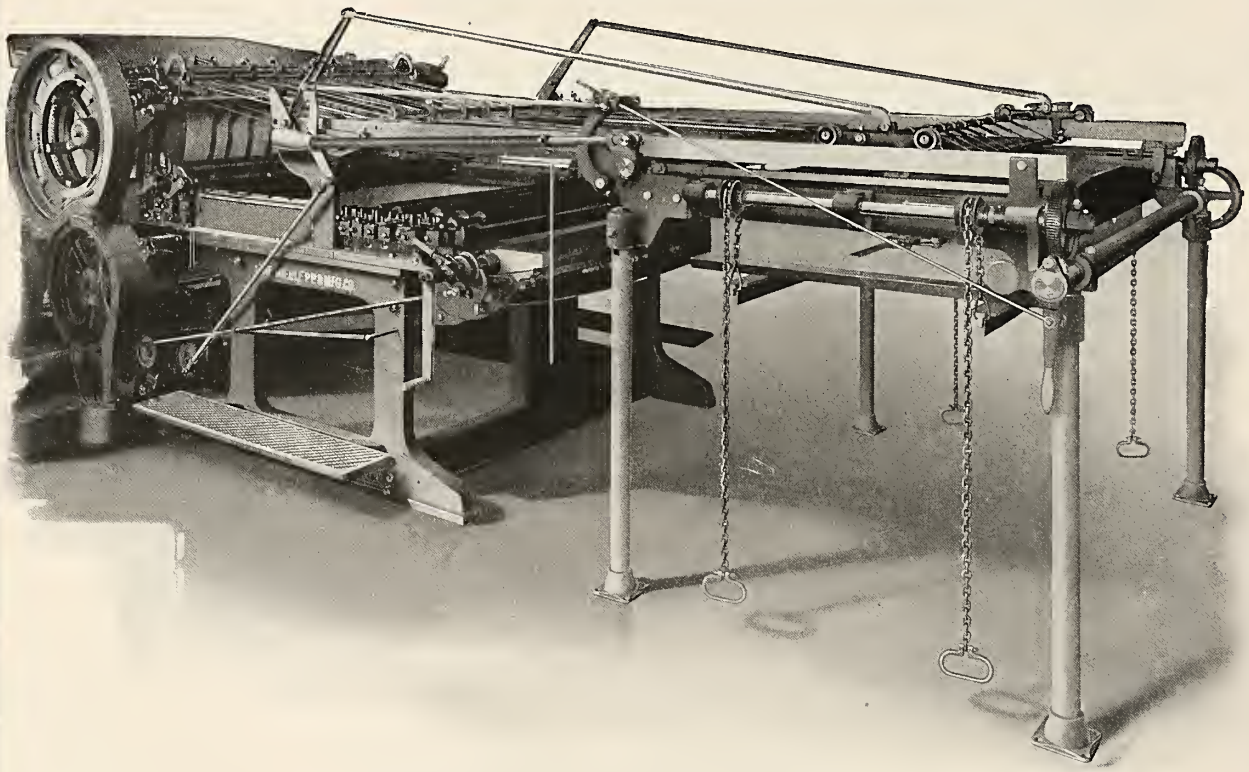
New York: World Bldg. Boston: Wentworth Bldg. Chicago: Rand-McNally Bldg. Toronto: Lumsden Bldg.
San Francisco: Block 30, Palace of Machinery, P. P. I. E.
A. T. L. Nussa, Aguiar 110, Havana, Agent for Mexico, Central America and the West Indies

Creators of Non-Distribution Equipment

The Miehle

COMBINATION EXTENSION DELIVERY and LOWERING TABLE

WILL SAVE YOU MONEY IN THE HANDLING OF PRINTED SHEETS



Can be attached to all Front-Delivery Miehle Presses

WRITE US FOR PRICES AND DETAILED INFORMATION

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

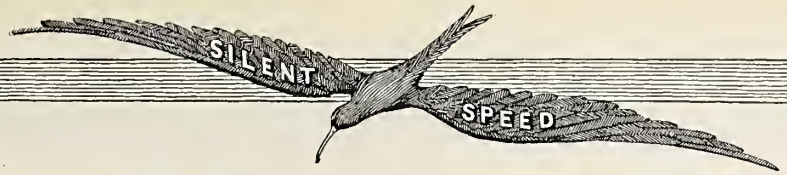
Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago	1218 Monadnock Block	Boston, Massachusetts	176 Federal Street
New York, N. Y.	38 Park Row	San Francisco, California	401 Williams Building
Dallas, Texas	411 Juanita Building	Atlanta, Georgia	Dodson Printers Supply Company

Philadelphia, Pa., Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada



The Money Maker

OF THE PRESS ROOM

"THE BABY" CYLINDER can be kept busy every minute. It is the best all-round, high speed, semi-automatically fed job press ever invented.

On it you can print anything from a 3 x 5 post card to a half sheet of folio 11 x 17.

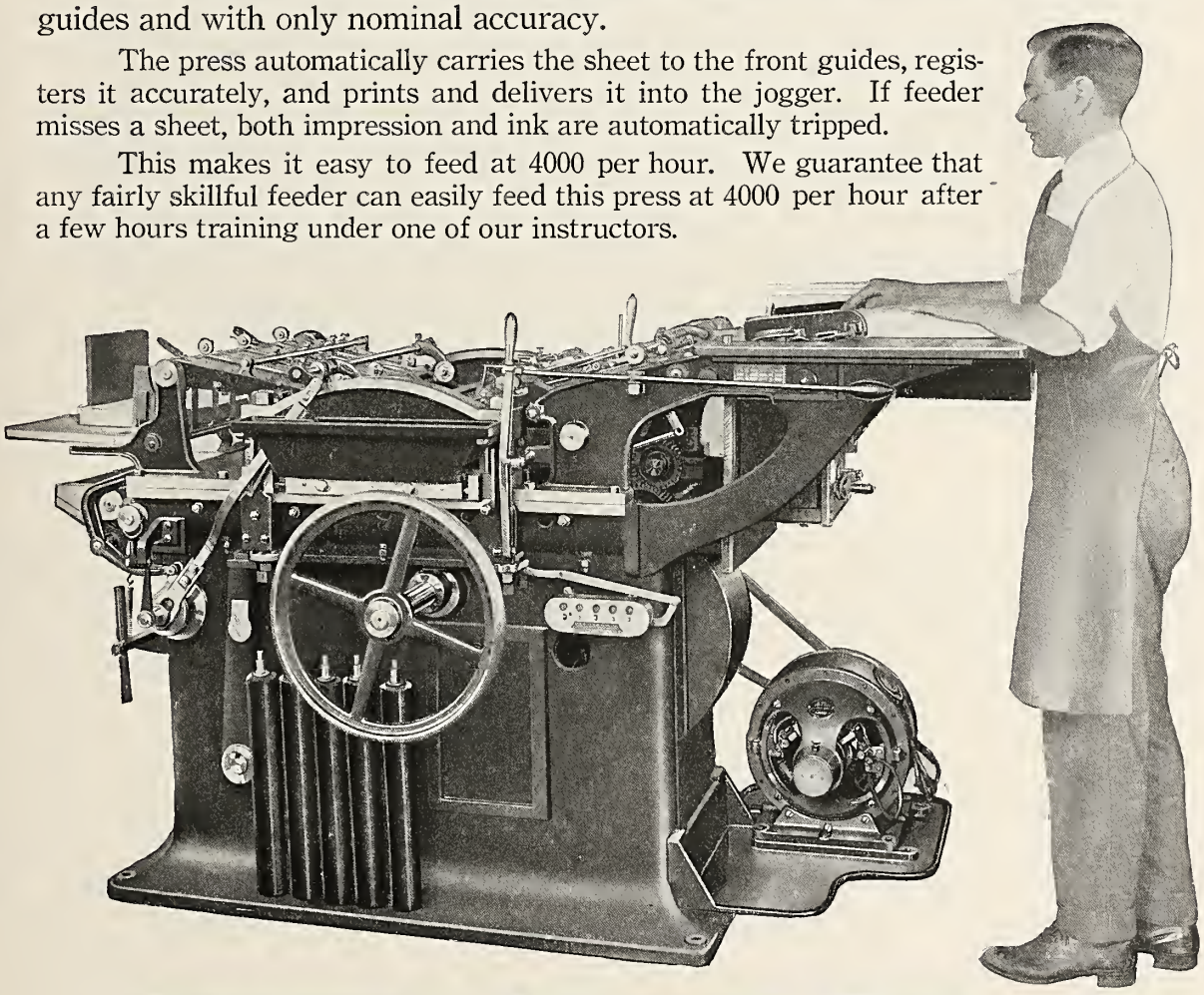
No matter whether the run is 200 or 20,000 or more, "The Baby" Cylinder will handle it quickly and easily.

Remember the feed is "semi-automatic."

The feeder merely pushes the sheet a couple of inches down to the upper guides and with only nominal accuracy.

The press automatically carries the sheet to the front guides, registers it accurately, and prints and delivers it into the jogger. If feeder misses a sheet, both impression and ink are automatically tripped.

This makes it easy to feed at 4000 per hour. We guarantee that any fairly skillful feeder can easily feed this press at 4000 per hour after a few hours training under one of our instructors.



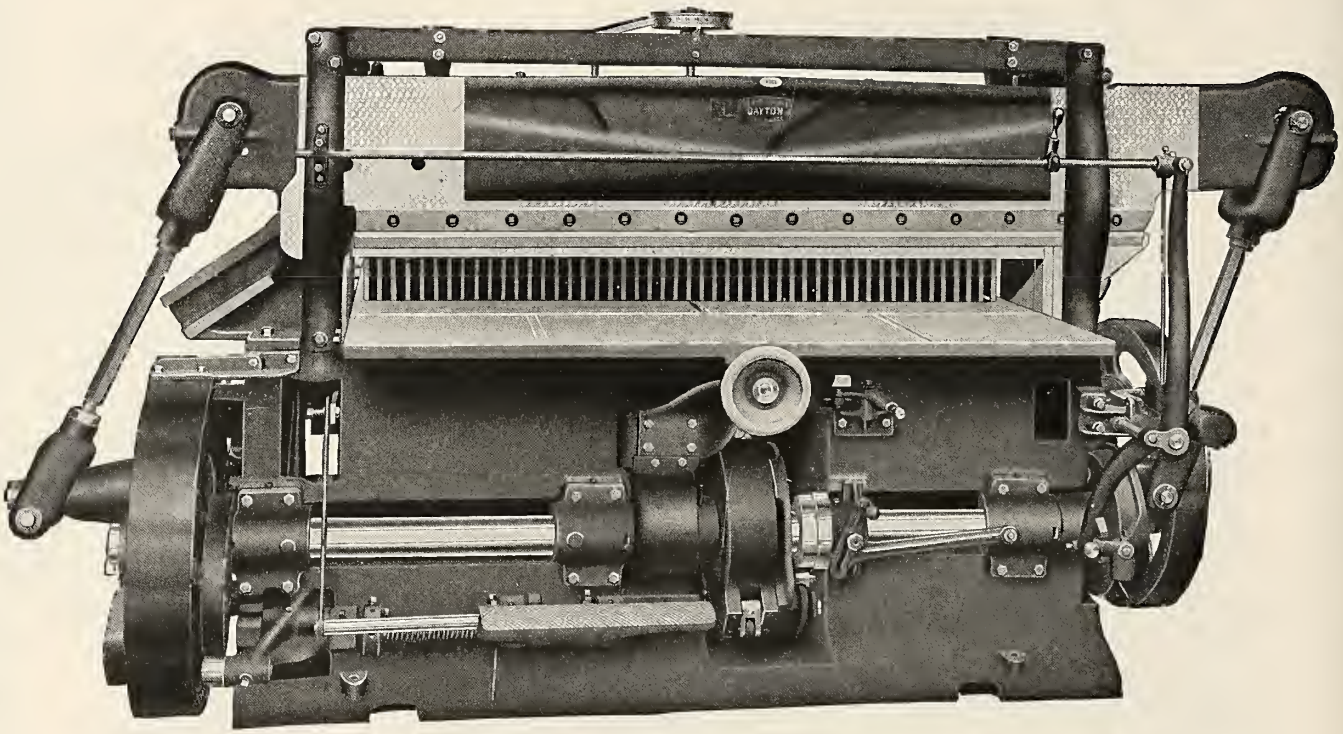
AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CHICAGO	SAN FRANCISCO	PHILADELPHIA	RICHMOND, VA.
431 S. Dearborn St.	Phelan Building	1011 Chestnut St.	16 N. 14th St.

The Seybold "Dayton" Automatic Cutting Machine



Illustration, 56-inch, 64-inch, 74-inch, 84-inch sizes.

The cutting machine that LOWERS THE COST and RAISES THE OUTPUT. Its earning REFUNDS what you pay for it.

ASK FOR DEMONSTRATION

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

New York	151-155 W. 26th Street
Chicago	112-114 W. Harrison Street
Atlanta, Georgia	J. H. Schroeter & Bro.
San Francisco, Cal.	The Norman F. Hall Co.
Dallas, Texas	The Barnhart Type Foundry Co.
Toronto, Canada	The J. L. Morrison Co.
Winnipeg, Canada	Toronto Type Foundry Co., Ltd.
London, England	Smyth-Horne, Ltd.

THE SCOTT

Offset Magazine Perfecting Printing-Presses

are revolutionizing the printing business. With this method of printing you produce magazines and illustrated supplements cheaper than by any other method, and at speeds heretofore thought impossible.

No Half-Tones or Electrotype Plates

are necessary and with the exception of type matter no making ready is required. If you will take time to investigate this matter thoroughly we can prove to your satisfaction that this method of printing has all others eclipsed.

The New York Times

are installing two of these machines, and THE SUN, New York, are having a Lithogravure Supplement printed for them by G. Schirmer of New York on a Scott Offset Perfecting Press.

In Every Large City

there are newspaper and magazine publishers looking for either a better or more economical method of producing their work, also mail order houses are tired of the same old thin calendered stock, and want something softer in its effect. This Offset Press provides the pleasing results desired.

Grant Us an Opportunity

of placing all the facts before you about this line of machinery, and do it *NOW* before the other man, and reap the harvest..

WALTER SCOTT & COMPANY

New York Office
ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

FIRST SHOWING OF THE NEW

CLOISTER BOLD TITLE

(PATENT APPLIED FOR)

48 Point — 5 A $6 30

EXTENSIONS

42 Point — 6 A $5 60

HOISTING LINK

36 Point — 7 A $4 50

MODERN PRINTING
LINGUISTS NOBLER

30 Point — 8 A $3 90

REMINDERS
NICE PROSE

12 Point — 20 A $1 90

REQUIRED REFERENCE
QUIET HEIR RETURNS
MYSTERIOUS MAIDEN
BLUE $1234567890 BIRD

24 Point — 11 A $2 95

CHANGE QUICK
MORE SOLDIERS

10 Point — 23 A $1 80

DECIDES CRITICAL POINT
REMARKABLE EDUCATOR
INCREASING FRIENDSHIP
QUOTED GRAND BANKER

18 Point — 13 A $2 40

BURN MAIN HOUSE
HISTORIC REFORMS

8 Point — 26 A $1 50

GRANDEUR ELATES HISTORIAN
RELIABLE COMPOSITOR LEARNS
HUMOROUS PICTURE RESERVED
MOTHERS DECIDE UNANIMOUS

14 Point — 20 A $2 25

PRINTER INEXPERIENCED
MORE PEOPLE SUBSCRIBE

6 Point — 29 A $1 20

PROPOSITION REJECTED BEFORE DEBATING
BRIGHTEST HUMANITARIANS CONGREGATE
ASSOCIATION NUMBERED AMONG HIGHEST
ELEVEN EUROPEAN $1234567890 FINANCIERS

SEND FOR PAMPHLETS SHOWING
CLOISTER OLDSTYLE AND CLOISTER BOLD

AMERICAN TYPE FOUNDERS CO.

HAMILTON STEEL UNIT STORAGE BINS

Useful in every department of the printing plant.

In the Composing Room—for storing cuts;

In the Pressroom—for storing job rollers—for inks, rags, etc.;

In the Office—for stationery and supplies.

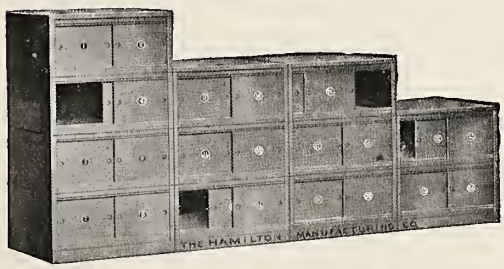


Unit Storage Bin No. 458 with Cap No. 458-A and Base No. 458-B

These Units are very substantial in construction and may be packed solidly with cuts without damage.

Each Unit with cap and base makes a complete piece of furniture and additional sections or units may be added as needed. No screws or fastenings of any kind are necessary. All Units, caps, and bases are interchangeable and can be instantly assembled.

The Hamilton Unit Storage Cabinet being of steel construction is sanitary, fire-resisting and practically everlasting. Steel equipment such as this has a tendency to reduce insurance rates.



Group of Unit Storage Bins showing flexibility of arrangements possible.

These Units are successfully used by Commercial Houses, Banks and Insurance Companies, where they fill a long-felt want.

Full information from your nearest dealer.

THE HAMILTON MANUFACTURING COMPANY

Hamilton Equipments are carried in stock and sold by all Prominent Type Founders and Dealers everywhere

Main Office and Factories, Two Rivers, Wis.
Eastern Office and Warehouse, Rahway, N.J.

INKS

REDS ~ BLUES OR RAINBOW SHADES

The Lack of a Regular Source of Supply of Raw Materials Together with Unexpected Aid from Unexpected Sources

MAKES

PECULIAR CONDITIONS of an UNSTABLE NATURE

Before Placing Orders

for

Black or Colored Printing Inks

Write

The Queen City Printing Ink Co.

Sole Manufacturers of

H. D. Book Ink, Speedlimit, Ready to Mix Gold Ink, Etc., Etc.

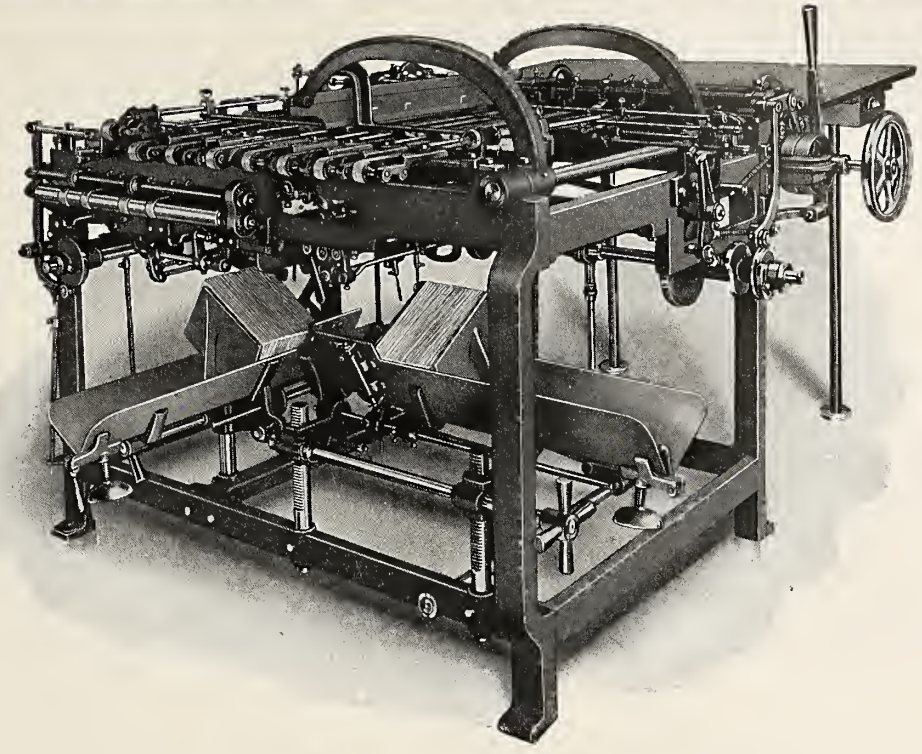
UNIVERSAL PRESSURE QUOINS



Tremendous Pressure Applied Where Required

Maintains Straight Edge Next to Form, Which Is Always Locked Up Perfectly True

CINCINNATI BOSTON PHILADELPHIA CHICAGO ROCHESTER
KANSAS CITY DETROIT MINNEAPOLIS DALLAS ST. PAUL



DEXTER JOBBING FOLDERS

fold the finest catalogue, book and pamphlet work more accurately and many times faster than can be done by hand. Ten regular forms, varying in the number of pages from 4 to 32, are folded and registered at each fold; the heads of each perforated to prevent buckling.

If you have 20,000 to 30,000 folded sheets a week that average 3 operations to the sheet, one of these Folders becomes an economic necessity, as it will save its cost in 16 to 20 months.

MADE IN THE FOLLOWING SIZES:

Sheet Sizes, Inches	No of R. A. Folds	Floor Space, Feet
$8\frac{1}{2}$ x 11 to 22 x 28	2 and 3	6 x $8\frac{1}{2}$
12 x 16 to 28 x 42	2, 3 and 4	$6\frac{1}{2}$ x $9\frac{1}{2}$
12 x 16 to 35 x 48	2, 3 and 4	$6\frac{1}{2}$ x $11\frac{1}{2}$
16 x 24 to 40 x 56	2, 3 and 4	7 x 12
26 x 40 to 42 x 62	2, 3 and 4	8 x $12\frac{1}{2}$
28 x 42 to 46 x 66	2, 3 and 4	10 x 13

Write for complete descriptive catalogue

DEXTER FOLDER COMPANY

NEW YORK

FOLDERS, CROSS CONTINUOUS FEEDERS, RELOADING FEEDERS, INSERTING, COVERING AND WIRE STITCHING MACHINES, BOOKBINDING MACHINES AND CUTTERS

BOSTON DALLAS | PHILADELPHIA TORONTO | DEXTER | DETROIT ATLANTA | CHICAGO SAN FRANCISCO

THE JAENECKE PRINTING INK CO.

When it comes to MEDALS THE JAENECKE CO. got this for the superiority of their products at the Exposition Universelle in Paris



Doesn't IT mean something?



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

Branches: NEW YORK · CHICAGO · DETROIT · ST. LOUIS · BALTIMORE

DEFIANCE BOND

"WESTON'S Defiance Bond is, in our opinion, the super-excellent bond paper for high-grade office stationery. In breaking strength, formation, color, uniformity and wearing quality, it is unsurpassed. In addition to these qualities, it lithographs well by either offset or stone process. In short, 'Defiance Bond,' is fully up to the high Weston standard."—*Fort Wayne Printing Co., Fort Wayne, Ind.*

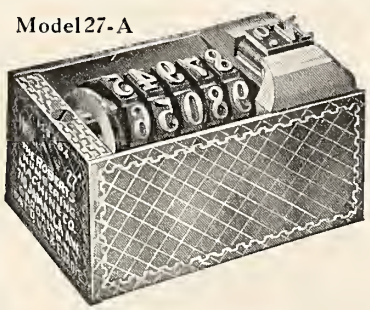
SAMPLES AND PRICES SENT PRINTERS

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS
"THE PAPER VALLEY OF THE BERKSHIRES."

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork
Model 27-A



№ 12345

Facsimile Impression
Size 1½ x 1 5/16 inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69
Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K
123456

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

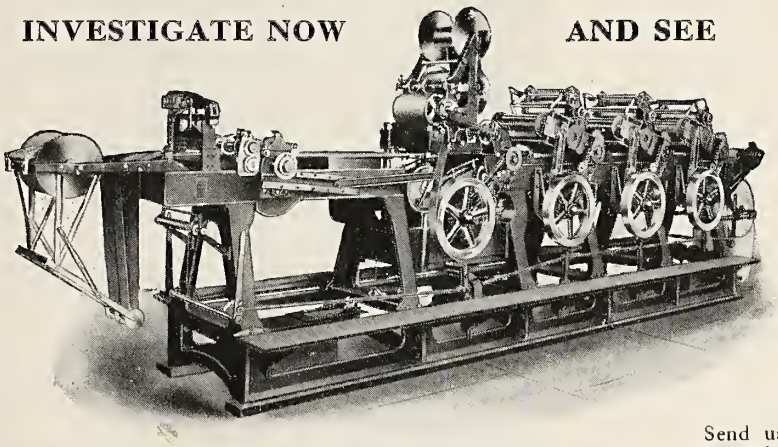
Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

Flat-Bed Work at 5,000-8,000 Impressions Per Hour—How? On a NEW ERA MULTI-PROCESS PRESS

INVESTIGATE NOW AND SEE



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Great Variety of Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

1915

BOSTON WIRE STITCHERS

IN THE PROFITABLE PRINTING OFFICES AND BINDERIES OF THIS COUNTRY (SEVERAL HUNDRED ARE USED ABROAD) BOSTON WIRE STITCHING MACHINES ARE GRADUALLY AND SURELY SUPERSEDING ALL OTHERS. THE SALES OF THESE WONDERFULLY EFFICIENT STITCHERS HAVE BEEN MARVELOUS, AND IN OPERATION THEY NEVER FAIL TO MAKE GOOD. THEY ARE SCIENTIFICALLY DESIGNED, SIMPLE IN CONSTRUCTION, AND EASILY OPERATED BY UNSKILLED USERS. A MACHINE IS MADE FOR EVERY PURPOSE FOR WHICH A HIGH GRADE WIRE STITCHER IS REQUIRED

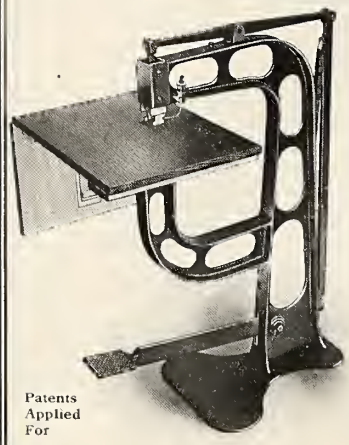
WRITE TO NEAREST SELLING HOUSE

AMERICAN TYPE FOUNDERS CO.

Set in Cloister Bold Title Holiday Decorator

The Riteway Numbering Machine

A HIGH-GRADE MACHINE AT A MODERATE PRICE



Patents Applied For

For numbering blanks, checks, coupons, envelopes, filing folders, orders, etc. Fitted for duplicate, triplicate, continuous and repeat work in any color required.

The machine has an automatic inking attachment and quick set gauges, and is easily the fastest machine built for numbering work.

Price complete, with one six-wheel head f.o.b. Phila.

$60

RITEWAY MACHINE WORKS, JENKINTOWN, PA.

FOR SALE BY

Keystone Type Foundry

Philadelphia New York Boston Chicago Detroit Atlanta Kansas City San Francisco

This Handsome New Sample Book

Sent Free to Printers

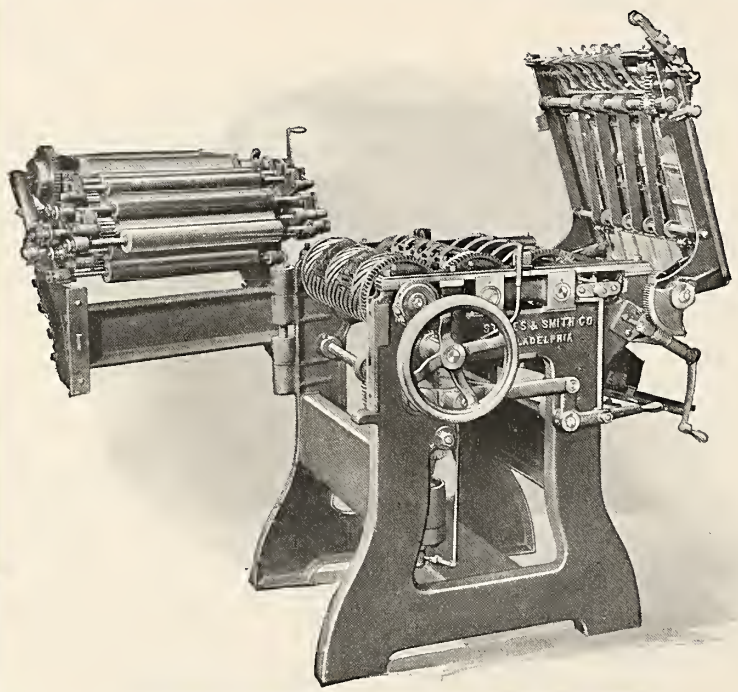


Nashua Gummed and Coated Paper Company

NASHUA, N. H.

One Reason for the

7,000 to 8,000 Impressions Per Hour



STOKES & SMITH RAPID ROTARY PRINTING PRESS

THE Stokes & Smith Rapid Rotary Press from make-ready to finished job is very simple. The few necessary adjustments are made as convenient and accessible as possible. Here we show how the ink mechanism can be swung, and the feed table raised completely out of the pressman's way, allowing free access to delivery, impression and plate cylinders.

The ease of adjustment is indicative of the simplicity of the entire press. The high production of 7,000 to 8,000 impressions per hour is made possible by the rotary action of the press and its extremely rigid, perfectly balanced construction throughout.

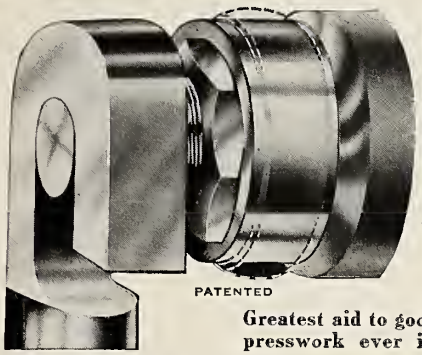
In considering an S. & S. Rapid Rotary Press for your work, you have two guarantees of satisfaction: first, the results they have already shown in actual service; second, the reputation of the Stokes & Smith Co. as high-grade machine builders.

We'll gladly place a complete catalog and any special information before you. There's no obligation. Write us to-day.

STOKES & SMITH COMPANY

North East Boulevard, Philadelphia, Pa.

London Office: 23 Goswell Road



Morgan Expansion Roller Truck

PATENTED

Greatest aid to good platen presswork ever invented.

With a turn of the wrench you can instantly make the truck the same size as the roller. This permits as fine setting of rollers as on a cylinder press.

Halftones can be perfectly inked.
Stops slurs on rule work.
No more cutting rollers with rules.
Use two sizes rollers to "kill the ghost."
Rubber tire stops wearing of tracks.
Makes press almost noiseless.

SATISFACTION OR YOUR MONEY BACK

PRICES, (Including wrench)

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A better built, easier to operate, Underwriters approved can costing no more than old-style unapproved and 50c less than other labeled cans.

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Operated by a natural grip of the handle and lever. Does not cramp the fingers.



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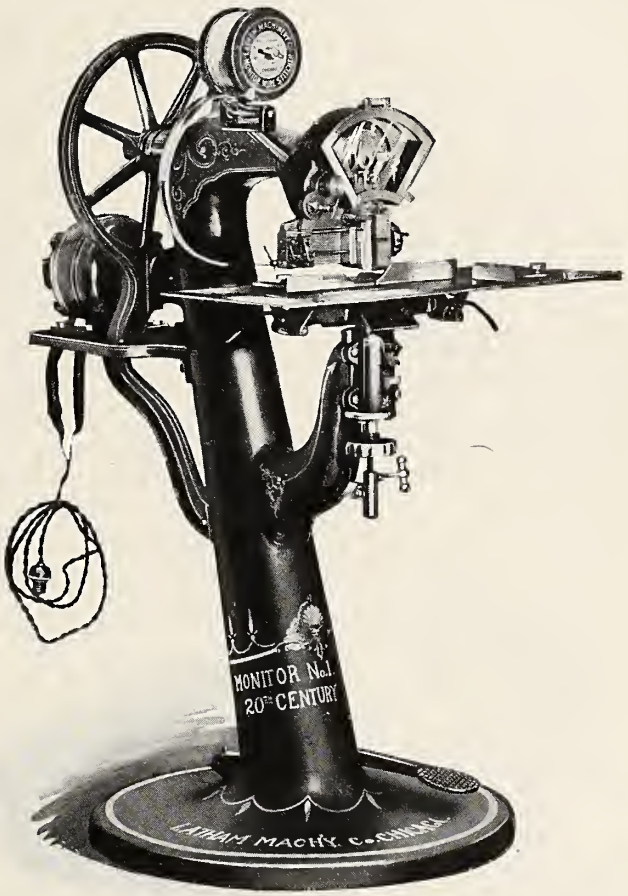
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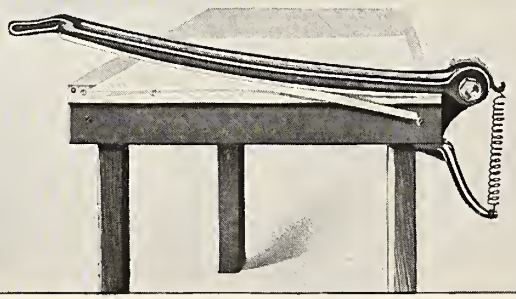
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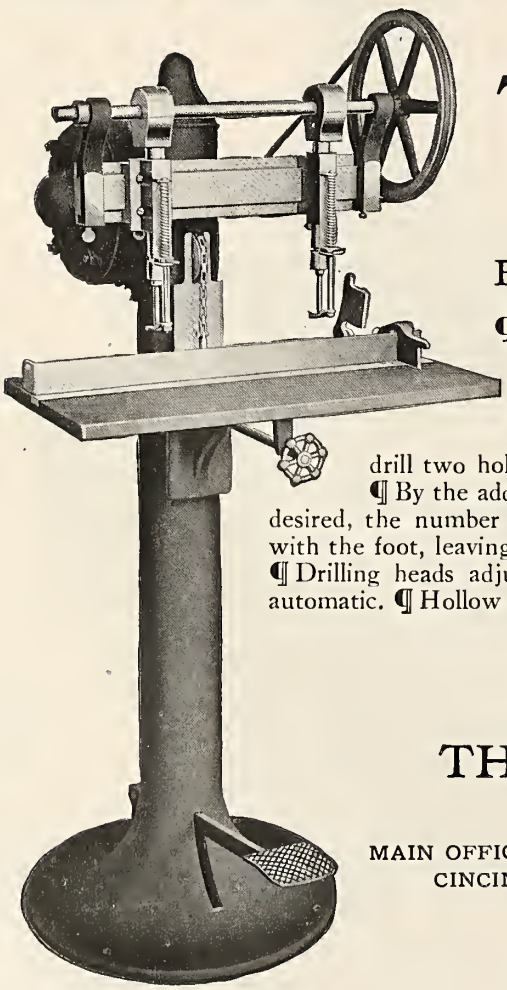
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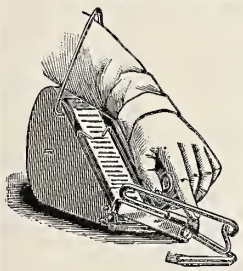
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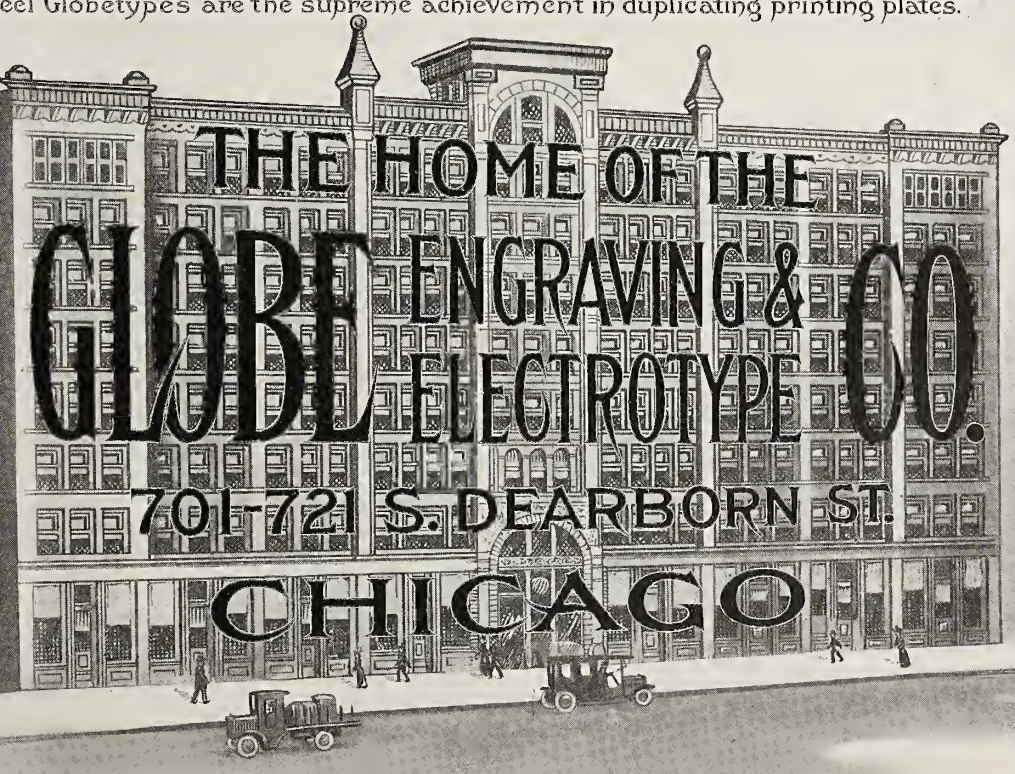
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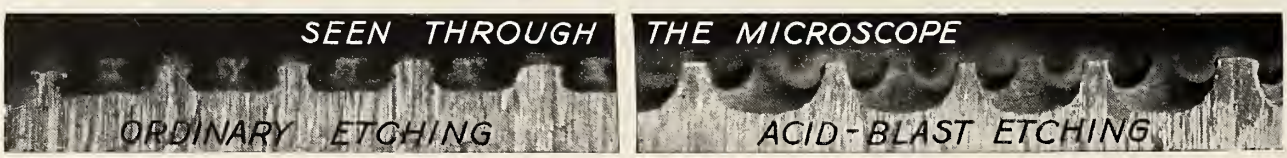
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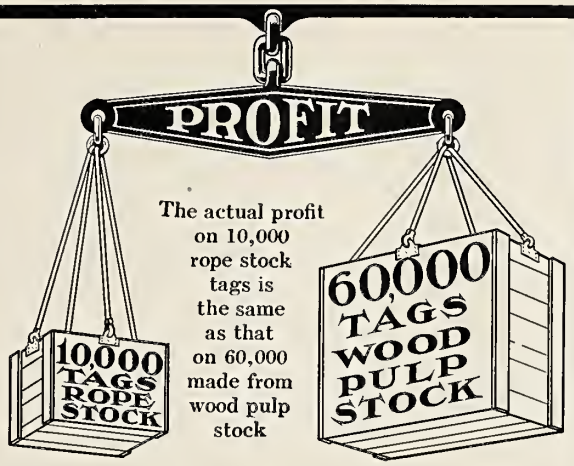
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Artcraft Co	Cleveland
Clegg, McFee & Co	Cincinnati
United Brethren Publishing House	Dayton
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Cargill-Peninsular Co	Detroit
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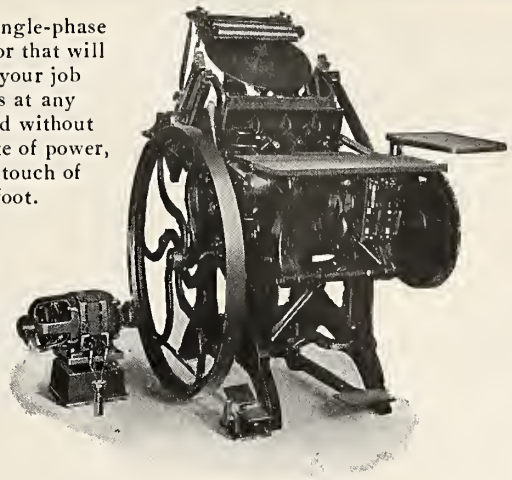
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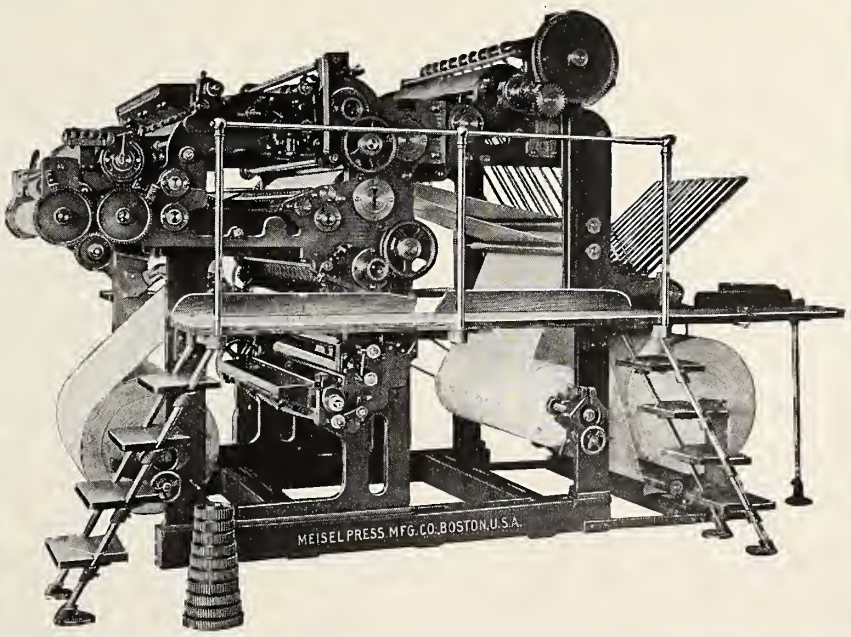
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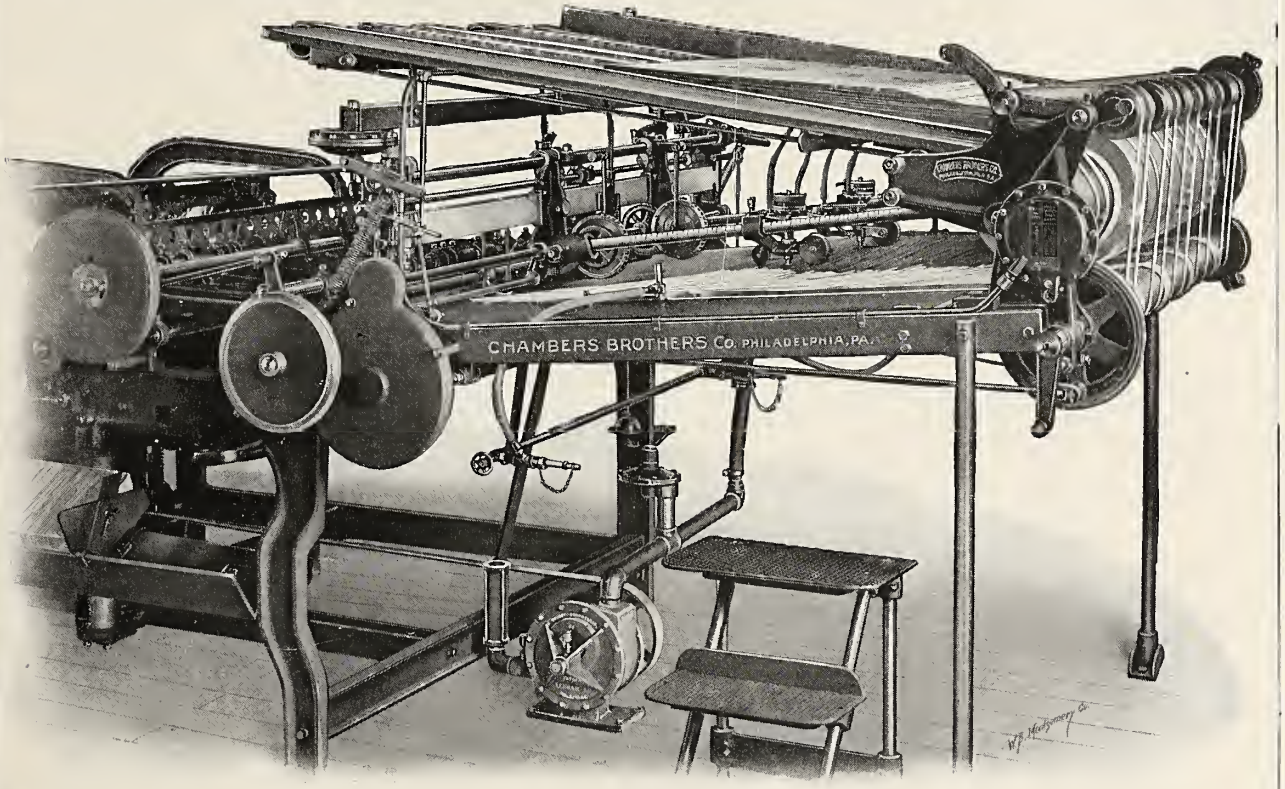
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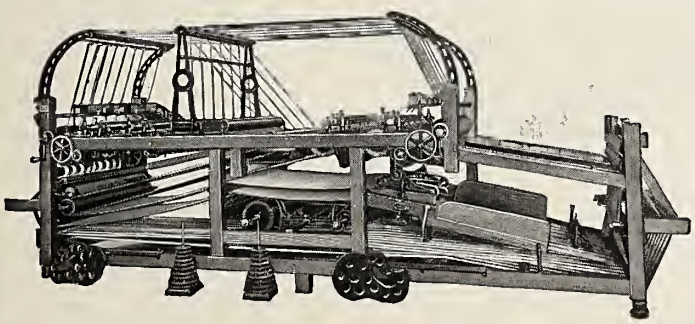
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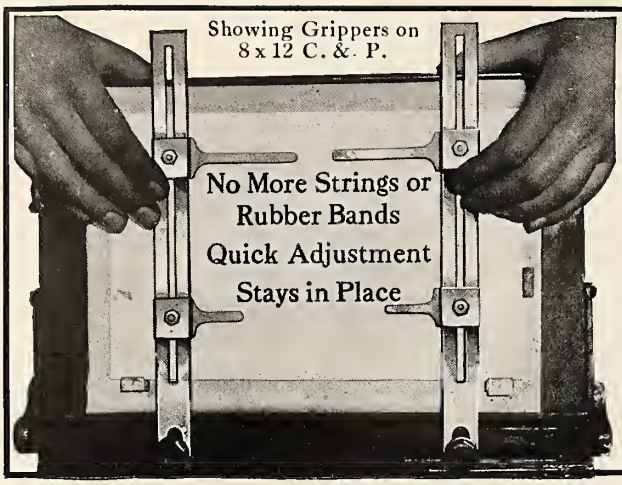
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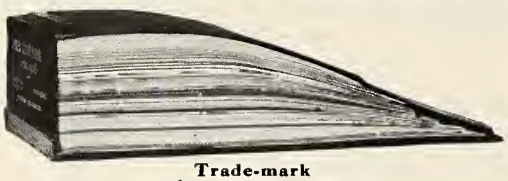
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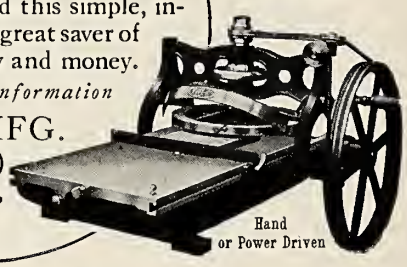
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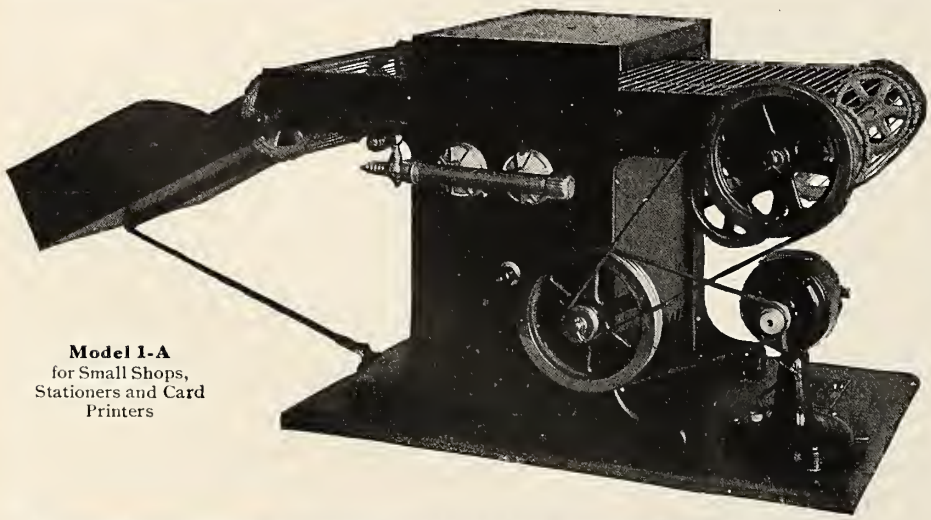
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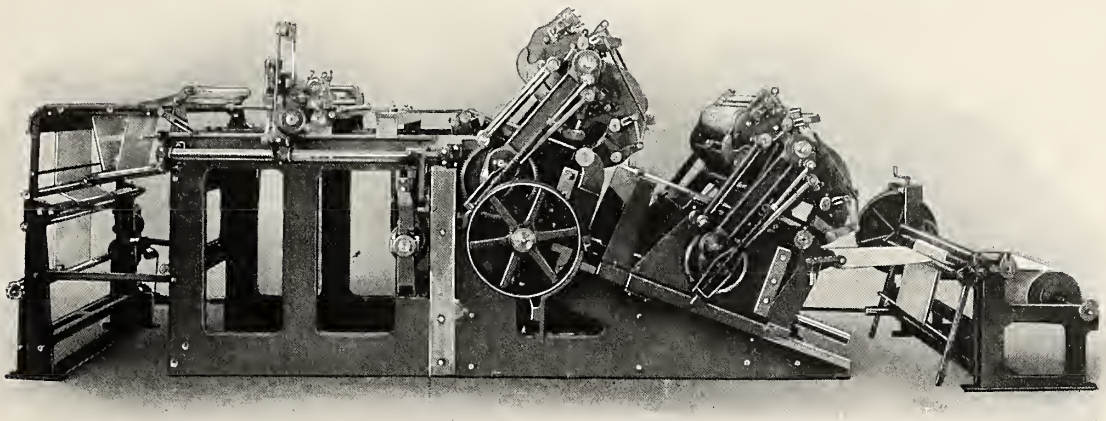
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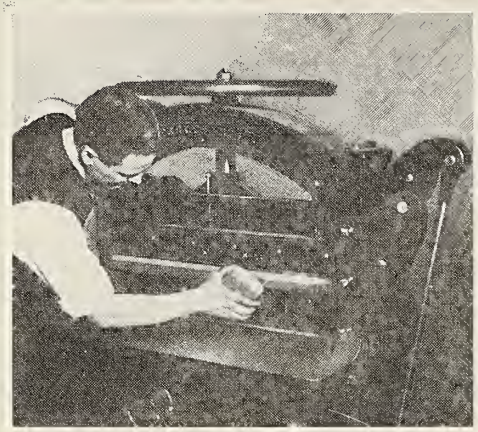
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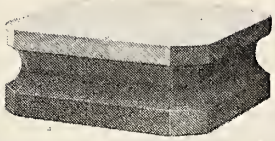
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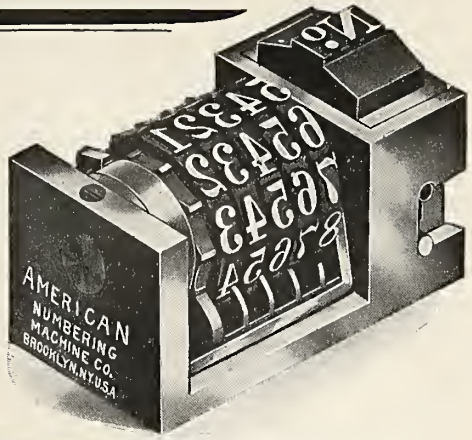
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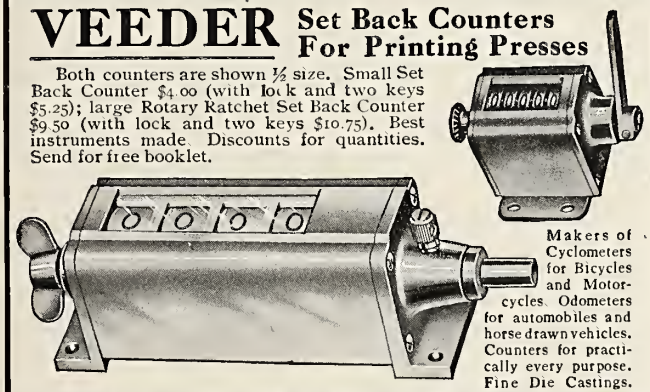
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AMERICAN MODEL 30

VEEDER Set Back Counters For Printing Presses

Both counters are shown ½ size. Small Set Back Counter $4.00 (with lock and two keys $5.25); large Rotary Ratchet Set Back Counter $9.50 (with lock and two keys $10.75). Best instruments made. Discounts for quantities. Send for free booklet.



Makers of Cyclometers for Bicycles and Motorcycles. Odometers for automobiles and horse drawn vehicles. Counters for practically every purpose. Fine Die Castings.

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A Case of Efficiency

Appearance of Our Neat Cards in Case



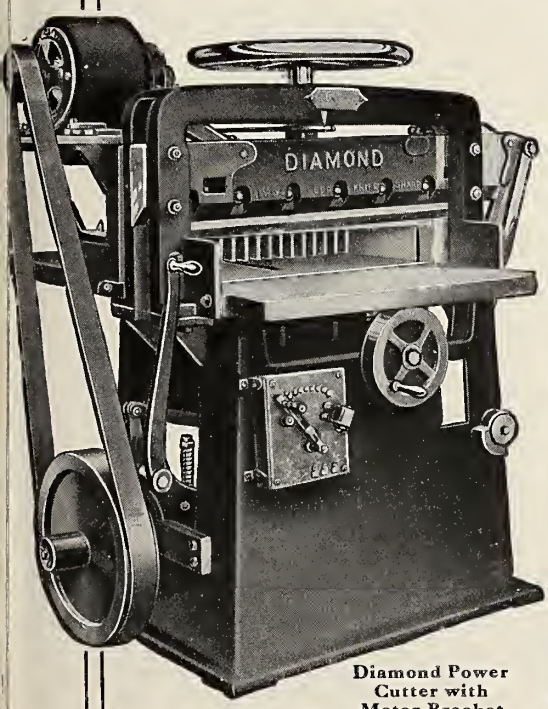
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PEERLESS PATENT BOOK FORM CARDS may be printed or engraved, and in either case be highly effective. They always have the essential features in cards, namely: **Cleanliness**—because they are bound in books of twenty-five, with tissue paper between each card, and the book carried in a neat leather case; **Convenience**—because being in a case by themselves you do not have to fumble through half a dozen pockets before finding one; **Smoothness**—because being bound, they can not crumple or break; and our patent process permits detachment without having a rough edge; **Economy**—because every card is available for use, and none need be thrown away for any cause. A request will bring you a sample tab of the cards, together with information as to how you can furnish these cards to your present customers, and get the patronage of the best of the new ones. Write to-day.

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Diamond Power Cutter with Motor Bracket

WHILE pictures, words and specifications will give you some idea of the wonderful superiority of the DIAMOND POWER CUTTER, you must see the machine in operation to fully appreciate its true worth. You will at once be most favorably impressed with the easy manner in which it drives the knife through a full-width pile of the toughest stock. Upon looking through the pile you will find every sheet square and accurate—no variation in size from the top to the bottom. You will also be pleased to note the many conveniences which facilitate trimming and cutting, and with the provisions made for keeping the machine permanently accurate and true.

If convenient, we urge you to visit your dealer's showroom and "look over" the DIAMOND—all dealers carry them in stock. If not convenient, do the next best thing—write for the DIAMOND descriptive matter, *sent postpaid on request.*

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TRIBUNE BLDG., NEW YORK 124 S. 5th AVE., CHICAGO

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 56 DECEMBER, 1915 No. 3

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

FIXING IT WITH FOLLANSBEE (Illustrated) 321
By Ross Ellis

VARYING STYLES AND PROOFREADING—No. VI 326
By F. Horace Teall

SERVICE TO THE ADVERTISER 329
By Buford O. Brown

THE FACULTY OF JUDGMENT 333
By G. D. Crain, Jr.

PRINTERS' COL[illegible]S AND WAR MUNITIONS (Editorial) 337

EXPERIENCE IN PRINTERS' MUTUAL INSURANCE 342
By Charles Francis

A WONDERFUL POSTER EXHIBITION (Illustrated) 344

THE LITERATURE OF TYPOGRAPHY (Illustrated) 345
By Henry Lewis Bullen

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 351
By Our Special Correspondent

THE COMMERCIAL PRESS, LIMITED, SHANGHAI, CHINA (Illustrated) 373
By William H. Seed

THE WORK OF THE HAMPTON INSTITUTE (Illustrated) 379
By Our Correspondent

REMARKABLE FEAT OF PHOTOGRAPHIC REPRODUCTION MARKS BIRTHDAY BANQUET OF SANTA FE RAILROAD PRESIDENT 389

PROF. A. H. MUNSELL ADDRESSES AMERICAN INSTITUTE OF GRAPHIC ARTS ... 389

"TYPICAL NEWSPAPER STORIES" (Book Review) 395

"LITHOGRAPHY AND LITHOGRAPHERS" (Book Review) 396

Complete Classified Index will be found on page 429

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TO reach the printer who has both the inclination & means to buy there is no medium so effective as THE INLAND PRINTER



Designed and lettered by
J. L. FRAZIER
Instructor Inland Printer Technical School
and I. T. U. Course in Printing

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Foreign, $3.85 a year.

Vol. 56 December, 1915 No. 3

Smithsonian Institution
DEC 2 1915
National Museum

Firing It with Follansbee

By ROSS ELLIS

TOM FOLLANSBEE, president of the Millville Motor Car Company, was a strong believer in direct advertising. Annually the mails were flooded with booklets descriptive of the company's latest models. Tom Follansbee also believed in patronizing home industries. Once each year, therefore, the heart of some Millville printer was gladdened by an order that taxed the capacity of his shop to the utmost. And that was not all. After the booklet came a series of "follow-ups," and as it was Follansbee's policy to let the tail go with the hide, the fortunate bidder on the big job was sure of a succession of supplementary orders on which the prices were fixed by an eminently fair cost-and-percentage system.

It was good business, wonderfully good business, and Webb Daniels, of the Daniels Art Shop, wanted it. Moreover, he was determined to get it.

"I've waited long enough," he said to Billy Halloran, his outside man. "For three years I've figured right down to the bone, put in my proposition — and lost out. Walsh & Temple beat me last year, and I know darned well their price was no better than mine. The year before it was Galloway, and Trinkle plucked the plum in 1912. Nobody in town is better equipped to handle the work than we are, and I know our price is low enough. What this print-shop needs is a little salesmanship."

Halloran flushed to the roots of his sandy hair.

"If there is anything more to salesmanship than convincing a man that you have a good article and then quoting him an attractive price, I don't know what it is," he said, stiffly. "I saw Purvis, the buyer, less than an hour ago."



"What this print-shop needs is a little salesmanship."

"But you didn't get the order."

"Not yet. I think, though, that — "

"Thinking isn't good enough. I want to *know*, and I don't want a secondhand report from a hired man like Purvis, either." Daniels reached for his hat. "I'm going direct to headquarters and get the verdict from Tom Follansbee."

"Then you'll have to go to New York. He left for there last night."

Daniels paused with his hand on the door.

"Do you understand that the order is to be held up until he gets back?"

"No, Purvis didn't say so. In fact, he intimated that he would come to a decision to-day or to-morrow."

"A fat lot of deciding Purvis will do!" snorted Daniels. "Jack Follansbee is the man to see, if his father is away. I'm going to lay the case before him personally and tell him exactly why I feel we are entitled to the business. And I'll bet I get it."

Halloran grinned.

"If you want to find Jack Follansbee, don't go to his office. Try the buffet at the Manufacturers' Hotel, or the Athletic Club. Son Jack is hitting the high spots while papa is away. If I were you, I'd — "

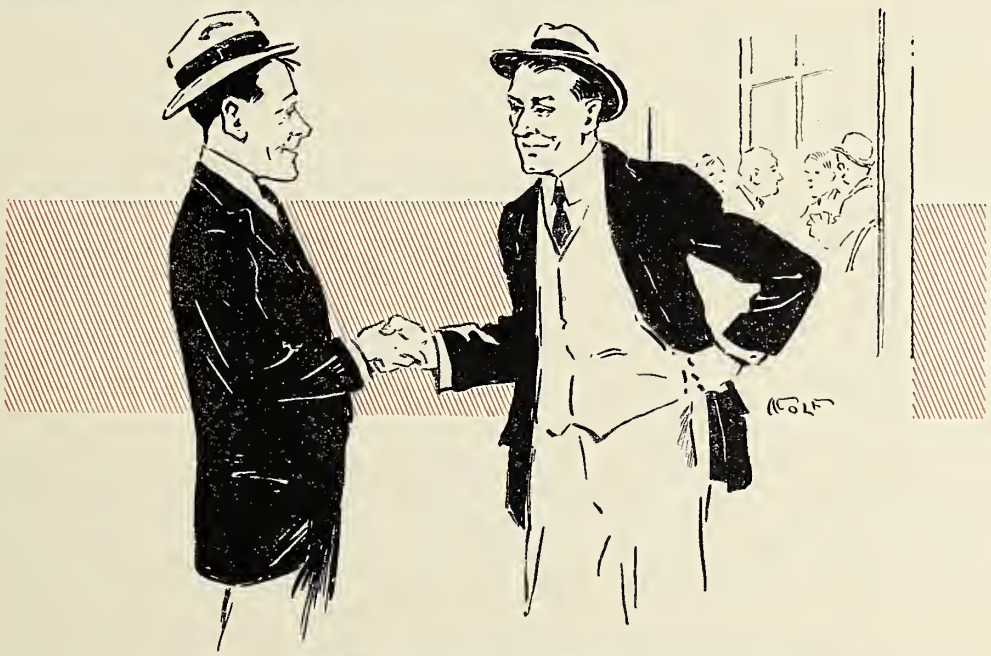
But Webb Daniels waited to hear no more. What Halloran would or wouldn't do had no particular bearing on the case, nor was it any concern of the Daniels Art Shop if the younger Follansbee chose to mix pleasure with business to the latter's detriment. He was the vice-president of the Millville Motor Car Company, and in his father's absence his word was law. The proprietor of the Art Shop was determined to invoke that law in his own behalf.

Half an hour later he was compelled to admit that his salesman had guessed correctly. Mr. Follansbee was not at his office. Would he return later in the day? The office could not answer that question. Was there a chance that he might be found at his club? It was — er-r-r — possible. Mr. Daniels might try.

Mr. Daniels tried, with such excellent results that at four o'clock he was shaking hands with the object of his search in a corner of one of the club's private cardrooms.

"Intruding? Not a bit of it. We need a fifth man," quoth the truant, a beefy young giant with merry, though somewhat bleared, blue eyes. "You know Parsons and Blake and Griswold, don't you? Well you *have* been missing something! Gentlemen and pikers, shake hands with Mr. Daniels, the best printer in Millville. Shove over there, Parsons, and make room for a good man."

Before he quite realized what was happening, Webb found himself seated at the card table with a stack of chips in front of him.



At four o'clock he was shaking hands with the object of his search.



Webb found himself seated at the card table.

"Hold on!" he protested. "This is out of my line, Mr. Follansbee. I came up here to talk to you about that printing —"

"Sure, we'll talk; but not now. I'll have these three amateurs bankrupt in another hour or so. Then we'll go out, have a big feed on their money, and you can tell me all about it."

"Then I'll buy a drink while I have the price," laughed Griswold. "Push that button, will you, Blake."

"And say, Daniels, tell me something," demanded Parsons. "Why is it that in all Millville there is only one italic shooting-stick? I was in the *Herald* office last week, and Charlie Dunton asked me to take my car and see if I couldn't borrow an italic shooting-stick from one of the other printers. Every shop I went to had just lent the thing to some other shop, and I never did locate it. I'd think you fellows would keep your equipment better."

"We buy them by the gross," said Daniels, soberly, "but the type-lice eat them."

"Type-lice?" echoed Parsons. "I never heard of them. What are they like?"

"Come down to my shop some day," invited the printer, "and I'll show 'em to you."

"Deal those cards, Parsons," admonished Follansbee. "Mr. Daniels and I want to ruin you and get you off our minds as soon as possible. We have business to attend to."

At seven o'clock the game paused long enough for the hurried consumption of some sandwiches sent up from the grill, only to be resumed with fresh vigor. Shortly before eleven Webb Daniels tossed his last chip to the center

of the table and pushed back his chair. He had lost forty dollars which he could ill spare, and he had also lost all hope of even five minutes' conversation with the festive Follansbee. He was disgusted with himself and his companions.

"I'm through," he said shortly. "Good-night, everybody."

"Here, don't break up the game," Follansbee protested. "It's just getting good."

"I've had enough, thanks." Daniels stood up.

"But, I say!" persisted the other. "I don't want you to quit now. Listen a minute. I'll make you a proposition: if you stick with me until the last gun is fired, I'll tell Purvis to-morrow morning to give you that order. How about it?"

Webb sat down again.

Usually the proprietor of the Daniels Art Shop was on hand to greet the postman when the first mail was delivered at eight o'clock; but on the morning following his adventure in salesmanship it was ten o'clock before he reached his office.

Billy Halloran looked at his employer critically.

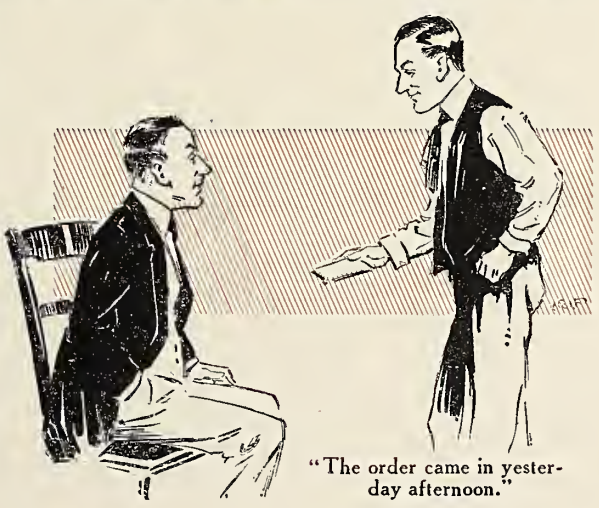
"Oh, I know I'm as pale as a corpse and my eyes are like boiled onions," Daniels answered the accusing gaze. "My wife has just been telling me all about it. In addition to losing a lot of sleep, I lost sixty-five dollars in money, and I had several drinks that I didn't need. It's a bad way to go after business, and I hope I'll never have to do it again; but I want to call your attention to the fact that I got what I went after. I got the order for the Millville Motor Car Company's booklets."

"Is that *so?*" Halloran's surprise was evident.

"Well, I've got the promise of it. That's just as good. I fixed it up with Follansbee, and he is to tell Purvis this morning to give us the order. I guess that was worth a little . . . What are you laughing at?"

For answer Halloran, still chuckling, laid a paper on the desk before his chief.

"Why, this is the order, all signed, sealed and delivered," exclaimed Daniels. "I wonder how Follansbee got it over here so early."



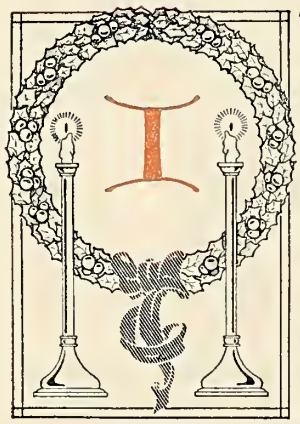
"The order came in yesterday afternoon."

"The order came in yesterday afternoon," said Halloran, "borne by my own fair hand. Less than an hour after you left the office, Mr. Purvis telephoned me to come and get it. He said Tom Follansbee had told him that it was our turn, and that he was to give us the order if our price was in line. You 'fixed it with Follansbee,' all right; but you did it when you made your price."

Webb Daniels took his aching head in his hands. He said nothing, but, like old Bre'r Rabbit, he thought a heap.

Varying Styles and Proofreading

No. VI.—By F. HORACE TEALL



IT seems advisable to say that these writings consider proofreading from the practical trade point of view especially. The vast majority of proofreaders are employed in printing-offices, and their work is classed as unproductive, because it adds nothing to the volume of product, but is merely corrective. With this most prominently in mind, and in view of the great divergence of style preferences among authors and editors, literary theory must be relegated to subordinate consideration, notwithstanding its prime generic importance. Those who work as proofreaders in printing-offices can seldom afford to assert too strongly their individual notions of right and wrong; they have to accept as right (for the work in hand) that which is demanded by the customer, even when they know positively that the matter is intrinsically wrong. It is for this reason that the writer refrains from much of the strong condemnation of some usages which he is strongly tempted to express.

We have seen very plainly that punctuation is not subject to systematic standardization in practice, though we do not admit that it should be so — only that it is so and always has been so. As the matter now stands, it is simply such another case of anarchy as that noted by Goold Brown when he said of capitals: "The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." While there is much in Brown's work that is at least disputable, and some things he said were never worthy of the credence his reputation gained for

him, this remark about capital letters is one of many absolute truths which he uttered, and, alas! which apparently have failed utterly to produce any notable effect. If any one cared enough about capitalization to make an extensive comparison of a number of good books, he could not fail to perceive unaccountable differences in practice, and he could find real system very seldom.

Rigid system, or absolute formal consistency, is not such a desideratum as many persons think it is, in this or any other matter of language; at least, to put the same idea in other words, persistence of almost universal inconsistency goes far toward proof that rigid system is not in common demand. Nevertheless, any sort of practice other than one of acknowledged anarchy must have as its basis some system of principles and rules, and it is because of general acceptance of certain rules that practice is not much more unsettled than it is. One reason for the lack of agreement, if not the only reason, must be found in the great variety of understanding by different people of the meaning and application of the rules. Goold Brown made more and better rules than any of his predecessors had made, but he could not make the people agree in their interpretation.

The writer fears that this may appear like an approach to the expression of a new set of rules, but hastens to say that he is not going to offer anything like a dictation of system. His aim is to show the fact that the practical proofreader can not hope, in his trade work, to be able to make that work uniform, and that he must, in general, follow copy in actual correction, and only query where he thinks editing is necessary. Such work is extremely distasteful to a good proofreader, who is often better qualified to edit literature than those who actually do the editing. In fact, the present writer himself is one of those whom such work nearly nauseates, but every day in the week he has to pass unchallenged some of the worst ignorantisms imaginable, because he knows that customers wish it so and would not pay for really correct work. Of course the employing printers are in business to make money, not for the purpose of editing books for nothing. From their point of view, correctness consists chiefly in conformity to the customer's orders.

Besides, we can not afford to cling as closely as many do to our own little prejudices or opinions, but must be much more tolerant than most of us are inclined to be. Sometimes the other man's opinion is as good as ours, if not better; and often the most scholarly man that ever lived could not prove that either one of two or more ways is the only right one. But this does not properly apply in all cases, for many real scholars do not preserve consistency or uniformity in written language, and differences of opinion are not infrequent as to what consistency demands, though sometimes the demand is so clear that no one should fail to recognize it. Such recognition should first be acted upon

by the author or editor in preparing copy for the printer, but the printer's proofreader should query instances of plain discrepancy, if he is not allowed to correct them himself. We shall cite a few cases of actual occurrence which show more forcefully what is meant than any mere explanation could.

One striking instance of merely careless inconsistency, which the proofreader should have queried, with a plain request that one form be used, was in a magazine story by William Dean Howells, himself a printer. One of the characters was alternately called the Recorder and the recorder. It was singular for a printer to write this both ways, but undoubtedly he would gladly have had one form printed every time, the only real question being whether he would choose the capital or not.

In the article on the British Parliament in the Encyclopædia Britannica, ninth edition, are numerous discrepancies, as also in many other articles. In the one mentioned Elizabeth was " the queen," but Victoria was " the Queen." Always the whole body is called the parliament, but its two parts are the Houses. The executive group is sometimes the Government, sometimes the government. Obvious inconsistency runs riot in such things all through the work, and yet it is fully as good as many other books of its time and later as well as earlier. A book published by one of our best houses within this year spoke of " the governor's power to remove the Commissioner of Insurance." Presumably this was because the typewriter wrote it so. At any rate, it was so in copy, and the operators and proofreaders were ordered to follow copy. So the title of the chief executive officer of the State was not worthy of a capital letter, while one of his appointees must have two! But that book is only one of many containing the same kind of discrepancy, and usually because an author or an editor made it so. We all need some schooling in common sense.

The word " State " as used above suggests a lesson in common sense that is needed by many. An editor lately ordered that the word should be " state," and asserted that it is so in Webster's New International Dictionary. A glance would have shown him that the word is always capitalized in such use in that dictionary, also in the other two dictionaries wherein distinctions as to capitalizing are shown. When all our lexicographers agree as to such a matter, there is presumably a good reason for it. Of course they all knew that practice is divided. The lesson is that of avoiding positive assertions as fact without first knowing that they are fact. And that is a lesson much needed by proofreaders.

Precedent can not establish principles unless Truth is the foundation.

Service to the Advertiser

By BUFORD O. BROWN



SERVICE to the advertiser is the most valuable stock in trade of the newspaper. It is presupposed that the medium covers its field, that its publisher commands the confidence and respect of his community, and that his paper is sought after because of its newsiness. All of this has a real value to the merchant, and he appreciates it more or less. The service of which the merchant is in most immediate need is concrete suggestion from time to time about publicity which he may use with profit. Metropolitan newspapers maintain a rather complete advertising service. One example is the half-page of special bargain offers from stores in every part of Chicago, which the Chicago *Tribune* has worked up, classified, and has been featuring under a streamer heading. This, of course, is only one detail of *Tribune* advertising service. Country publishers will be surprised to find how quickly local merchants respond to concrete suggestions for advertising.

The proprietor of a general store in west Texas was busy this summer when the advertising man for one of his local papers approached him. "I'll have to see you later, but I don't think I want anything," the merchant said, shortly. As the newspaper man turned to go out, he suggested, "Why don't you take two double-column spaces at the bottom of the society page, say twelve inches deep, leaving reading-matter in the middle columns? In one space run shoes and working clothes; in the other feature something for women; this will enable you to dominate the page," and he walked out of the store smiling. Within an hour fifty inches of copy was on the advertising man's desk. The other paper in that town got nothing.

There were a number of concerns in a live Western town that would not advertise. They could not be persuaded that there was anything in it for them. The publisher took a blank sheet the size of his newspaper and lettered across the top, "A Page of Keep-Cool Suggestions for Hot Days"; then he ruled off fifteen spaces and wrote in a price for two consecutive issues of his paper that would yield him $18 a page for each issue. Only two merchants turned down the proposition, and all of those solicited (with one exception) were men who could not see anything for them in advertising. They paid regular advertising rates for the two issues, and since that time nearly half of the number have concluded to advertise more or less regularly.

Last Christmas a country publisher noticed that one of the concerns manufacturing candies and crackers was advertising in the metropolitan papers with full-page plates. The publisher pinned a new dollar bill to his letter. "I want to buy one minute of your time," he wrote. "Here is $1 in payment. That is just how much faith I have in my proposition." Then he suggested concretely why that company ought to advertise in his Christmas issue at a charge of $24 for a page, offered to ask local merchants to carry window displays of the goods, and named a time, just five days ahead, when copy must be in his hands. By return mail the manufacturer's advertising manager replied: "You're evidently a live wire. We are glad to consummate the deal and are returning your dollar, because your proposition is worth to us much more than the minute of time it took you to present it."

Many small towns in Missouri and Kansas are boosting a "Trades Day" each month, when merchants offer special bargains in various lines. Most of the papers carry a double-page spread filled with about forty small advertisements, each merchant offering one special bargain on something that is not offered by other merchants, and the paper stimulates interest in this by mailing out extra copies of that issue. Neosho, Missouri, has followed this plan for more than a year. Merchants there are enthusiastic over the success of the idea.

"Dollar Day" sales are not generally successful in small towns because too many of the merchants can't see that it is to their advantage to offer enough for $1 to induce people to come in and buy. Too often they apparently try to "put one over," and work off something that has been in stock a long time. The people are pretty quick to scent it when they are being offered genuine bargain values, and when they feel that they are not being given full value on "bargain days," that kills the whole thing. As a result, the opinion seems to be that "Dollar Days" in small towns react against the newspaper; the merchants apparently concluding from "Dollar Day" failure that advertising doesn't pay them.

"Dress-up Week for Men," promoted by the Fort Worth *Star-Telegram*, is an example of suggestion inaugurated and carried through with profit by the newspaper. The *Star-Telegram* secured the coöperation of practically every local clothing dealer. The merchants raised a fund sufficient to pay for a total of about ten pages of educational advertising, telling men why they should be "dressed up" during the last week in September. The idea was received with enthusiasm by the men. The fact that the Fall Style Show would be held the following week was an added argument why men should "buy that suit now" which they would have to buy "sooner or later, anyhow." The "educational" copy carried a page advertisement with "A Talk on Shoes for Men and Women"; others on "Styles That Will Prevail the

Coming Season," "The Relation of Jewelry to Dress," "Notes on Suits and Gowns," all artistically illustrated; also a number of talks on the value to the customer of buying advertised goods. Every advertisement in the paper carried the Style Show slogan: "Worth coming miles to see the styles."

A town of three thousand people might not be able to duplicate Fort Worth's Fall Style Show; but almost any community could inaugurate a successful "Dress-up" week; and while the local papers might have to go into the thing on a modest scale, the plan could be worked out so as to create an interest in some general "educational" advertising, to be paid for by all of the local clothing merchants, and it would enthuse the people because of the enterprise their local newspaper showed, no less than because men and women always enthuse over these Style Shows.

The Fall Fashion Shows held in most of the cities have been little more than a dress parade, with music, automobiles and flowers. Leading stores have displayed new gowns on live models and some ingenious merchants have devised more or less unique presentations of their wares. Any progressive town could follow their example, and most of the merchants would be glad to do it if the local newspaper man would work up the idea, get out the band and start it going.

This plan would tend to increase advertising patronage in subsequent issues of the paper because merchants are sure to get results on Fashion Show advertising at this season. They would begin to see that talking to the people through the columns of their local paper about what they have for sale does bring trade.

"Clean up and paint up" week is another special idea which many country newspapers are using successfully, and weekly papers seem to be able to carry a full page of "Builders' Suggestions" each summer, the plate for which they buy from one of the newspaper-supply houses. Every successful publisher has put out "Town Boosting Editions," "Live Stock Editions," "County Fair Editions," "Old Settlers' Editions," and all of them are good. But the publishers are coming to understand that there is more money in printing an eight or twelve page paper every week, carrying a maximum amount of advertising in each issue, than in putting out sixteen or even twenty-four pages in a big "special" edition even every other month. It is regular advertising which pays most profits, and it is regular service the country advertising men must fit themselves to furnish.

A small-town publisher solicited one of his furniture dealers for copy. He had a suggestion as to what should be featured. "All right," the man replied, "you write me half a page along the lines you suggest; and — say — won't you write me about twenty inches of copy for Jones? He trades

with me and I have to patronize him occasionally; but he can't get up copy that I would put my name to." The publisher did write an advertisement for the furniture man to be printed in his competitor's paper. That furniture dealer is a consistent advertiser with the man who can write his copy. He advertises with the other paper once in a great while — "just to help the paper out."

If the country publisher will study his field carefully he can find some special suggestion for almost every week of the year. His best plan, perhaps, is not to suggest the idea to the merchant as a "special," but to study the local merchant's goods and be able to make a suggestion to him every week for some concrete line of advertising. It is so easy for the dealer to write "A Full Line of Men's and Women's Furnishings," that he lets it go at that; besides, that is the only way most merchants know to let the people understand they carry everything; then they become disgusted because their advertising copy doesn't "pull," and conclude "there's nothing to it, anyhow, except helping the newspaper out." The successful advertiser must be able to feature some one specific line, or some two or three articles, or some concrete service each week.

Many of the more enterprising publishers are coming to frequently write an advertisement and then take it to the merchant for his approval. It is remarkable how seldom a merchant will refuse to buy a reasonably good piece of copy, and many newspaper men practically control the placing of advertising copy in their own papers for such dealers. Of course the publisher must be careful not to abuse his privilege when a merchant permits him to write copy and use his own judgment about the amount of space in which to display it. The country publisher may become practically advertising manager for his merchants if he merits their confidence in his judgment and can "deliver the goods" in an advertising way.

Undoubtedly the country publisher can profitably devote much time to studying up seasonal and timely suggestions for his local merchants. If he perfects himself in the preparation of good advertising copy it practically makes him master of the local field. And if, after doing that, he can persuade the merchants that he is as careful of their profits as he is of his own when he writes their advertising copy, he may become a sort of benevolent dictator, so far as advertising is concerned, in his home town.

Judgments founded on experience have a right to respect, but personality must collect the dues.

The Faculty of Judgment

By G. D. CRAIN, Jr.



H, Judgment, thou art fled to brutish beasts, and men have lost their reason," exclaimed Marc Antony in his impassioned oration over the body of Cæsar. His exclamation emphasized the belief of Shakespeare that the faculty which distinguishes man from the lower animals above all others is that of judgment. Judgment is defined as " the mental act or attitude of decision with which the process of observation, comparison and deduction is terminated." Inasmuch as the work of the estimator is largely that of judgment, it may be worth while to consider this proposition. It should be noted that judgment is a process; that is, that a logical conclusion, in which the judgment is exercised, can not be reached by a leap in the dark. It can not be established by guesswork; but the regular and orderly arrangement of facts, enabling the mind to exercise judgment by observing, comparing and deducing, is absolutely necessary.

The differences in the various estimates submitted by printers on a certain job are largely due to errors of judgment committed by one or another. Inasmuch as any proposition where the human factor, otherwise known as labor, is used involves more or less uncertainty, judgment, based on experience, is needed to a degree not demanded in certain other kinds of work.

Judgment, like other faculties, is capable of development. It is not an inborn inheritance, even though it is true that certain individuals appear to possess judgment of much greater value and capacity than others. This is because they have restrained themselves and have prevented their ideas and opinions and conclusions from being molded by anything except facts; and by the use of known data, and the comparison of propositions with each other, they have been able to reach conclusions which are of weight and merit, while the so-called judgment or conclusion of the man who failed to use the correct process is little more than a guess.

As suggested by the word, the printing estimator must sit in judgment as though he were on the bench. What would you think of a judge, wearing the ermine, who went to hear the evidence in a case with a mind partially or wholly made up regarding the merits of the litigants? His prejudice for or against one of them would render him unfit for his position. An open mind is the first qualification of the judge — just as it is of the estimator.

Yet how many printers tackle an estimate with their minds confused, consciously or not, and their judgment warped, by impressions instead of facts? How many are willing to substitute a good guess for a formal judgment? How many work out a job in terms of "about," instead of making each factor as definite as possible, and having as few approximations as possible? The estimator who is willing to use the general impression secured from some other job, instead of the absolute knowledge which can be obtained by study of the job in front of him, is going to have a much wider range of possible error than is safe; and, as a matter of fact, he is practically certain to commit errors. If he errs on the side of the house he will probably fail to get the business by reason of being too high; and if the error goes in the other direction the printer will lose money, because the bid will be too low. So failure to exercise one's judgment properly is disastrous in either event.

"I never approach a job of printing," said one of the best thinkers in the business recently, "with any idea regarding what it ought to cost. My mind is an absolute blank in this regard. I have no information to guide me in reaching a conclusion, and as a result I am unable to form any opinion of value about it until I have gone into it thoroughly and found out the facts regarding it. By waiting to exercise my judgment until I have obtained the data from which a proper conclusion may be drawn, I have improved this faculty until I believe that my deductions regarding estimates are worth something. If this is the case, it is wholly because of the fact that I have consciously protected my judgment, and have endeavored to prevent it from being influenced or warped or rendered inefficient through trying to reach conclusions without going through the only logical process by means of which to reach them."

The use of "short-cuts," in the opinion of the printer quoted, can not be justified from this standpoint, because they are likely to develop errors, slight in themselves, but magnified according to the extent of the job. He does not believe in making mental calculations, but sets down his figures in black and white, so that they are capable of proof and revision if necessary. While he takes more time in making an estimate than some other members of the trade, probably, his final results are such that he is willing to stand on them without excuse or apology. He doesn't "think," he doesn't "guess," he *knows;* and in these days when the typical attitude is almost that of the man who greeted the award of the contract with the tragic exclamation, "What have I forgot?" it is mighty comforting to have the assurance that every feature has been taken care of and every item included.

The necessity of the use of an orderly, systematic method of arriving at conclusions in estimating is one of the greatest arguments against permitting estimates to be made by salesmen on the street. When a salesman goes into

the office of a customer, and is asked to make an estimate on a job, he is in an anomalous position. In the first place, he is soliciting the customer, wants his business, and is disposed, as most salesmen are, to make the price low enough to get the order; on the other hand, in making the estimate he must be absolutely fair to the house, if he is to get the work at the right price. It is almost as though he were a lawyer pleading one side of a case and at the same time trying to act as judge of that case. It is a very difficult situation for the salesman to be in.

Then, again, the temptation to make up the estimate quickly leads to the use of as many short-cuts as possible, and to the substitution of guesswork — based perhaps on previous experience, but nevertheless guesswork — for actual facts. The result of such an estimate can hardly be ideal, from the standpoint of the printer; and that is one reason why the conservative member of the trade will insist on having the estimates made by the house or at least reviewed by it before being submitted to the customer as the formal proposition of the printer.

Judgment is one of the most important mental faculties which a printer can possess. Without it he is almost as bad off as a ship without a rudder; and, to carry the comparison further, it is certainly true that judgment directs one exactly as the rudder points the ship. The man without sound judgment is like a ship with a broken rudder: he may know where he wants to go, but the chances will be against his getting there.

COUNTING THE COST

Cost is a second consideration or a third consideration or no consideration at all, if the work to be done is worthy and has to be done. The master craftsman does not compete for a prize, but for the honor of his craft. The work that is worthy brings its rewards to itself and to its creator. The name that the master craftsman wins for himself is won by performance and is therefore a guarantee of performance. His work accomplishes the purpose for which it was designed. Freedom of action must be his to conceive and execute largely and effectively. What time and what material have gone into the work become matters of fact, and the influence of the work becomes a matter of fact—all together making a basis of value. But how can the master craftsman's work be valued or computed in advance? The waste in attempting such computations applies against creative work, and becomes a fixed charge, unseen and insidious.



A TYPOGRAPHICAL SAINT.

Christmas Morning—"Home to the Kids!"

Drawn for THE INLAND PRINTER by
John T. Nolf, Printer.

EDITORIAL

A Merry Christmas and a Happy New Year. Material prosperity does not mean happiness, nor does physical comfort mean contentment. No normal man or woman can be happy or content in view of the misery and grief of other men and women. The gracious proclamation of "Peace on Earth, Good Will Toward Men" becomes remote from the souls it should reach and inspire in view of the insanity of "the will of power," and the fiction of geographical boundaries setting the interests of mankind apart. To all who have aspirations to make its meaning potential, this Christmas season has a lesson and an inspiration, and the good wishes of "A Merry Christmas and a Happy New Year" a significance.

What Have You? Do you know what you are doing business with in your own plant? You know your men and their worth, but do you know your material and its worth? It is just as important, more important in many ways, for you to know your material and its worth than to know your men and their worth to you. You yourself are an inventory of your men, but you have to *make* an inventory of your material and keep it under your vision if you really aim to run your business. There is nothing that will ginger you up so thoroughly as having a reliable inventory. The consciousness of mastery is a pep-making proposition.

Money Lying Around. Is there money lying around your office in the shape of old type and plates? On September 1 the typefounders' and printers' supply houses eliminated discounts from their price-lists. Printers and publishers are now paying list prices for type and some other materials. In 1866 nonpareil was listed at 58 cents per pound, less seventy-five per cent. In 1900 6-point (nonpareil) was listed at 64 cents, with a discount of thirty-three and one-third and two per cent. To-day nonpareil is listed at 79 cents per pound, net. The recent rise in prices of type and materials is due to the advance in price of all metals. If you have the metal around your office it is money. Pick it up, check it up, turn it in and make it work for you. As it is, it is an overhead expense that is a drag on your business.

Thermostat Control of Metal Furnaces. The thermostat governor has been applied and is in successful operation for controlling the heat of metal-pots attached to slug and single-type casting machines, but it has not as yet been adapted to the metal-furnace. Operators of these machines are generally agreed that the trouble of burning up metal occurs in the furnace, and not in the pot on the machine. The operator, or the machinist, is always at hand to watch the metal on the machine, but the furnace is generally left to the tender mercies of less competent employees, with the result that the temperature of the metal is not always watched as closely as it should be. The fact that the thermostat control can be applied to the metal-furnace, and the possibility of spoiling metal through overheating be entirely overcome, or at least greatly reduced, should, therefore, be of great interest to the trade in general, and particularly to those owning machines. This fact was brought out by Frank R. McCauley, of the Peoples Gas Light and Coke Company, during the course of an address on "Gas, Its Commercial Aspects and Uses," delivered before a recent meeting of the Machine Composition Division of the Franklin-Typothetæ of Chicago. Mr. McCauley has since advised THE INLAND PRINTER that experiments are now being made, and that in a short time a furnace will be fitted with a thermostat and installed in one of the company's offices in Chicago so that printers may examine it in operation. Further announcement of this will be made in these columns in an early issue.

Printers' Colors and War Munitions.

There is no more interesting economic problem of the many created by the war than the scarcity of dyeing materials, nor one more vital to the commercial interests of the United States. The most affected trade is the textile, but scarcely any branch of industry fails to be more or less vitally

hit. Printing is hit in two ways: The manufacturers of ink and of paper are each unable to obtain some of their most necessary materials, and their predicament immediately reacts upon us. What we ought to do can not be determined without a careful examination of the situation.

It is a striking fact that hitherto Germany has produced $68,300,000 worth of coal-tar dyes, and as the world production is valued at $92,150,000, that country has had nearly three-fourths of the total production in her own hands; and she has had eighty-eight per cent of the export trade. It is a point to be borne in mind that the same materials used in dye manufacture are very largely used in making high explosives, a fact which is of great importance when we consider whether the United States Government ought not to do something to encourage the industry in this country. Meanwhile the blockade has cut us off from Germany, and the result is that the prices of some of the necessary ingredients of ink have gone up anything between one hundred per cent and five hundred per cent, while others are unobtainable at any price. We state the problem as it affects ink in order to bring it nearer home, and we are indebted for the exact percentages to the George H. Morrill Company.

Speaking offhand, an economist might have been excused for saying such an extraordinary situation was impossible. The United States is itself a vast country, equal to any other in the richness of its mineral resources. Not only so, but practically the whole world is still open to us, with the exception of Germany and Austria. There is not, and can not be, any shortage in the raw materials which form the bases of dyes and inks. The shortage is in the " intermediates," the semi-manufactured products. These intermediates practically can not at the present time be manufactured outside Germany. At first sight this seems to be either a stupendous tribute to German scientific superiority or an equally stupendous indictment of the rest of the world. As a fact, there is more truth in the former than in the latter view of the matter, but the most important element in the situation is in the peculiar character of the industry and the methods used by the Germans to obtain a practical monopoly.

There were on the market in 1914 not fewer than 930 synthetic dyestuffs — that is to say, dyestuffs which were manufactured direct from their component chemical elements, and not extracted from any animal or vegetable material. These dyestuffs were all " chemical individuals " — that is, they were not mixtures. We have, therefore, to reckon upon 930 separately manufactured compounds, each with its distinct processes. These processes involve, in many cases, specially constructed machinery and, in all cases, special knowledge on the part of the chemists engaged in making them and, most important of all, special skill on the part of the workers. In addition there are some dyestuffs whose compositions are trade secrets. J. F. Schoellkopf, of the Schoellkopf Aniline & Chemical Works, of Buffalo, New York, in the course of an instructive paper read before the New York Section of the Society of Chemical Industry, estimated that there were really 1,000 of these " chemical individuals " sold as dyes, taking no account of any mixtures whatsoever. The practical application of these important facts is that in the case of most of the dyestuffs, if each country attempted to manufacture for itself, no factory, not even a small one, could keep running all the year round on any one of the lesser used products, even if it had a monopoly for its own country. Profitable production would necessitate a practical monopoly of the whole world. Even in the case of those dyestuffs for which there is a larger demand, a vast amount of technical skill as well as of mere chemical knowledge is demanded, because chemists may know perfectly well what the ingredients are, and be able to explain quite clearly what processes must be gone through, yet it might be impossible to run a factory profitably for lack of employees skilled in the practice of those same processes. But how can we expect capitalists to put their money, or workers to acquire skill, in a trade for which there is a limited and, what is far worse, a fluctuating field? The demand for dyestuffs of some kind is neither small nor inconstant, but there is no commodity more subject to the operation of the fashion of the moment than a particular color. It would therefore appear almost necessary for the profitable pursuit of dyestuff manufacture that a practical world monopoly be obtained, so that when fashion banishes a particular dye from one part of the world there may be a reasonable chance of taking advantage of a fluctuation in an opposite direction elsewhere. In the past the Germans have been determined to keep that world monopoly to themselves. They have done it by forming their dyestuff industry into a huge cartel, which has not hesitated to sell at a loss for a long period in order to cut out any would-be competitor. Repeatedly, American efforts at competition have been nipped in the bud in this way. The German cartel is a single economic entity, selling at uniform prices, and acting in every way as if it were a single firm. It is backed by the Imperial Government. It works hand in hand with the universities, and appropriates immediately the discoveries made by academic research. Hence it

has defied competition, and its sudden disappearance from the field has left such a humiliating gap.

That, briefly stated, is the situation. What is the United States to do about it? In this, as in most other matters, human action is apt to forestall formal consideration of the situation. At the meeting of the New York Section of the Society of Chemical Industry already referred to, Dr. E. E. Pratt stated there were nine new plants in the United States making anilin and intermediates. Their total output was 18,000 pounds daily. Others were coming into existence. This statement was made in October, and without having exact figures before us we know quite well that the development is proceeding apace, as indeed it is bound to. Naturally, manufacturers are calling loudly for a protective tariff to safeguard the capital and the work which is being expended. Otherwise, it is argued, this new industry will be swept out of existence immediately the war is over.

There is an undeniable case for protection in this instance, although the general trend nowadays is in the direction of lower tariffs. When America was undeveloped industrially it was unavoidable that the settlers here should obtain their manufactured articles from abroad, and send raw materials and agricultural produce in exchange. Had this proceeded unchecked there would scarcely ever have been any manufactures here at all, for infant industries in a new country can not compete with fully developed commercial countries. The realization of this fact has caused even British colonies to adopt protection, in spite of the dogmatic Free Trade principles of the mother country, and in India, where there is no self-government, Free Trade is only maintained against the strenuous agitation of native manufacturers. American manufacturers, however, are not in most instances so much concerned as they used to be about foreign competition against them in their own market, but they are anxious to an increasing extent to send goods abroad. It is a well understood principle that foreign trade depends as much upon imports as upon exports. It is, in fact, an elaborate system of barter. Hence the increasing strength of the lower tariff movement. This is purely an economic question.

In the case of dyestuffs we seem to have a very exceptional case, in which the trade must always remain in the hands of those who protect it from the ordinary operation of competition, unless corresponding measures are taken elsewhere. Can we afford to allow any one nation to have such a monopoly in an article of such universal demand? If we considered it from a purely industrial point of view we might state arguments pro and con. It might be argued that the present war is a very abnormal phenomenon such as can scarcely occur again, and that it might be as well to allow Germany or some other country to retain a practical monopoly of dyestuff manufacture. But there is a vital military consideration which has already caused the British Government, even in the stress of the war, to do something toward creating a permanent dyestuff-manufacturing industry within its own jurisdiction. As we have said, the intermediates whose manufacture Germany has specialized in are also the intermediates for the manufacture of high explosives. Competent chemists in all countries can tell what are the elements which compose practically all these intermediates, although without continual practice they can not manufacture them commercially. Then again, given the intermediates, there is no difficulty about "assembling" them to make dyes and inks, or explosives, as the occasion may require. But the nation which has a practical monopoly of intermediates has a monopoly, not only of coloring materials, but of explosives. Of course in the armament manufactories intermediates are always being made, but, under modern conditions, war on a large scale means a sudden demand for an enormously increased production of explosives, and that is why Great Britain, who is largely manufacturing munitions for the Allied nations, finds munition workers an even greater necessity than soldiers. Had she had a great dyestuff-manufacturing industry to fall back upon, how much better would her position have been! There is another point to consider. In the United States since the commencement of the war a great deal of capital has been expended in munition plants to supply a demand which, in the nature of things, can not continue when peace is restored. For the moment this has doubtless increased the scarcity of the intermediates, but in the future would it not be wise, alike from the point of view of national defense and the desirability of the financial stability of the country, for the Government to protect the manufacture of these invaluable materials? If the tendency of the times is against tariffs, perhaps it would be well to support them by means of a bounty. On the other hand, if those who would have munition manufacture entirely under state control can convince the country of the wisdom of that plan, perhaps this industry could be carried on under government auspices, and by that means the whole of this vital question would be lifted out of the realm of the tariff controversy. There are arguments in favor of all these methods of procedure, and as a trade it is a matter of no great consequence to us, provided only an adequate supply of intermediates is guaranteed in times of war and peace alike.



INDUSTRIES ILLUSTRATED—MINING COAL.

No. 5.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE MERGENTHALER MEMORIAL.

To the Editor: EVANSTON, ILL., Nov. 5, 1915.

To erect a "suitable" memorial to Ottmar Mergenthaler is the purpose of Baltimore Typographical Union, according to an editorial in last month's INLAND PRINTER—a "suitable" memorial to be "erected" in Baltimore, the birthplace of the linotype. But can an "erected" memorial be called "suitable" in this instance? An erected memorial must of necessity be a building, a monument, a statue, or something or other of that kind. The name of Ottmar Mergenthaler is to-day known where type is set—from one end of the world to the other. The scope of his invention is international in character and its benefits to the printing-trade world-wide. Could, therefore, a building or a monument erected to his memory in the city of Baltimore in any wise help to "suitably" perpetuate the name of this great inventor? Even though it was erected on the most prominent spot in the city it would be but local in character, and only an infinitesimal fraction of the people of the United States would know of it. How many people know to-day why the Washington monument was erected? And how many would have heard of Alfred Nobel if his money had been used to build a memorial of stone, clay, bronze or copper? As it is, every man, woman or child who can read can see his name in print at least once a year. And I honestly believe that the inventor of the linotype is entitled to as much recognition as the inventor of dynamite.

The possibilities of the printing-trade are growing in importance every day, and its problems are becoming more and more complex. What is needed, therefore, is men with brains to solve these problems—inventive and administrative geniuses who can bring forward methods and means to lessen the cost of production, improve the product, and, above all, prevent strife between employer and employee. And to such men we offer what inducements? Generally speaking, a long and hard fight for existence, both financially and physically. If they, through sheer persistence and perseverance, finally win out, the best of their manhood has been spent in the ceaseless war and the reward comes too late to be of any real benefit. As in the case of Ottmar Mergenthaler, for instance.

Wouldn't it, then, be far more "suitable" as a memorial to Ottmar Mergenthaler to use the money to be collected as a fund the interest of which is to be devoted as a reward to men whose inventions or ideas or other achievements have been of such marked benefits to the printing-trade in general that they can be seen without a candle? Let us say that half a million dollars, more or less, can be collected for such a purpose. Invested in gilt-edge securities, the interest of such a fund would yield a yearly income of from twenty to thirty thousand dollars, less cost of administration. Wouldn't it be of lasting benefit to the printing-trade as well as a "suitable" memorial to Ottmar Mergenthaler and a hundredfold better advertisement for the birthplace of the linotype than any statue or building could be, to use this income as a prize for achievement of such a nature that it called for recognition and reward? Such a prize, together with the honor which would follow it, would stimulate man's best endeavor, and the trade in general would be the real beneficiary.

This is only a suggestion in the rough; but the details can easily be settled and agreed upon.

MARTIN HEIR.

"SIGNS OF THE TIMES IN COMPOSING-MACHINERY."

To the Editor: DAVENPORT, IOWA, Nov. 2, 1915.

On page 184 of the November issue of THE INLAND PRINTER there appears an article by Conrad D. Bollinger. In the second paragraph of that article Mr. Bollinger refers to the various slug machines, and says, "comprising the linotype, intertype, barotype, and many others." We would respectfully suggest that you bring Mr. Bollinger's attention to bear on the advertising sections of THE INLAND PRINTER, as well as the other departments. If he had kept himself as well informed as he thinks he is, he certainly would not have included the barotype among the commercial machines, in a class with the linotype and intertype, and omit the linograph, because, so far as we have been able to discover, the barotype has not yet become a factor in the line-casting field, while the linograph is now an acknowledged success in over one hundred printing-offices.

Another point that seems to us rather inexcusable is that your editorial department could pass an article with a statement so evidently lacking as that quoted above without making the necessary corrections.

THE LINOGRAPH COMPANY,
P. O. Pedersen, Sales Manager.

EDITORIAL NOTE.—That the linograph is in precedence of the barotype commercially might have been the subject of editorial comment in connection with Mr. Bollinger's contribution. The Linograph Company is selling machines. Just what the Barotype Company is doing we are not informed at the present time, but we believe Mr. Bollinger had no intention of making invidious distinctions by inadvertently grouping the linograph with the indefinite "many others." Mr. Pedersen's letter stands as a sufficient correction of this oversight.

I LOVE to lose myself in other men's minds. When I am not walking, I am reading. I can not sit and think; books think for me.—*Charles Lamb.*

EXPERIENCE IN PRINTERS' MUTUAL INSURANCE.*

BY CHARLES FRANCIS.

WHEN it was suggested to me that I talk on "Experiences in Mutual Insurance," I did not think I had anything to say, and I said so; but when I came to consider the subject I found that it was one of the most important that we had before us to-day. Just a few years ago Philadelphia started in on mutual insurance. But before starting on that line I would just like to ask those present here, "Who does your insurance?" I know how it is in New York; we have an agent in whom we think we have great confidence, and anything in the insurance line we refer to that agent. Now, what is that agent's business? To get the most money he can out of you, and he is living on that. There is no objection to his making a living on it, but sometimes it is not to your interest when you think it is, and you place so much confidence in him that everything that comes forward you put up to him to take care of.

The mutual insurance that started in Philadelphia has been eminently successful. The difficulty about most of these things is the lack of interest by our own people. We have to recollect that organization is the order of the day, and we have to organize whether we want to or not, otherwise they will all be coming in on us and devouring our substance. This subject is one of those that we must organize on very strongly. If any of you have any insurance to place, and you can place it with the Philadelphia Mutual, you will have a good company. It is well organized. It has a man who goes through the country and gets a sufficient amount of business to make it pay. It is well protected. That is one thing that we have failed to look at. Because it is a small concern you may think that you are not protected, but the reinsurance business is something that you don't take into consideration. I don't know just exactly how much Philadelphia has reinsured, but I know it is reinsured sufficiently to protect me, and I have a policy in the Philadelphia, also in the Chicago.

Chicago started two or three years ago, but Chicago, instead of employing a man to go around among the printers — which we ought not to have to do, but we do — let it drift along and has not made as good a success as Philadelphia. Still that is not a bad institution to take in as well. You can afford to have a small proportion of your fire insurance with the Chicago as well as the Philadelphia Mutual, and I have both.

I don't think that was exactly the subject on which I was expected to talk; it was the Workmen's Mutual Compensation proposition; and if you knew how vital that proposition was you would think a great deal more about it than you do. As a matter of fact, it ought to be a United States Government proposition; but it has been brought forward by the labor interests in different States until we have different kinds of laws, some of them very oppressive, and whenever you commence oppression, that is the time to commence organization. What we ought to have done was to have prevented the legislation that has caused this workmen's compensation to come along, not that the workmen ought not to be compensated, but that we ought to have our interests protected in regard to the matter as to how far they are going to be compensated.

I want to tell you just one incident on this proposition in regard to the compensation as it stands in New York to-day. If I have a boy working in my shop, and he is going on my business up the street and an automobile runs over him, I am responsible for it. If he goes up in an elevator that does not belong to me, in another building, and he falls down that elevator shaft and gets killed, I am responsible for it. That does not look to me to be fair legislation.

And then when it comes to the distribution of this insurance, you find as competitors the State and the stock-insurance companies. We formed a mutual. The State comes in — and the State, you must recollect, represents the labor interests — and says: "We will do your insurance for a lower rate than either the stock company or the mutual." Why? Because the State of New York promised the commission to pay its expenses for three years after its inauguration, and you have some expenses even in a mutual. But what do you do when you sit down and pass it up to the State? You pass it up to the labor organizations that are back of that State; you have nothing to say about it and they won't stand that for long, because very soon they will place it all on the commission and you will have to pay just as much as you did previously, perhaps a little more.

The stock companies are in business to make money. You can just as well make that money yourselves. You can hire a good insurance man to form a mutual company, as we did, get a sufficient number of members in it to make it pay, and be thoroughly reinsured to a considerable extent. We have had a little over one year's experience in mutual insurance on the workmen's compensation. We have returned to our policy-holders, if my memory serves me right, about thirty per cent on their present premiums. We have our reinsurance among other mutuals to the extent of $75,000, our total liability being $10,000. Then there is another reinsurance which protects us between $75,000 and $100,000, and then we reinsure for catastrophes with Lloyd's to the extent of $400,000. Don't you think that is sufficient protection in a mutual?

You have to have a certain amount of business for the State to allow you to start a mutual; we were a little short, and so we thought we would get together some way or another to try and put up our membership. We started with, I think, about one hundred and eleven members and an income of about $30,000 a year. So at the beginning of this season, I think between May and June, or in that neighborhood, we started a mutual campaign. We called a meeting at our rooms — the Typothetæ rooms, by the way — and we got sixteen people to agree to go out in pairs among the different printers throughout the city and talk mutual insurance, taking it by sections, coming back to a dinner in the afternoon and reporting progress made. If we had not done this our amount would have dropped below the state requirement and we would have been put out of business. But in doing this work we gained thirty-three new members and we held up our income above what it was the previous year, because getting back thirty per cent, you understand, reduced our income for the following year, as it was given out of that income.

We now have a well-established mutual-insurance company, but the one thing that we need organization for more than anything else is in regard to what they are going to do with that insurance law in the State of New York, or in any other State, it doesn't make any difference which — what the labor element is going to do with that insurance law to destroy our interests. I think it behooves every man, in the Typothetæ and outside the Typothetæ, to keep his eyes wide open, not to prevent legislation, but to make such legislation as will protect the interests of the employer. That is what the employee is doing; we ought to do the

* An address delivered before the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America, held at Los Angeles, California, September 21 to 24, 1915.

same. And the more that we can get interested in the question of mutual insurance, the greater will be our interests in going before the legislatures and putting our side of the case before them. What do we have in New York State? We have a man up there in Albany watching legislation; the other fellows are creating it; we are only watching to combat it when it comes up because it is obnoxious to us. We have nobody creating legislation for us; it is all against us.

This mutual-insurance proposition, if it has not come up in your State at the present time, is going to come up. You can count on that. It is only a question of time. If you will take my advice, based on our experiences in New York, the sooner you get to work for an aggressive campaign, so as to make sure that your workmen while being protected are not becoming injurious to your business or an imposition upon it, the better it will be for the business of the trades and for your own business. It is not only one business; it is all of them.

Another thing I would like to state is the reason the printing business is favorable to mutual insurance on workmen's compensation. We have the lowest rating of any of the hazardous occupations. As near as I can recollect, it is somewhere about three per cent. If the stock companies take the average risks, their rate as a whole is about nine per cent, and the state rate is about the same. Ultimately, in the course of four or five years, we shall have extremely cheap insurance as compared with the State or the stock companies, so much so that it would pay any one to join the mutual for the future that they would get out of it, and all it needs is a combination sufficient and we could to-day discount both the State and the stock companies. Of course, you don't get that. There is a special rate.

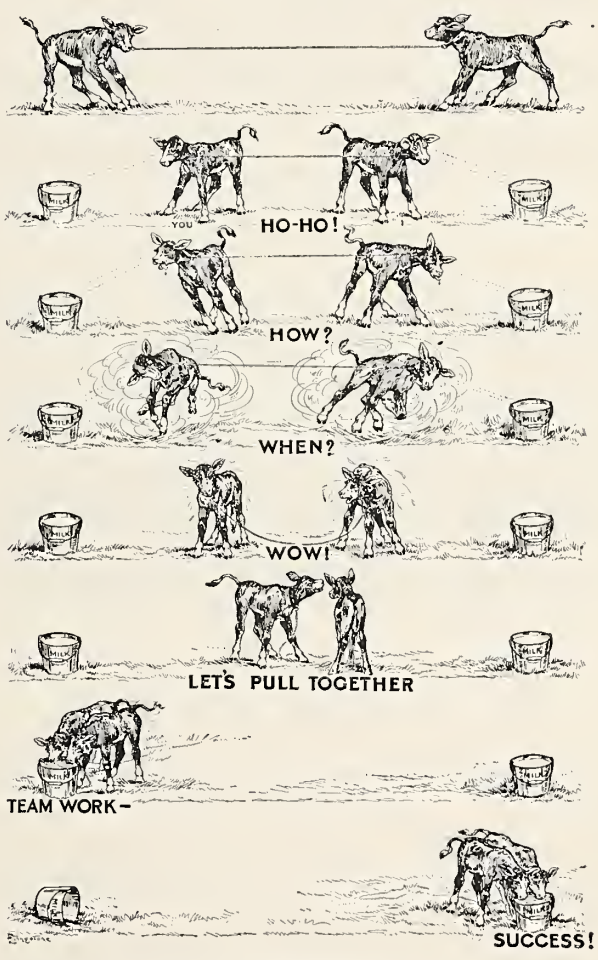
I don't know that most of you understand the workmen's compensation, but if you lose a thumb there is so much for that; if you lose a finger there is so much for that. If you lose an arm there is so much for that. It is all a schedule.

Last year it was put up to the state commission as to settling these propositions. The employer had to report and the employee had to report to the state commission. On this present proposition you can settle with your own employees, but you have got to send the settlement up to the state commission and the settlement must be based on the scale. If you cut a man's head off you have got to pay for his life; if you cut his arm off you have to pay for the arm, and it is so much for the head and so much for the arm. When you get through you know just exactly what you have to pay, and you can not make settlements except in accordance with the scale. If, however, you can make them personally with your employees, it is very much better, as we all know, than it is to pass it up to your lawyer or the commission or somebody else to settle it for you.

We have found that our losses have been infinitesimal, almost nothing; but our ratio of expense, because we have had to employ a good insurance man and also an attorney to protect our interests, has been greater than it ever will be again. It has been reduced this year by about twenty-five per cent, and I think next year, by the increase of the membership, it will be reduced very much further.

In conclusion, I would just say this: Don't delay. If there is not already a law in your State, get busy. There will be. Get busy aggressively. Put in a law yourself. If it is possible, bring the matter before the legislature. You will find another law there before very long, and it will be worse than the one that you will bring in. I don't object to the workmen being compensated, I have always compensated my workmen on that same proposition, whether there was any law or no law, and I believe it is right; but I believe it ought to be upon a fair and just basis, and the only way to get it upon a right basis is not to let one element put it over on the other element. There ought to be two elements in a proposition of that kind, and then, when you get the happy medium between the two, you will get a proper rate for compensation. Up to the present I don't think that our New York compensation has been all bad.

As to the difference in the rate, as to the old rate in New York and the present rate, I might give you some information. Our expenses in our office under the old liability act were about $200 a year in the stock company. Under the present rate the amount is $2,000 a year, so you can see about what you are up against in this workmen's insurance proposition. With our experience, I think that people in a State which has no laws of this nature should see that they do not enact oppressive laws for that State. If it were possible, I would like to have the United Typothetæ get together and see if we could not manage to get a uniform law instead of state laws. That would be the right thing, because workmen's compensation has no business to be oppressive in New York and not oppressive in Pennsylvania, or oppressive in Ohio and not oppressive in Illinois. I will say, however, that all of the laws are bad enough as far as that is concerned. The Ohio law is oppressive; the Illinois law is not very good; the Wisconsin law is worst of all, and New York comes a very good second. So that the need and necessity of looking into the workmen's compensation business is one that is very necessary.



"CO-OPERATION."

Reproduced by courtesy of Armour and Company, Chicago, Illinois.

A WONDERFUL POSTER EXHIBITION.

Henry Lawrence Sparks, of New York, has granted the request of THE INLAND PRINTER to permit a portion of his priceless collection of posters to be exhibited in Chicago during the Christmas holidays in the studios of the Chicago Academy of Fine Arts, 81 East Madison street, where an exhibition of cartoons by Orson Lowell was held during October. Mr. Sparks' collection numbers over twelve thousand posters and he has selected characteristic designs from Belgium, Germany, Japan, England, Russia, France, Italy, Holland, Spain, Switzerland and the United States, so that the exhibition may be of the greatest possible educational value. How much Chicago will be indebted to Mr. Sparks' generosity will be appreciated by those whose privilege it will be to see this exhibition. Many of the posters shown may never be duplicated, owing to the devastation of the European war.

One thing will be learned from only a cursory glance at these posters, and that is that no country can be said to have a monopoly of poster designing or printing. The characteristic of each nationality is shown in its posters, and designs and colors that would please the people of one country would not suit another; so that in our great melting-pot of a country our poster designers, to meet with popular approval, must either originate a new style or combine the best to be found in all other countries, both of which we have begun to do, as will be shown by this exhibition.

In the few miniature reproductions of posters printed here and picked at random from those to be shown, no idea can be formed of the flaming combinations of color to be seen in the sheets themselves.

A notable thing about foreign posters is that they do not conform to any standard size. The artist evidently settles on the shape and size for the sheet, regardless of the sizes of paper.



P. CODOGNATO. Italian. 27 by 31 inches.
CHRISTMAS FAIR. Russian. 30 by 47 inches.
WALTER WHITEHEAD. Marchbanks Press. 15 by 20 inches.
MAXFIELD PARRISH. American. 29 by 44 inches.
A. HOHENSTEIN. Italian. 13 by 19 inches.



JULIUS KLINGER. German. 18 by 27 inches.
A. HOHENSTEIN. Italian. 25 by 39 inches.
BEGGARSTAFF BROS. English. 29 by 39 inches.
L. METLICOVITZ. Italian. 27 by 39 inches.
C. B. FALLS. American. 28 by 43 inches.
RUSSIAN JOURNAL. Russian. 32 by 39 inches.



WILLY SLINTER. Holland. 25 by 34 inches.
WILLY SLINTER. Holland. 25 by 34 inches.
INDIA INK. German. 20 by 24 inches.
CAPPIELLO. French. 40 by 55 inches.
JOHN HASSALL. English. 26 by 34 inches.
GRÜN. French. 37 by 51 inches.



EUCALYPTUS

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXXI.— GREAT BRITAIN — *Continued.*

BY HENRY LEWIS BULLEN.

CRUDE were the appliances of the early printers. The great invention was made when (in a printerless world) the knowledge of mechanics and the spirit of invention were atrophied. The water-wheel, the torsion screw and the lever marked the utmost progress of mechanical invention, and these, no doubt, were used in prehistoric times. This new art of printing had, as it were, to take itself by the hand, and from the fruit of its own exertion evolve the modern spirit of invention which has ever since progressed with increasing momentum, until the expectation of greater achievements has dulled our perception of the marvelous in what is being daily achieved.

Though we have no precise relation of printing processes in early times until Moxon published his invaluable text-book in 1683, antiquarian research has developed a fairly accurate knowledge of them, gathered from examinations of the structure of books and from a number of engravings of presses and other appliances introduced casually in initial letters and in printers' marks. Thus Geofroy Tory, in his great work on letter-designing, "Champ-fleury," Paris, 1529, commences with an initial letter L, the embellishments of which are the tools of an engraver: compasses, rule, square, scorper, burin, knife, etc.

Movable fusile types were the vital part of the great invention. Gutenberg's types were cast; an examination of his Bible shows a uniformity of the letters which is



Earliest picture of typefounding, from an engraving by Jost Amman, 1568.

impossible in cut letters. Many alleged authorities are on record that Gutenberg's first types were cut in metal; others assert (ridiculously) that they were cut in wood; but these authors had no knowledge of letter-cutting or of typecasting. In the absence of precise information they presumed on the ignorance of the reader and invented a "fact." A few printers' types were recovered in 1878 from the bed of the River Saone, near Lyons, opposite the site of a famous fifteenth century printing-office. These types were probably made within fifty years of Gutenberg's invention. They are of five bodies and, though much decayed, are very similar to the types we now use. They are now the property of the French Government, exhibited in a museum in Paris. However, we know positively that in 1468 and 1476 the types used in Cologne corresponded very nearly in height and general appearance with types



Typefounding in England in 1683, from Moxon's Mechanick Exercises.

as now made, except that they had no nicks. Instead of the nick, each type had cast on one side a circular depression, and it is believed that this depression was used for the same purpose as our nicks. If the depression was set to the left, the letter was correctly placed in the stick. These facts are gathered from the accidents of types "pulling" and printing across other types in pages of two books printed in Cologne in 1468 and 1476, respectively, leaving sharp outlines of the sides of the types on the paper.

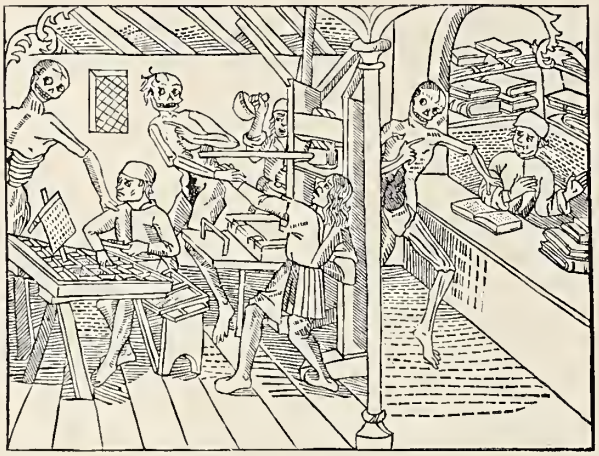
The oldest matrices in existence are in the Enschede Type Foundry, in Haarlem. They were made in 1490, and for very special purposes types are occasionally cast from them. The face is a very black but pleasing text, characteristic of early Dutch printing. In the year 1830, during a flood, a metal box was cast up from the River Seine in Paris, and was found to contain steel punches of a text-letter of handsome design. These punches, protected in the face with pitch or wax, just as is done to-day, came into the hands of a French typefounder, who put the types on the market. These punches are supposed to be very ancient, but so far they have not been identified with any types used by early printers. In 1906 Bruce Rogers imported a font and used it for the text of his beautiful

book, "The Song of Roland." The Imprimerie Nationale of France has matrices of roman type-faces cut by Grandjean in 1693. These types are very beautiful and are used on special occasions, notably in the splendid "Histoire de la Imprimerie en France" (1900), one of the finest printed works of modern times. The Oxford University Press owns and occasionally uses the steel punches and matrices of the roman type-faces made in Holland and presented to the University by Bishop Fell in 1672. These punches and matrices were rescued from a junk-pile by Horace Hart, the eminent Controller of the Oxford University Press.



Bas relief on Gutenberg monument in Mainz, showing Thorwaldsen's idea of the first printing-press.

lished a 16mo book, now extremely rare, containing 132 woodcuts by Jost Amman, illustrating as many occupations of men in those times. These pictures are faithful in costume and the shape of tools and appliances then in use,



Earliest picture of printing, from an edition of the "Dance of Death," Lyons, 1499.

and among them is the earliest picture of typefounding, here reproduced. The typecaster is seated near the furnace and metal-pot, mold in hand, pouring the metal into the mold and matrix with a ladle, showing that type in 1568 was cast in very much the same way as in 1683, when Moxon gave us his explicit explanation of typefounding, as will be seen in our reproduction of Moxon's picture,



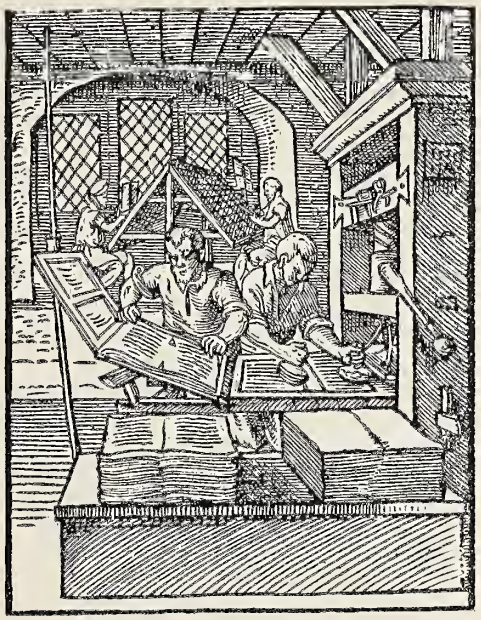
Earliest picture of a printing-office, published in Antwerp a little earlier than 1600; described in the text.

It is evident that the structure of type has not varied much since Gutenberg first looked with delight upon a few shining pieces of metal, unknowing probably that these little castings were to bring him immortal fame and (as the ammunition of progress) regenerate a decadent civilization.

We have no precise knowledge of the method of casting types until 1568, when Sigismund Feyerabend, master printer and burgomeister of Frankfurt, printed and published a 16mo book, now extremely rare, containing 132 woodcuts by Jost Amman, illustrating as many occupations of men in those times. These pictures are faithful in costume and the shape of tools and appliances then in use, showing, however, an improvement in the hand mold, which has remained in use to this day, almost exactly as illustrated in Moxon. (Typefounders continue to use hand molds for testing matrices in the matrix-fitting departments.)

The early printers made their own types, presses, ink and other appliances, and, therefore, their work has an individuality lacking, except in a very few instances, in the work of modern printers. Where the printer's name

and the place of printing are omitted, bibliographers identify the printer of a book by the types, and establish the approximate date of printing as the printer abandoned one type-face for another or (as frequently happened) changed the body or altered some of the characters. On the other



Printing-press and case stand, from an engraving by Jost Amman, 1568.

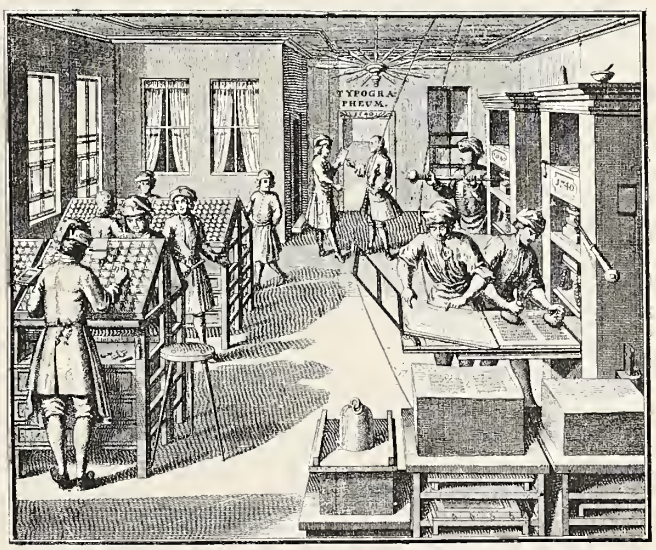
hand, it is known from the account books of printing-offices of the fifteenth century that matrices were frequently sold by one printer to another. As early as 1468, Peter Schoeffer, who aided Gutenberg in establishing the first printing-office, inserted in the colophon of his "Justinian's Institutes" the first type advertisement: "Every nation can now procure its own kind of letters, for he [P. S.] excels with all-prevailing pencil" (that is, in designing types) — "*Natio quaeque suum poterit reperire caragma secum nempe stilo praeminet omnigeno.*"

Gutenberg's invention, besides movable types, included a new method of transferring inked letters to paper and *vellum* by pressure. He had to find or devise a press. There to his hand was the press used time out of memory in the wine and oil industries. Probably he adapted this press to his need; we do not know. Thorwaldsen, who modeled the great statue of Gutenberg erected by the citizens of Mainz in 1837, studied his subject carefully and in one of the bas reliefs (shown here) we have his idea of the first printing-press — the ancient wine-press with its torsion screw and platen, to which Gutenberg added a bed to be pushed under the platen, carrying the paper or vellum. Before Gutenberg, the block printers had made impressions by rubbing. They could use paper, but could not print on vellum by rubbing. Vellum was the material demanded in the best books, and now Gutenberg's press enabled him to compete with the hand-inscribed books of vellum. Perhaps that was his chief aim, and how magnificently he achieved it in the great Bible, a vellum copy of which was sold recently for $50,000! — price little enough, for on its merits alone, without the aid of historic interest, it is among books what St. Peter's in Rome is among temples. The sculpture of Thorwaldsen was based on surmise — representing a method known to be possible without demanding much inventiveness; but I hesitate to place any limit on the ingenuity of Gutenberg and Schoeffer, who in other directions so successfully surmounted great difficulties.

So far as press and case and composing-stick and inking-balls, we reach sure knowledge with the earliest picture of printing (here shown), which is found in "La grat danse Macabre" (Dance of Death), Lyons, 1499. In a world scarcely worth living in until the printing art redeemed it, the thoughts of men of medieval minds were gloomy, and gave reality to ghosts, gnomes, witches and devils. Death was a popular subject, and one of the most popular books was the "Dance of Death," the origin of which is lost in the Dark Ages. Humble and oppressed readers were diverted by the pictorial presentation of the fact that Death is no respecter of persons, and that at the end all men were equal. So Piers Plowman in 1350 wrote:

> Death came driving after, all to dust pushed,
> Kynges and Kaysers, Knights and Popes,
> Learned and lewde: he ne let no man stande.

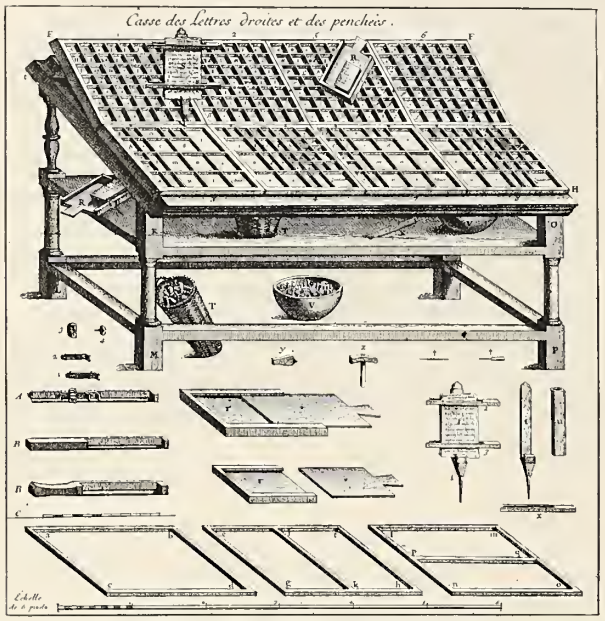
Many artists used the subject, but only in the Lyons edition and one other does an artist include a printer. The press we see has a *torsion* screw which required as much labor to release the impression as to effect it. (To this day in Italy a hand printing-press is a "*torchio* tipografico a mano.") On account of the strain being upward as well as downward, these early presses required to be braced to the ceiling. The next picture of a printing-press and of typesetting is on the title-page of a book printed by Badius in Paris in 1507. It is practically the same as the Lyons (1499) press, and other casual pictures dated 1518, 1520, 1522, 1532, 1544 (in which we find the first lay of a cap. case, in six rows of five boxes), 1548, 1568 and 1578 (in a "Dance of Death") show no change in method; nor is there any change observable in the first precise picture of a printing-office which has come down to us. This picture is one of nine copperplate engravings, representing great



Printing-office in Germany in 1740, from Gessner's text-book of printing and typefounding, Leipzig, 1740, illustrating how few changes had been made since Jost Amman engraved the preceding picture in 1568.

inventions and discoveries, such as gunpowder, clocks, magnet, America, etc., published before the year 1600 in Antwerp. The size is $7\frac{8}{16}$ by $10\frac{5}{16}$ inches. Only three of these pictures are known to have survived, and these are in the British Museum, the Bodleian Library in Oxford, and the Typographic Library and Museum in Jersey City. Our reproduction is from the original picture. The title on the engraving may be translated: "The Printing of Books.

As One Sound can be taken in by Many Ears, so Single Types Impress a Thousand Pages." Interesting as this picture is, it is not convincing in detail. Where are the bed, tympan and frisket? As for the type-cases, the artists in 1499 and 1600 down to our time rarely depict a correct



Lay of the cases, galleys (slice), chases, sticks, copyholder, bodkin, file, sheepsfoot, candlestick, etc., used by compositors, from an engraving of 1694; size of original, 8¾ by 9 inches.

case. For years THE INLAND PRINTER had an engraved cover printed on green stock, with type-cases almost as impossible as those in this Antwerp picture.

We must turn to our reliable Jost Amman and his picture-book of 1568, "Omnium Illiberalium Mechanicarum aut Sedentariarum Artium" (All the Liberal, Mechanical and Sedentary Arts), for a convincing view of printing (shown here), until in 1683 Moxon puts us on firm ground. Compare Amman's picture with that of a German printing-office of 1740, also shown here. Note the inconvenient situation of the printed and unprinted sheets: surely our earlier brethren would not work that way. I have a theory that the artists took liberties with the paper piles in order to get them into the picture. How could they be shown in detail if placed behind the pressmen? However, the paper is on the wrong side in all these early pictures, if not omitted entirely, except in a handsome printer's mark of Badius, of Paris, first dated in 1546. Note also that the ceiling braces were not used in 1740. They were not needed after Blaeu, of Amsterdam, in 1620, improved the hand-press so that the handle and platen were returned with very little exertion. This improvement consisted chiefly of a change in the thread of the screw, which thereby released the pressure the moment the pull was withdrawn from the handle. Blaeu used no springs. After Blaeu there were no material improvements until 1798, when Earl Stanhope, of England, introduced the first all-iron hand-press. He continued to use the Blaeu screw, but turned it with a secondary lever. Americans were the first to discard the screw and to get pressure by levers and toggles. No Stanhope presses came to America. The Blaeu press, as used by Franklin, continued in use until Wells introduced (in 1816) the press now known as the "Washington," with springs to effect return of platen. Thomas MacKellar (1812-1899) learned to print on a press of the Blaeu design, and for more than three and a half centuries these wooden presses, usually with stone beds, sufficed. The platen, which was of wood, faced with an iron plate, was one-half the size of the capacity of the bed, usually 12 by 18 inches, and if the form was larger, two pulls were taken, the bed being moved twice to enable the platen to cover the whole form.

The earliest engraving of the lay of a pair of cases is in Moxon (1683), but in view of the conservatism of the printers in their mechanical equipments we may be safe in assuming that the lay in Moxon had been in use from very early times. The lay of cases in England to-day, as given by Southworth (1904), is in the main the same as that of 1683. The figures are in the cap. case, and the caps. begin in upper left-hand corner. The lay we use is similar in the main to a French lay engraved in 1694, shown here. The artist's drawing from which the 1694 engraving was made has been preserved and is now in the Typographic Library in Jersey City. It would be interesting to have the adventures for two centuries of this well-executed drawing, which informs us that the earliest known form


312 CODICIS LIB. X. TIT. XII. XIII XIV. XV. XVI.

TIT. XII.
DE PETITIONIBUS BONORUM VBLATIS.

TIT. XIII.
DE HIS, QUI SE DEFERUNT.

TIT. XIV.
SI LIBERALITATIS IMPERIALIS SOLIUS SINE HEREDE DECESSERIT ET.

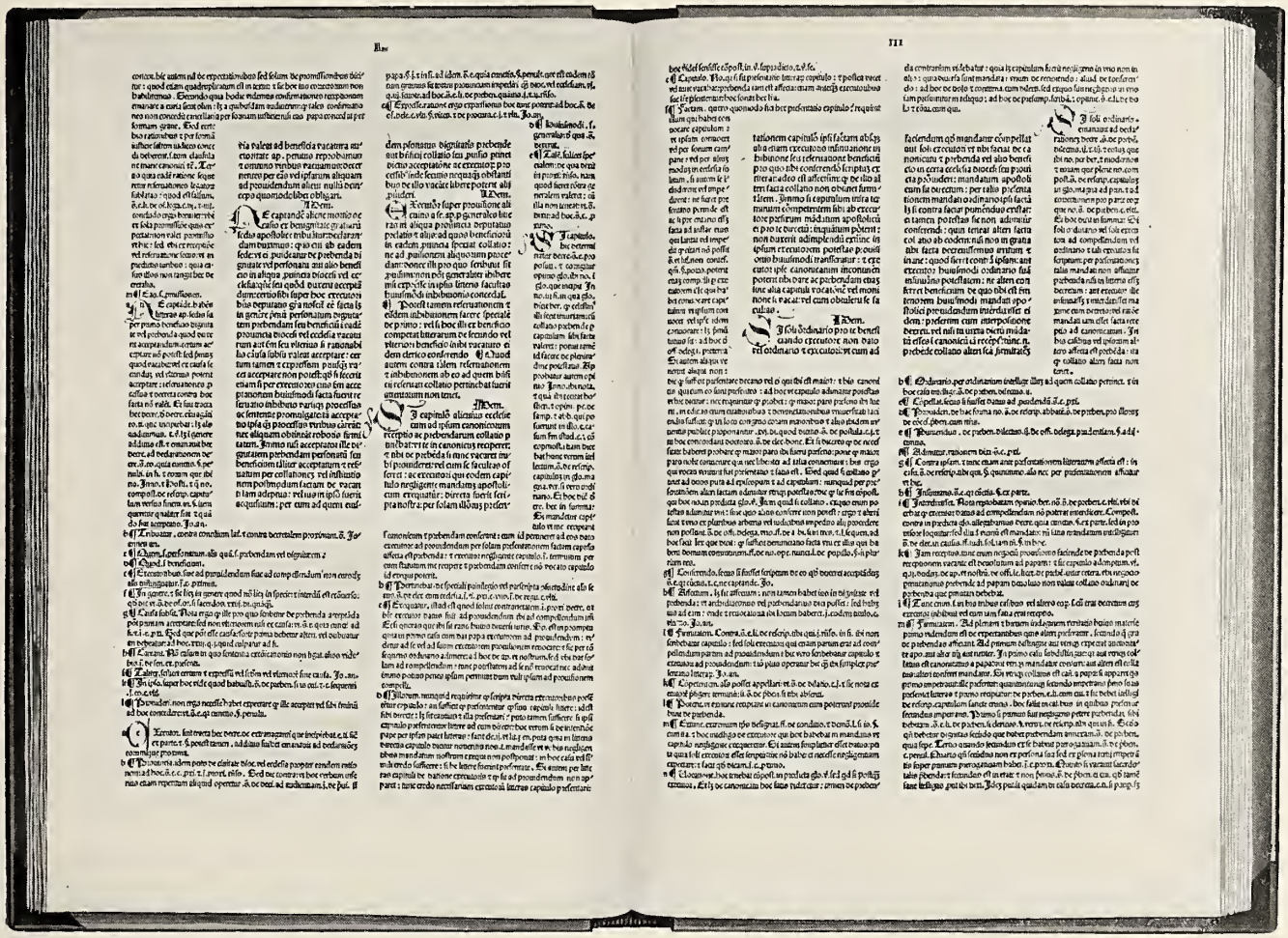
TIT. XV.
DE THESAURIS.

TIT. XVI.
DE ANNONIS ET TRIBUTIS.

Page from law book printed by the Elzevirs, Amsterdam, 1663; described in text.

of galley was the slice galley, still seen in European catalogues, and which the writer used as a lad and sold as a salesman. The chases of 1694 and those described in Moxon are exactly like those of to-day, but in the picture of the printing-office of 1740 a chase is shown which locks by screws running through the frame — that was the style

used in Germany. There has been little change in composing-sticks since the earliest picture; these were first of wood and without means of adjustment, but in Moxon's time, as in 1694, adjustable sticks of iron and of wood (brass-lined) were common, but the depth was never more than an inch and a quarter — usually less. Moxon describes brass rules, composing-rules, side-sticks, furniture, "riglets," "quoyns," imposing-tables, letter boards, long and short cross-bars, mallets, quads, shooting-sticks, sheepsfoot (English printers still have them), white lines, open matter, fat and lean, but nowhere in print or picture do we might use an equipment twice as big. There were hundreds of these little foundries replenishing the types which wore out so fast and producing countless millions of types in all written languages, from the smallest ever made (three and one-half point) to seventy-two-point, but made so slowly. With these types made in "vest-pocket" foundries, many thousands of editions of books were produced. Only those who have examined the work of the early printers can appreciate their marvelous achievements. Here we show a reduction of a page of "Corpus Juris Civilis" (Body of Civil Law), printed and published by Ludovic



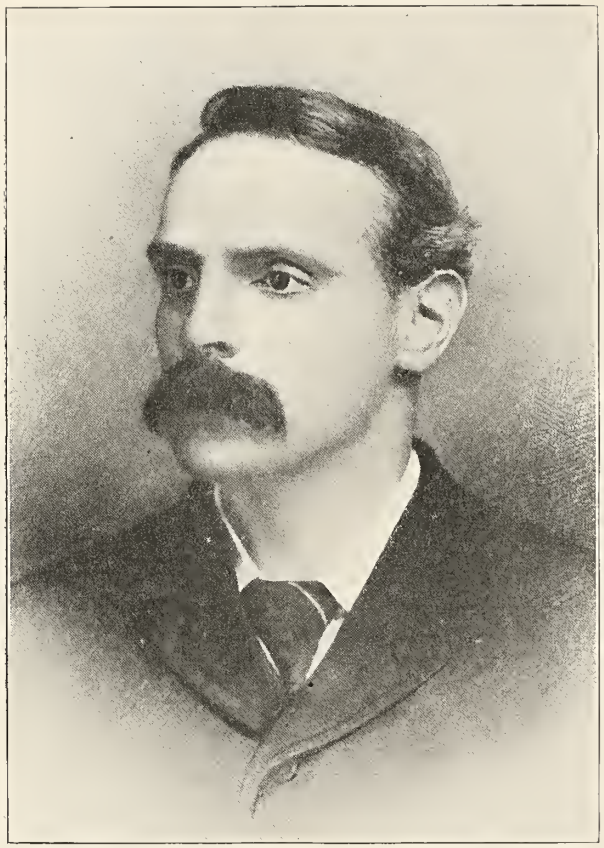
Two pages with margins of book printed by Nicolas Jenson, Venice, 1479; described in text.

find that friend of the modern typefounder — the planer. Proofs were taken on the press after forms were locked up, and instead of using a planer, the pressman loosened the "quoyns" and brought the platen down gently on the form. The fact appears to have been that the types of olden times were too soft to permit of the hearty use of a planer. Seventeenth century printers printed in gold and silver as well as colors, and I doubt not that if any of the older printers of Europe or America were set back three hundred years they would feel quite at home among the printers who wore side arms, set types with their coats on, and worked beside paper windows in rooms heated by charcoal braziers.

The complete typefoundry of a Ratdolt or a Tory — the Raphael and da Vinci of our art — could be carried in a dress-suit case, except the furnace: two or three hand molds with little ladles, some files, a box of punches and another of three or four hundred matrices. The Elzevirs and Daniel Elzevir in Amsterdam in 1663. It is from books of this character that modern authorities on law derive their knowledge of the Justinian Code and Roman Law upon which our jurisprudence is based. The text is set in beautiful types on eight-point body, the side and foot notes in six-point, both solid. The size of each page is 44 by 77 picas (7¼ by 12¾ inches) and there are (think of it!) 1,647 pages, containing, if measured in eight-point only, 12,690,135 ems. Very justly are the Elzevirs famous, who printed and published more than twelve hundred editions, many of which have become standard or classical, for they made their own types, and ink and paper and presses, and employed engravers and bookbinders, and printed law books with a perfection which makes our law books tawdry by comparison. Only a printer can appreciate the perfection of the make-up of this Elzevir page. The register is perfect, the printing clear, and the color is maintained with remarkable evenness, though the inking was done with ink-

balls which were only eight inches wide. The largest press they used permitted pulling only two pages at a time, though each form was of four pages. This book represents the every-day work of the Elzevirs; when they wished to excel the average, they produced gems of typography, glittering with beautiful engravings.

The aim of the Elzevirs (1580-1689) was to print books economically to gain a wide market. They followed the example of Aldus Manutius (1494-1515), of Venice, who was the originator of the "modern" book, and the first to cast small letters that were easy to read. We know



Talbot Baines Reed, typefounder, author of "Old English Letter Foundries."

from books and engravings how the Elzevirs printed, and if we journey to Antwerp we may feast our eyes on a printing-office, completely equipped with typefoundry, bookbindery, presses and types, in the premises where they were used by Christopher Plantin and his blood descendants from 1515 to 1875 — three hundred and sixty years! How sturdy, quaint and simple everything is; but as if by magic we are carried back to olden fruitful days, when a new harvest of intellectual and spiritual treasures were given to the world through our art of printing. The inventors of these appliances knew a world unblessed by names which have made humanity glorious. As time passed on, their successors heard of rising young authors and thinkers and hastened to them for copy. How important to them — and to us! — to offer for sale first editions of Spenser, Shakespeare, Milton, Bacon and Newton; of Rabelais, Racine, Corneille and Descartes; of Cervantes; or to issue the first narrations of Columbus and Cortez; or to print books in a new world in Mexico and Massachusetts for newly discovered races of humans. These, our elder brethren of the composing-stick and press, were drawing aside the curtain of ignorance which had delayed the progress of the world for a thousand years; therefore we are proud of our calling.

We may safely suppose that the printers of the first half century of typography, who preceded Aldus and the Elzevirs and their emulators, used presses and appliances not dissimilar to those shown in our illustrations. Their work — always correct by our best standards, which indeed we derived largely from them — is invariably dignified and often beautiful. They printed in the grand style, with large types which necessitated the use of folio and large quarto formats, because they competed with hand-inscribed, illuminated books. Our editor has been liberal in giving space for a reduced reproduction of two pages, with margins, of a book printed in 1479 by Nicolas Jenson. In the original each page is 8½ by 13¼ inches. Much of the beauty is lost in the reduction, and the margins have been somewhat lessened since the book left Jenson's shop, but I think every printer who reads here will agree that, notwithstanding all modern improvements in machinery and appliances, the craftsmanship of these two pages and the Elzevir page could not be bettered. In our own immediate period the best types and the best printing are based on study of the earlier printers. Morris, who did more than any other in our time to revive fine printing, found his models in the fifteenth century, and the typefounder's best sellers to-day are based on types of that century. No printer can excel largely in his art who has not studied the works of the old masters of typography. It is as true now as it was then that excellence in any art depends on the man and not on the machine. If we would advance printing as an art, it were better to improve the human element rather than the machinery.

BIBLIOGRAPHY.

The illustrations of this article are taken from original engravings and books in the Typographic Library and Museum of the American Type Founders Company, Jersey City, New Jersey, except the Lyons, 1499, and the Thorwaldsen basrelief.

Reed, Talbot Baines. A History of the Old English Letter Foundries, with Notes Historical and Bibliographical on the Rise and Progress of English Typography, London, 1887, 4to, pp. xiv, 379, illus.

This is the only comprehensive history of typefounding in any language, an able work essential to any typographic library, interesting and instructive. Reed was the owner of the old-established typefoundry in London latterly operated under the name Sir Charles Reed and Sons, which was sold at his death to Stephenson, Blake and Company. Reed was author of several juvenile books, and the first secretary and one of the founders of the Bibliographical Society.

Mores, Edward Rowe. A Dissertation upon English Typographical Founders and Founderies, with an Appendix by John Nichols (printer), London, 1778, 8vo, pp. 72, rare, only 80 copies printed.

Mores was a book-lover of ancient family, who added to his inherited wealth by establishing the London (Life) Assurance Company. He purchased the typefoundry of James, who had, just prior to the appearance of Caslon, absorbed all the typefoundries in England except that at Oxford. Mores made the purchase to save the antiquated punches and matrices from destruction. Some of these were traced back to Wynken de Worde (1491-1534). Mores is the chief source of information on his subject, and he also gives us many facts relating to contemporary Dutch typefounding.

Fournier, Pierre Simon. Manuel Typographique, Paris, 1764, 1766, 2 vols., 16mo, pp. xxxii, 328; xliv, 306, 16 folding plates showing all appliances of typefounding.

Two beautiful volumes, the author of which was the most progressive typefounder with the best typefoundry of his period, not excepting William Caslon. Vol. I is a text-book on typefounding. Vol. II opens with a concise history of typefounding in all countries, and contains specimens of the Fournier types, the punches cut by himself. Fournier (1712-1768) was the originator of the point system of type-bodies (in 1737) and had sufficient influence to obtain a royal edict establishing a uniform height of type in France. He wrote and published seven other works relating to the history of printing and engraving. His portrait was printed in this series, June, 1913, p. 360.

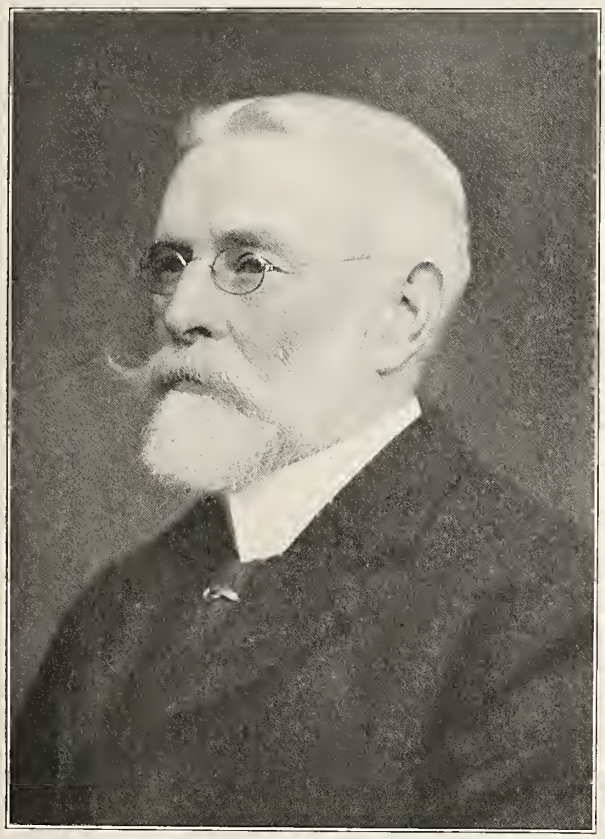
Enschedé, Charles. Fonderies de Caractères et leur Matériel dans les Pays-Bas du XV au XIX Siècle (Typefounders and their Product in the

Netherlands from the XV to the XIX Century), Haarlem, 1908, folio, pp. xxxiv, 404, illus.

A beautiful and authoritative history by a member of the distinguished Enschedé Family of typefounders, largely based upon material in the typographic museum of that ancient house, members of which at all periods have added to the literature of typography. The text is in French.

Moxon, Fournier, Bodoni, the Enschedés and Reed, practical typefounders, were all eminently successful in business; but mere money-making is not the road to fame. They were as ardent in their Art as Whistler was in his, and gave expression to their art for the benefit of typography.

Madan, Falconer. Early Representations of the Printing Press, pp. 223-249 and 499-502, Bibliographica, Vol. I, London, 1895, illus.



Horace Hart, printer, Controller of Oxford University Press, 1883-1915, author of "A Century of Typography at the University of Oxford," and other contributions to the literature of typography.

"Bibliographica" is in three volumes, small 4to, illus., and contains papers by nearly all the members of the group of learned lovers of books which has made the Bibliographical Society of London eminently helpful to students of typographic history. Authoritative and interesting. "Bibliographica" was originally issued to subscribers in twelve parts, and such issues may sometimes be bought separately. Madan's paper was in Part II, with addenda in Part IV.

Hart, Horace. Notes on a Century of Typography at the University Press, Oxford, 1693-1794, with Annotations and Appendices, Oxford, 1900, 4to, pp. xvi, 172, printed at the University by Horace Hart in the types presented to the University by Bishop Fell in 1672.

Horace Hart, born in 1840, apprenticed to an historic printing-house of London, worked his way up through all departments and became its manager. In 1883 he was appointed Controller of the University of Oxford Press, to which establishment he gave great prestige, besides making it very successful as a publishing business. We owe the beautiful editions of the Oxford Bibles to him. The University made him Master of Arts, and he has made several valuable additions to the literature of typography. He retired in March, 1915.

THE love of study, a passion which derives great vigor from enjoyment, supplies each day, each hour, with a perpetual round of independent and rational pleasure. — *Gibbon.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE members of the Electrotypers' and Stereotypers' Association of England have raised their prices twenty per cent.

NEARLY three hundred members of the Manchester branch of the typographical union have so far enlisted in the army.

WORKERS in the printing trade in Stirling and Falkirk, Scotland, have secured advances in wage of 2½ shillings (60 cents) per week, and Inverness and Peterhead of 2 shillings (48 cents) per week.

IN January, 1913, there were 2,456 newspapers in the United Kingdom; in January, 1914, there was an increase to 2,504; and in January, 1915, there was a decrease to 2,413. The falling off was among the weeklies and in the main was due to the war.

THE bookbinding section of the London Chamber of Commerce has agreed to accord an advance in wages as a result of negotiations with the bookbinders' union. Because of this and the increased cost of materials, publishers have been notified that all prices of binding have been advanced.

THERE being considerable opposition to the idea, the London County Council will not act upon a proposal to establish printing-trade classes for women. The consulting committee of the printing classes at the Central School advises that there is no demand for women in printing-offices.

STATISTICS gathered by the Board of Trade show that at the end of 1914 there were thirty-one unions in the British printing and allied trades, with a membership of 92,055, indicating an increase over 1913 of nine per cent. In 1910 the printing-trade unions had a membership of 74,245. The increase is very remarkable.

RECENT negotiations between the Master Printers' Association and the London Society of Compositors have resulted in a provisional agreement increasing the men's wages to 41 shillings ($9.98) per week of fifty hours for 'stab, to be increased to 42 shillings ($10.22) on the second pay-day in April next; piece rates are increased ½ pence (1 cent) a thousand for hand composition, and there are other changes regarding overtime, casual engagements, etc. There was little or no friction between the parties at the conference.

GERMANY.

FOUR million post-cards were confiscated at Munich recently, because the names of the publishers and printers did not appear upon them.

A SCHOOL for giving instructions in machine composition to hand compositors who have been disabled while in war service will be opened at Barmen.

USERS of string, twine, and other tying-up materials have been warned to practice economy in their use, in view of an ever-increasing shortage in their production.

A SCHOOL for teaching composition on the linotype and monotype has been started at Leipsic. The manufacturers of the machines have agreed to lend the machines without charge.

THE recently deceased head of the C. G. Röder Company, at Leipsic (Lebr. Hugo Wolff-Röder), left 25,000 marks for the technical school for graphic trades, music engravers and printers and lithographers, the interest from whose

investment is to be used for five yearly prizes to be given to pupils of the institution.

An exhibition of English recruiting posters was recently held in Berlin, for the benefit of the German Aeronautic Fund. The English naturally wonder how the Germans got hold of these posters.

Because of the conservation of metals for military purposes, the exportation of type and printers' brass goods had been forbidden in Germany. The prohibition is now abrogated so far as neutral countries are concerned.

The printing-trade school at Stuttgart reports relatively satisfactory results for 1914-15. The winter sessions were attended by 130 scholars and the summer sessions by 137. There were no commencement celebrations this year because of war conditions. The school is now in its twelfth year.

A number of years ago the master printers' associations of Germany, Austria and Switzerland stood sponsor for a dictionary of the German language, in which were to appear the latest amendments in spelling, as agreed upon by competent authorities. Germans differ from the English in that they are willing to have spelling as closely as possible represent the pronunciation, and they quite loyally support the suggestions and dictates of those appointed to bring order out of chaos. The first edition of this dictionary came out in 1903; eight more editions have been issued since, the ninth totally revised and enlarged edition being put on the market very recently. It is popularly called the " Buchdrucker-Duden " (Printers' Duden), after the name of its principal editor, who died not long ago. Its real title is " Rechtschreibung der deutschen Sprache." It is published by the Bibliographic Institute of Leipsic. Such a work should be gotten up for the English language, and in order to obviate commercial jealousy it must be through a governmental commission of competent savants.

FRANCE.

The *Gazette de France*, the oldest Parisian newspaper, which was first issued on May 30, 1631, and because of its age called " Grandmother," has suspended publication.

The Philotechnic Association of Paris on October 17 began its fourteenth yearly courses of instruction in ancient and modern typography, which are to be taught every Sunday morning at 9 o'clock, under the direction of Prof. Eugène Soullier, at No. 80 Boulevard Montparnasse.

The manager (Joseph Besson) of *Le Petit Dauphinois*, a daily published at Grenoble, offers to every person bringing gold to its office fifteen days' free delivery of the paper for every 20 francs turned in, for which an equivalent either in other metal coins or paper money will be exchanged. The gold is to be turned over to the Bank of France.

BELGIUM.

It is reported that twenty-seven Belgian compositors and foremen, interned in camp at Harderwijk, in Holland, have organized a course of technical instruction among themselves, continuing similar work which had been started before the war at Brussels. Four hours of study per week will be devoted to the subject.

From a French source comes the report that the journal *La Libre Belgique*, which the German military governor is endeavoring to suppress, appears regularly and clandestinely, sometimes at Brussels, sometimes at Liége, Charleroi or Antwerp. A reward of 15,000 francs is offered for the discovery and apprehension of the publisher.

Before the beginning of the war the Belgian Typographical Federation had assets to the value of 437,391 francs ($84,416). Of these the branch at Brussels possessed 288,404 francs ($55,662). But now the branches' treasuries are almost bare. Since the beginning of August practically the whole of the book-trade workers have been without employment.

SWEDEN.

The paper and wood-pulp industry of this country is reported to be in an exceedingly precarious situation, as a result of the difficulty in obtaining essential materials. It is feared that the majority of the factories will be obliged to close if a remedy is not found soon.

The Nordiska Museum at Stockholm has added a permanent exposition of Swedish typography. There are on view typefounding utensils of the eighteenth century, an extensive collection of type specimens from the beginning of the nineteenth century, old wooden and iron hand presses, lithographic and copperplate presses, etc.; also an extensive collection of printed work from the sixteenth century up to the present.

LUXEMBURG.

In normal times there are published in this duchy fifteen journals, of which six appear in the city of Luxemburg. Since the beginning of the war the German military authorities have had occasion to arrest the editor and the publisher of the *Tageblatt*, at Esch, who were interned three months in the fortress of Ehrenbreitstein, opposite Coblenz on the Rhine, and the editor of *L'Indépendance luxembourgeoise*, who was taken to Treves. No censorship is exercised upon the press in Luxemburg, yet it is exercised upon the post, the telegraph and the telephone.

CHINA.

According to a report in the Glasgow (Scotland) *Herald*, there is a rule in China obliging all aspirants to the status of editor or publisher to fill out a form stating their age, place of birth, former pursuits, etc. The police authorities then determine whether they are qualified or not for journalism. Among the noneligible are persons of less than thirty years of age, students, members of the army or navy, magistrates, and persons suffering from nervous diseases *(sic)*.

AUSTRIA.

The Kellner-Partington Paper Pulp Company, Ltd., a British concern having a cellulose factory at Hallein, near Salzburg, was sequestered early in the war. It is claimed that an investigation of the business disclosed the fact that the concern had concealed assets upon which it should have paid taxes to the extent of nearly a million crowns.

HOLLAND.

The Tetterode Typefoundry, at Amsterdam (whose organ, the *Typografiske Mededeelungen*, is a first-class specimen of typography and has the distinction of being issued regularly), has on display in its library a collection of title-pages dating from the art's infancy down to the days of William Morris.

SWITZERLAND.

The Swiss Typographical Union has ordered that such of its members who are also members of the Swiss superintendents' society must give up membership in the latter by January 1, 1916, if they wish to continue their membership in the union.

NORWAY.

The oldest printer in Christiania — Carl Peter Mordt — died recently, at the age of ninety-two.

HOLIDAY PRINTING

THE HOLIDAY SEASON OFFERS THE AMBITIOUS TYPOGRAPHER A GREAT OPPORTUNITY FOR THE DISPLAY OF HIS ARTISTIC TALENTS IN THE LINE OF ATTRACTIVE JOB COMPOSITION. THE VERY NATURE OF THIS FESTIVE SEASON PROMPTS ARTISTIC DECORATIVE TREATMENT, AND THE COLORS WHICH ARE MOST APPROPRIATE, GREEN AND RED, BEING BRIGHT COLORS, ADD A CERTAIN SUGGESTION OF LIFE AND GAYETY TO THE WORK. ON THE FOLLOWING SEVEN PAGES WE ARE SHOWING SOME REPRESENTATIVE EXAMPLES OF HOLIDAY WORK WHICH NOT ONLY OFFER RELIABLE GUIDES AS TO STYLE BUT AT THE SAME TIME SUGGEST COPY FOR THE PRINTER'S OWN USE



Merry Christmas & Happy New Year

1912

from HENRY FLIEDNER



FRIENDLY GREETINGS
FOR THE
CHRISTMAS SEASON
AND ALL GOOD WISHES FOR
A YEAR FULL OF
HAPPINESS, CHEER
AND PROSPERITY

The
CROWN PRESS
WALTON



There's never a Christmas
Morning—
Never an Old Year ends
But Somebody thinks of Somebody—
Old Days, Old Times, Old
Friends

E. F. MEDEARIS

GREETINGS

I wish you
in all
sincerity
a
Merry Christmas
and a
Happy New Year
with hope
that
the year 1916
will be one
of
bounteous
prosperity

WILLARD BEALS





My best
wishes to you
at this season
of happiness
and rejoicing
May the good
ness of Graves'
printing bring
you peace and
plenty during
the coming year

for _____

_____

With our Earnest Wishes for a Hearty Old-Fashioned Christmas Season with Peace and Prosperity throughout the New Year.
The Henry O. Shepard Company, 632 Sherman Street, Chicago

BORDER TO "BLEED"

CALL AND LOOK OVER OUR LINE
WHETHER YOU BUY OR NOT



Holiday Announcement

STEVENSON & SMITH invite your attention to their Holiday Display of Novelties in Leather, Choice Collection of Souvenirs, Metal Goods and Decorative Pottery for the Library, also a large line of Sterling Silverware, all of which offer exceptionally attractive opportunity for the Christmas buyer.

Stevenson & Smith
44 Washington St.

BORDER TO "BLEED"

Menu

FOR THE YEAR 1915

✠

CONSCIENCE, CLEAR

KINDNESS GRACE GOOD CHEER

TENDER MEMORIES

CHARITY, SERVED WITH DISCRETION

PEACE LOVE TRUTH

LONG LIFE, STUFFED WITH USEFULNESS

HEART FOND AND TRUE
(A Large Portion)

AFFECTION HAPPINESS

SWEET THOUGHTS

BEST WISHES FOR ABSENT FRIENDS

MIZPAH



BORDER TO "BLEED."

Christmas Celebration

By the Choir of the

First Baptist Church of Chicago

Program

Harken Unto Me	*Solo and Chorus*
Miss Smith and Choir	
Then Shall the Redeemer	*Quartette*
Miss Smith, Miss Brown, Mr. Jones, Mr. Abbott	
Oh! Come, Emmanuel	*Solo and Chorus*
Mr. Frank Rich and Choir	
People that Walk in Darkness	*Chorus*
O Light of Life	*Solo*
Miss Abbot	
Arise, for Thy Light Is Come	*Chorus*
O Divine Redeemer	*Duet*
Mrs. Brown and Mr. Frank Rich	

Christmas Entertainment by the Young Folks of Harmon Avenue Mission of the Methodist Episcopal Church of Clyde

Thursday, December 23
At Eight o'Clock p. m.

Christmas

That your Heart be free from any care; that Peace of mind prevail and love for all old friends and co-workers be uppermost in your thoughts; that the Scars of the past be forgotten and the Hopes of the future fulfilled; and that Health, Happiness and Success be ever attendant through life: This is our wish for you on Christmas Day of Nineteen Hundred and Fifteen.

✠

The Journal-World

Lawrence, Kansas

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

A Lesson in Spacing.

The capital letters of the alphabet might be divided into three classes as far as their demands for consideration in the matter of spacing are concerned. The letters in the first row of Fig. 1, below, have considerable white space between either one or both outside edges of the elements of the letters and the edge of the body of the type, which is indicated by the light perpendicular lines. The elements of some of these letters are diagonal, as in V and W; and in others, such as the T and L, a horizontal element at one extremity or the other causes a corresponding extraordinary amount of white space at the other. The letters in the second row, composed mainly of circular forms, have a smaller amount of white space on the body of the type outside the letter proper. In others the outside elements are perpendicular and run as close to the edge of the type as the serifs will allow, as shown in the third line of Fig. 1.

A MOTTO FOR COMPOSITORS

DO what you are paid to do, and then some. It's the *then some* that gets your salary raised

These forms must be given careful consideration in the spacing of a line of capitals. If the white space is to be uniform throughout the line, some space must be placed between those types outside the letter on which there is very little white space, to make up for that more space must be placed between letters where there is little white space, less where there is more, and in some cases it is advantageous to mortise the letters to do away with an extraordinary amount of white space. To space the word correctly we must place the most space between the letters M-E, a trifle less between E-M and E-N, still less between E-X, X-C, C-I, and none at all between I-T, T-E and N-T. When the white on the body of the letters where there is more.

Take, for example, the word EXCITEMENT. With the line set solid there is more white space in the first part of the line than in the last part and the tone is not uniform, due to the fact that in the first part of the line there is considerable white space on the bodies of the types outside the letters proper, whereas between the letters EMEN, and especially between the ME, there is very little white space (Fig. 2 [1]). Letter-spacing the line with the same amount of space between all letters relieves the situation somewhat because the larger amount of space then apparent between the letters with perpendicular outside elements makes the variation less noticeable, but the result is still unsatisfactory (Fig. 2 [2]). To attain the most pleasing effect,

(1) A F L P T V W Y

(2) B C D E G J K O Q R X Z

(3) H I M N S U

FIG. 1.

appears to be evenly distributed over the line, it is properly spaced.

The capital L followed by T produces the greatest amount of white space possible between any two



Fig. 2.

letters, and to do away with this in careful work it is necessary to mortise a corner out of the upper part of the L and a corner from the lower part of the T, so that the horizontal element of the T will extend into the white space at the top of the L and the two thus brought closer together. Fig. 3 illustrates this point, the lines indicating the mortises. In plants making a specialty of high-class work it is no uncommon sight, especially in the fonts of the larger sizes of type, to see all such letters as T, L, A, Y, etc., so mortised.

The effect of this white space — or waste space — in designs in which the group or groups are squared is especially noticeable when at an extremity of one line there is some such letter as L and immediately below a letter with perpendicular outside elements such as N. Only recently an especially attractive booklet-cover was received by The Inland



Fig. 3.

Printer, the only fault to be found with which was this very feature. The point is illustrated by Fig. 4, and because of the white space at the top of the capital L at the end of the first line and at the bottom of the capital T at the beginning of the second line, the group does not appear to be squared, although the two lines are set in identically the same measure. To overcome this effect and to cause the group to appear squared it is necessary to extend the L somewhat beyond the measure in the first line and the T in the second line. When this is done the portions of the letters in question which extend counteract the effect of the white space thereon and the group appears a much better rectangle (Fig. 4).

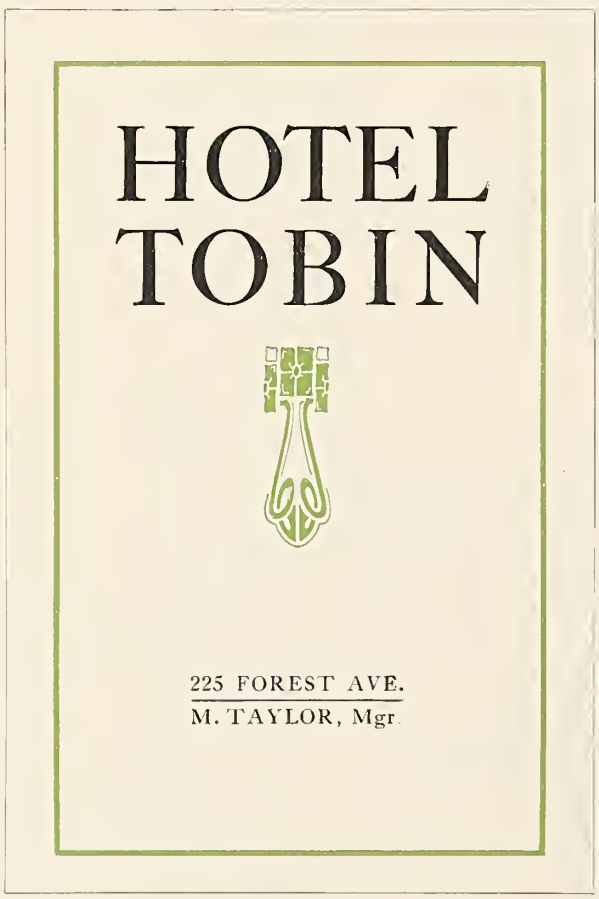


Fig. 4.

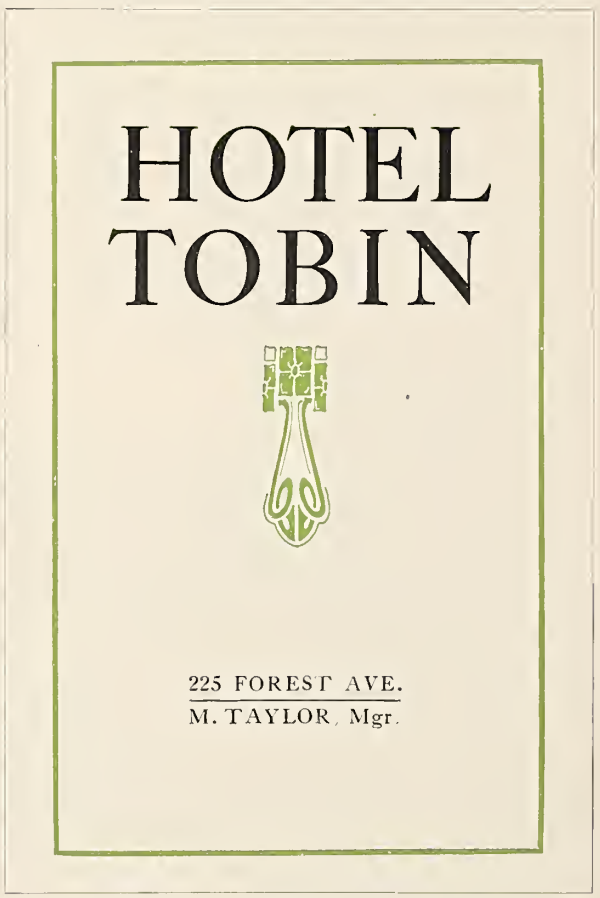


Fig. 5.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

The Distribution of White Space.

Closely allied to other considerations in the design of an item of typographic work is the distribution of white space. We are advocates of a liberal amount of white space in type-designs so as to allow the type-groups to stand out unhampered by borders and ornaments — and, in the case of newspapers, to allow the display to stand apart from type-matter and other advertisements on the same page — but we want that white space nicely distributed.

In a design which is symmetrical, that is, in which the component parts are identical in shape — in which all lines are centered on a common perpendicular axis — the white spaces are sure to be symmetrical, and the distribution equal and generally pleasing. We say "generally," because in some cases the white spaces might be symmetrical and the design not pleasing. For example, take a design made up of a number of lines of unequal length centered in a panel. If all but one of the lines are comparatively short and that one line so long that it crowds the rules of the panel at the sides, the variation in white space here and at the ends of the short lines above and below is too great. Such designs are symmetrical but not pleasing, because the white space is not well distributed. We show herewith a paneled letter-head in which the long line is too great in length, illustrating the point admirably (Fig. 1). It is, in a way, a matter of margins. Alongside (Fig. 2), a shorter line is substituted, and the fact that the white space at top, bottom and sides is more nearly uniform causes the design to appear more pleasing. Both designs are symmetrical as far as component parts are concerned.

OFFICES OF GENERAL OFFICERS

FRATERNAL AID SOCIETY

Total Amount of Insurance in Force, $894,700

New Members Added Daily

FIG. 1.

OFFICES OF GENERAL OFFICERS

SEAMEN'S AID SOCIETY

Total Amount of Insurance in Force, $894,700

New Members Added Daily

FIG. 2.

By substituting a shorter line in the lower group, the white space is more uniformly distributed.

Fig. 3 is the title-page of a four-page program sent us for review, which, by the way, is a great improvement over the reprint copy furnished its compositor. The reader will note that all the type is grouped into the upper half of the page, the type-lines crowding the border at top and sides rather too

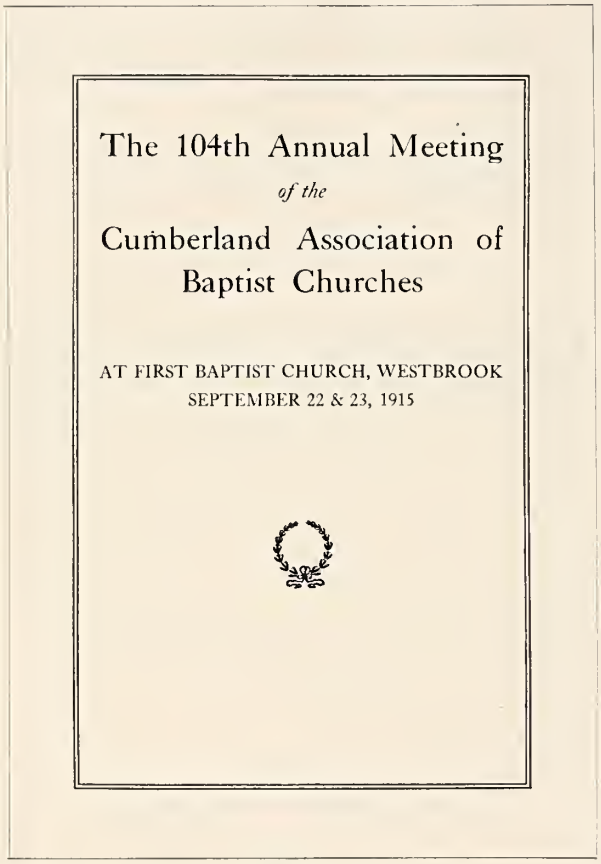


Fig. 3.
The upper half of this design being crowded and the lower part unoccupied, it offers a displeasing effect.

closely. The lower half of the type-page is occupied by a small ornament only, which by no way "kills" (using a rather common typographical term) the white space. The effect of this design is not at all satisfactory. The distribution of white space is far too unequal to be pleasing, and the division of the page into two equal parts constitutes a violation of proportion. Alongside (Fig. 4), the same copy is rearranged so that the white space is more evenly distributed, and although it is strictly a conventional arrangement, it is pleasing as well. The comparison of the two examples offers a very good argument against the too common practice of striving for the unusual. The lines in Fig. 4 are rearranged so that there is more white space at the sides, which not only causes it to take up more of the white space from top to bottom, but brings about a better balance between white space at sides, top, bottom and between the groups. Note that in the original the ornament does not aid to an appreciable degree in the pleasing distribution of white space, whereas in the reset specimen it does.

Going back to the matter of proportion in the distribution of white space, we find from an examination of Fig. 5 that the type-lines in a design can be crowded rather closely to the top and sides of the panel with much more white space at the bottom, and yet appear pleasing. This is due to the fact that

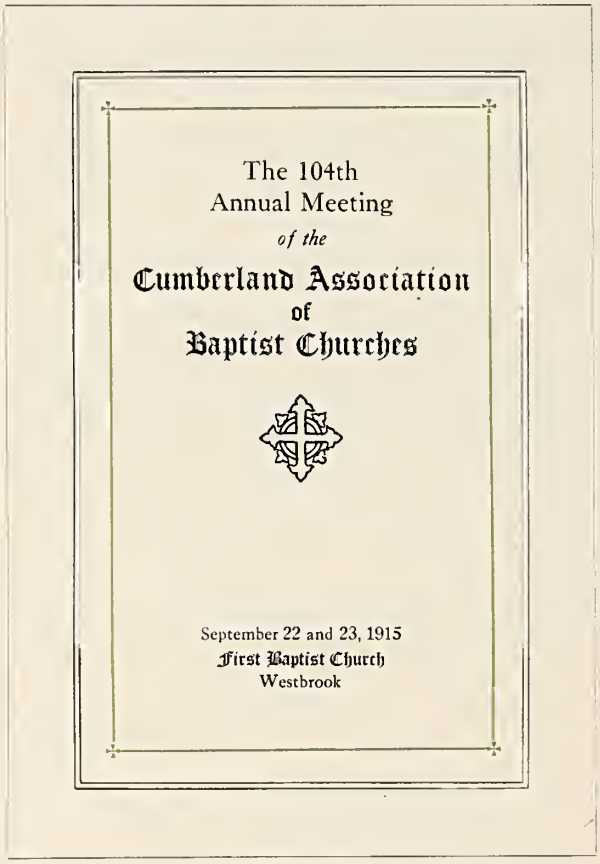


Fig. 4.
With a more uniform distribution of white space throughout the page a great improvement is made.

between the white space at the bottom and the type-lines at the top there exists the proper proportion. The reader will note that the ratio in depth is about as two is to three. Another aid in the graceful

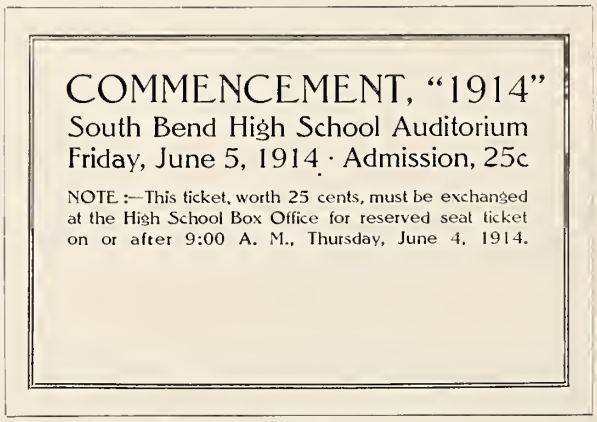


Fig. 5.
Here the fact that a good proportion exists between the type-group and the white space below makes the design satisfactory.

appearance of this design is that it is an oblong shape, for the same ratio of proportion — provided the top were crowded with type — would not be pleasing in a form in which the height were greater than the width. This is because we note perpendicular white spaces more closely than horizontals. Figs. 3 and 5 afford a very interesting comparison for this phase of the subject.

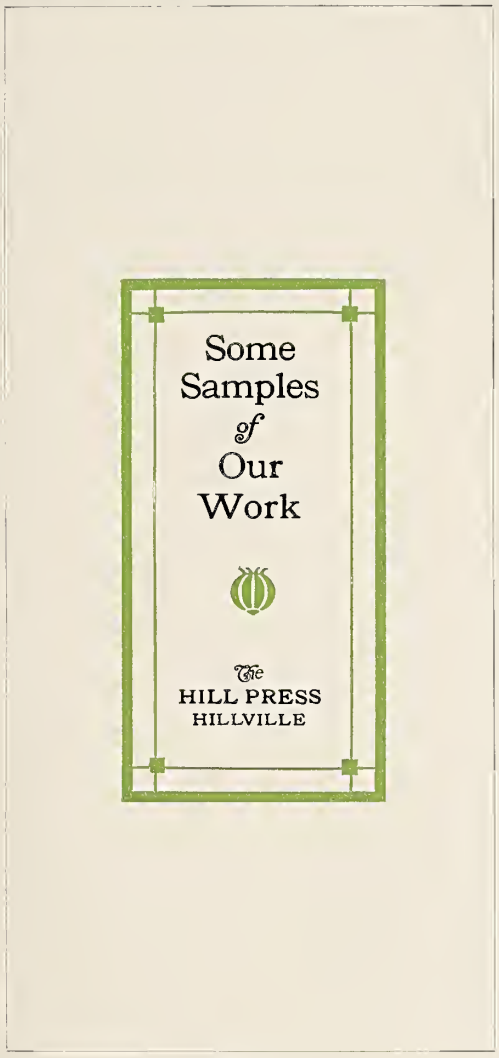


Fig. 6.
With so great a variation in marginal space an ill effect is produced, due to poor distribution of white space.

The part proportion plays in the distribution of white space over the page, which is strictly a matter of proportion itself, is illustrated by a comparison of Figs. 6 and 7. In Fig. 6 the narrow group is centered both horizontally and perpendicularly on the narrow page. The great variation in white space at sides and top and bottom produces an ill effect. Alongside, the same group is placed on the ratio of two to three, both horizontally and perpendicularly, and although no two of the marginal spaces are equal the effect is good because the white spaces in the placing of the groups are in good proportion, as well as the position of the group itself.

Fig. 8 is a reproduction of a ticket arranged in a very disorderly manner. Because of a lack of understanding as to the words possible to display, the compositor could not secure a display line which would

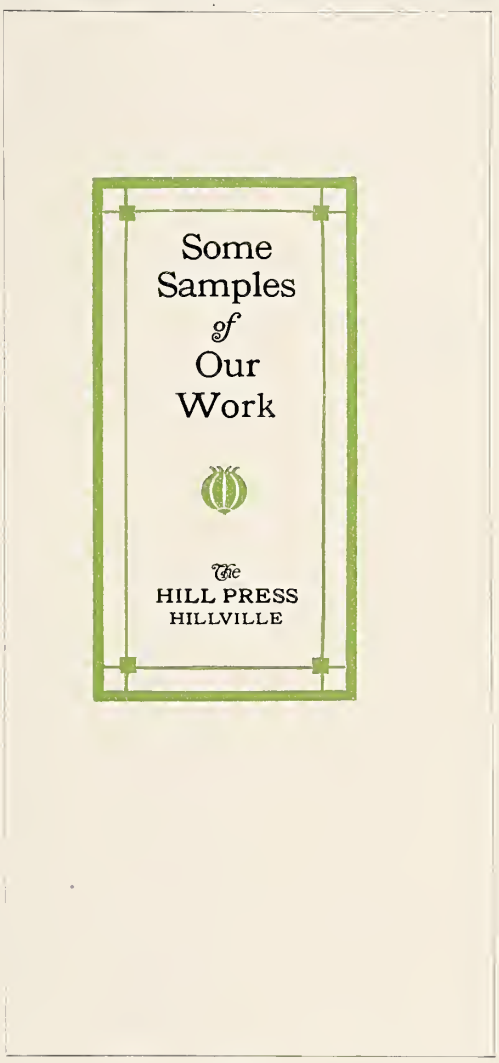


Fig. 7.
By placing the group in a position representing good proportion of marginal white space the appearance is improved.

fill the measure. He resorted, then, to the practice, so common in such instances, of trying out-of-center balance and failed, which is almost as common as the attempt. The type-lines are crowded to diagonal corners and even the two large white spaces are so unequal in amount and so different in shape that the result is very unsatisfactory. Alongside, the same copy is rearranged on a symmetrical basis and a decided improvement is the result (Fig. 9).

This entire discussion demonstrates that an understanding of one consideration in the design of pleasing typography is insufficient. One can hardly enter into a discussion of one phase without being compelled to take up another, because almost all dovetail at some point in the process. A plan will be satisfactory in one case but not in another, as witness Figs. 3 and 5, because of the influence of another principle. In Fig. 3 the top and two side marginal spaces are practically equal and the most white space is at the

bottom, but the result is not satisfactory. In Fig. 5 the same is true, but the effect of good proportion between type-group and white space, together with the fact that the bottom marginal space is not so much greater in excess of that at the top and as in the previous example, gives us a pleasing effect. Symmetry in arrangement of type-lines brings also

Admit one
to the
Dinner



MAY 19th 12 M. - 2 P. M.
Trinity M. E. Church
Corner Third and Cambridge Streets
Under the Auspices of the
LADIES AID SOCIETY
Tickets, 35 cents.

Fig. 8.
No two white spaces are similar, the type being crowded to diagonal corners, and the result is unsatisfactory.

symmetry of white space, but the too great variation between the white spaces at top and bottom and that at the sides gives a displeasing effect because proportion is not good.

The compositor's eyes, therefore, must ever be on the alert. In his eagerness to pay strict attention to one feature he must not be blinded to the possibilities of other features creeping in to frustrate his efforts.

Review of Specimens.

Harry Wagner, Charleston, West Virginia.— The blotter is attractively arranged, the colors used, brown and yellow, being most pleasing on the yellow stock, but not at all so on the pink.

Admit One to the Dinner
May 19, 12 m. to 2 p. m.
Trinity M. E. Church
Corner Third and Cambridge Streets

UNDER THE AUSPICES *of the* LADIES AID SOCIETY
Tickets 35 Cents

Fig. 9.
The symmetrical arrangement also gives us symmetrical white spaces, and an improvement over the original is apparent.

E. Alfred Gorsuch, Baltimore, Maryland.— Certainly you will become a good printer yet if you continue to read The Inland Printer. In fact, you do remarkably well as it is. The letter-head for Bien's Orchestra is exceptionally good, both arrangement and display being handled with careful consideration. Another nonpareil above the main display line would improve it materially, for as it stands the type crowds the rule at the top rather too closely. Of the two arrangements of the Eklof card, we prefer the one in which the monogram at the top is enclosed in a circle. The other design is rather confusing, the arrangement of the items being out of their logical order. The simplest way is invariably best. The letter-head aforementioned is reproduced.

Leslie Anderson, Paris, Tennessee.— We consider the advertisements very good indeed, although the value of so many underscoring rules does not impress us as being sufficient to make up for the rather displeasing appearance their use produces. The two lines of Cheltenham italic, which are letter-spaced, consti-

"THE BEST IS NOT TOO GOOD FOR YOU" MUSICAL ARTISTS EXCELLENT REPERTOIRE. BEST TERMS

BIEN'S ARTISTIC ORCHESTRA

CHARLES B. F. BIEN, VIOLINIST, DIRECTOR

MUSIC OF SURPASSING QUALITY



MILITARY BAND ENGAGEMENTS SOLICITED

FACILITIES FOR ALL CLASSES OF MUSIC

1558 N. FULTON AVENUE
BALTIMORE.

Attractive letter-head by E. Alfred Gorsuch, Baltimore, Maryland.

J. Horace Byrd, Macon, Georgia.— The letter-head sent us is highly satisfactory, the stock used for printing adding much to its effectiveness.

Harry F. Stauffer, Denver, Pennsylvania.— The letter-head is remarkable as the product of one with but three weeks' experience. There is absolutely no fault to find with it, and, in addition to the pleasing typography, the colors, brown and light blue on white stock, are very good indeed.

Albert Sandusky, Cambridge, Massachusetts. — The dinner-card is not well arranged. Had you not been quite so ambitious to set the boar's head on the table, and given more attention to the simplest possible arrangement of the lines, each displayed in accordance with its relative importance, the result would have been far more pleasing. The attractiveness of text type is impaired when it is letter-spaced, and it does not harmonize well with harsh, modern types. Your card is reproduced, and alongside is a rearrangement more nearly in conformity with present-day standards of excellence in printing.

tute the weak point in the Veltman advertisement — you will note it does not harmonize well with the Litho Roman — and is good argument in favor of confining the display of a given advertisement to one series of type.

L. Russell Jones, Gibson City, Illinois.— Your greatest trouble is in using borders which are too light in tone to harmonize with the type enclosed therein. Especially is this true of the gray fine-dot border used on the Dollar Day advertisement for P. Larson. We would suggest the use of plain rule borders throughout the paper, preferably four-point, in the interest of greater harmony. It seems you have improved wonderfully in the matter of display and composition.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

THE CLOVER PRESS, New York city.— The announcement is highly satisfactory and no fault can be found with it.

FRED S. IRESON, Williamson, Virginia.— Your blotter is well composed, but the red used is too dull. Add a little yellow.

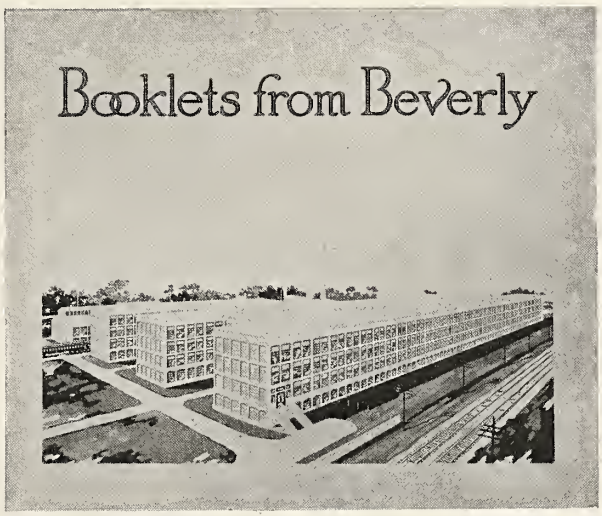
I. M. HARRIS, Brooklyn, New York.— Your book-mark, printed in brown and a brown tint on buff stock, is especially attractive and is reproduced on this page.

THE KEYSTONE PRINTING COMPANY, Melbourne, Australia.— The program-menu for the annual dinner of the Melbourne Printers Overseers' Association is interesting and attractively printed.

WALTER WALLICK, Galesburg, Illinois.— The advertisements from the Horse Show Catalogue are well displayed and nicely arranged, but we regret that the rules do not join snugly.

LOREN C. HUNTER, Richmond, Missouri.— Harmony between the text-letter and the block-letter used on your business-card is not good and the main display is a trifle weak, but otherwise it is satisfactory.

LOUIS A. BRAVERMAN, Boston, Massachusetts.— You are doing some excellent work for the customers of The Heintzemann Press, the booklets for The Hampshire Paper Company being especially commendable. The distinctive lettering adds much to the appearance of the work.



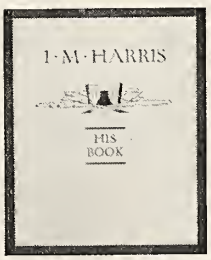
Handsome folder-cover by the Barta Press, Boston, Massachusetts. Original in delicate greens and violets, making good reproduction impossible.

MOTTSCHALL, GUEST & COMPANY, Detroit, Michigan.— The general arrangement, colors and presswork on your poster stamps are satisfactory, but the "action" is poor in the drawing of the man at the case, and this is particularly noticeable.

THE October issue of *Scholl's Messenger*, house-organ of The Scholl Printing Company, Chillicothe, Ohio, appropriately printed in two browns upon brown stock, is a handsome number, reflecting much credit upon the firm and the typographer responsible for its appearance.

THE BARTA PRESS, Boston, Massachusetts, is responsible for the handsome folder, the cover-design of which is reproduced on this page. The folder is made of cover-stock on which the design reproduced is printed in dark green, light green, violet, blue tint and buff. On the inside page half-tone prints are tipped, showing reproductions of work done by the firm.

T. M. TAYLOR PRINTING COMPANY, Mount Vernon, New York.— The cover-design is attractive in appearance, but to place part of a sentence in a panel with other matter of direct connection ouside breaks up the continuity of reading to some extent and should be avoided. The color of ink used on the stock is as suitable a selection as could have been made.



Book-mark in brown and brown tint. By I. M. Harris, printer, Brooklyn, New York.

F. M. SHUTE, Roanoke, Rapids, North Carolina.— All of the specimens are nicely designed and well printed. The red is too dull on your blotter and should have been brightened by the addition of some yellow. Do not crowd lower groups in title-pages too close to the rules of the border below.

B. D. DAULTON, Paragould, Arkansas.— The check and the envelope corner-card are satisfactory in all ways, but on the bill-head and letter-head a mistake was made in introducing the line of Foster and Webb. In both these designs, also, the main group is crowded too close to the top of the sheet. The colons are of no benefit in the line between rules across the top.

DRAPER PRINTING COMPANY, Pomona, California.— All your blotters are quite satisfactory in design and text, the best, in our opinion, being the one printed in part from a reverse plate in olive and green. Do not fill out short lines to full measure with colons, hyphens and decorative units. The red you use would be more pleasing if it inclined toward orange rather than toward violet, because as it now is there is not sufficient contrast between the red and the black.

THE JOSEPH BETZ PRINTING COMPANY, East Liverpool, Ohio.— Both the wall-card and the blotter announcing your removal to new quarters are well written and composed in an interesting manner. In the latter a certain ill effect is produced because the rules do not join properly, but even this is not objectionable.

C. W. MCCOMAS, Yukon, Oklahoma.— If the cut of the telephone on your letter-head were placed in the same relative position as the money-bag opposite, an improvement would result. The main display lines are too large. On the bill-head, if the black type were placed in the center of the design it would make a decided improvement in the appearance. We do not admire such a great contrast in tone as is offered by the two faces used.

JOSEPH A. WEIS, Springfield, Illinois.— Do not use the Extended Lining Gothic you have in combination with Wedding Text. The contrast in their shapes gives a very disagreeable effect. On the Harris stationery an improved effect would be noticed if the automobile cut were run in blue tint instead of full tone. The telephone number and street address on the letter-head for the Sanitary Cleaning Shops are

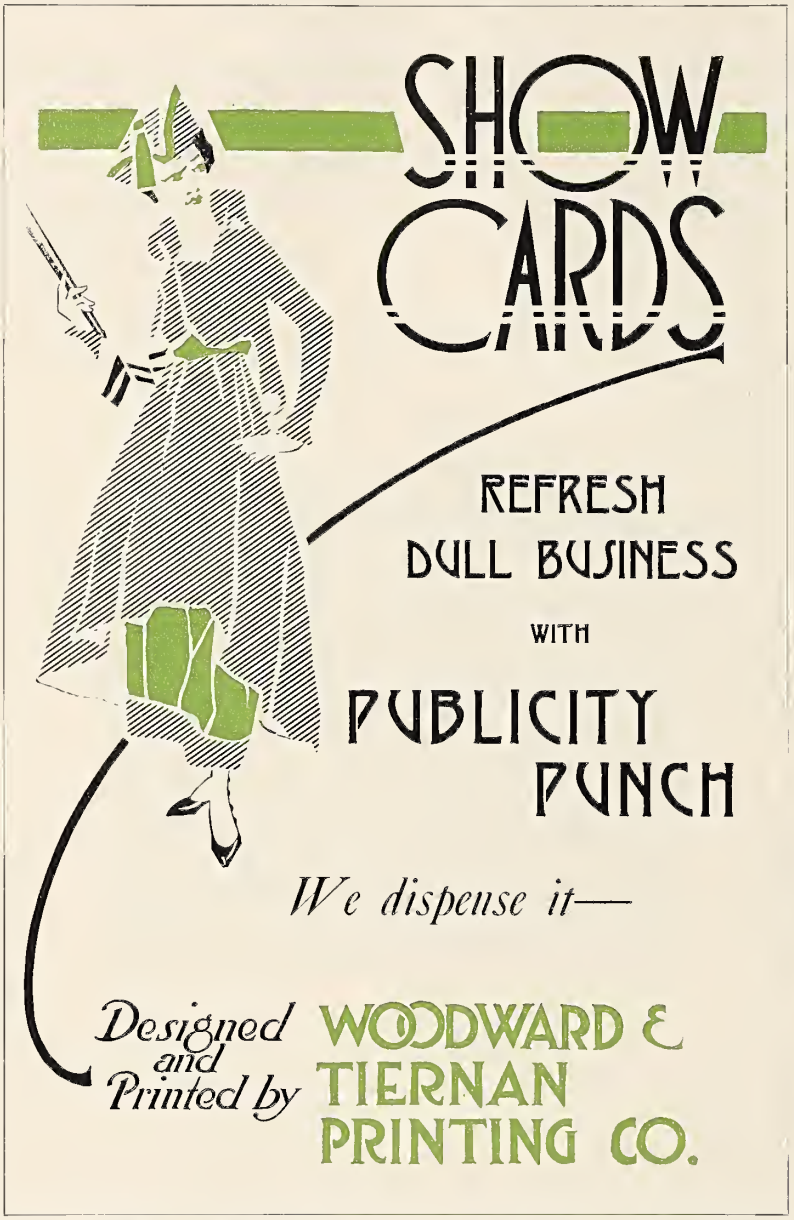
too prominent, and on the Barbaro heading the border used is too strong to harmonize with the type.

The Herald Progress, Sumner, Mississippi.— Your letter-head is attractive, the colors of ink — brown tint and black — being especially well suited to the buff stock. An improvement would result if no attempt were made to square up the main groups, if the editor's name were set in smaller type and a shorter line, and the rule eliminated. The blotter would be better if plain rule had been used instead of the worn linotype border, which, owing to its "spotty" character, attracts too much attention.

SPECIMENS from the William F. Fell Company, Philadelphia, Pennsylvania, are always interesting contributions because of the quiet dignity and effectiveness due to very simple arrangements. So-called "gingerbread" combinations find no favor with those responsible for the design of these specimens which illustrate forcibly the idea that "the simplest way is best." Buyers of Fell service get one hundred per cent value.

H. B. COBB, Westbrook, Maine.— The program which you were given for copy in the arrangement of your own program is about the poorest example of printing we have ever seen and you made a decided improvement in it, of course. On your own title-page design the white space should be more evenly distributed. You will note that the top half of the page is crowded with type, whereas only a small ornament is placed in the lower half, and that is not sufficient. The other pages of your program are attractive and all that any one could expect. We commend your good taste in the arrangement of the program proper.

The Sparkman News, Sparkman, Arkansas.— We doubt the wisdom of giving so much prominence to the line, "One Dollar Per Year," on your business-card. Of course, a newspaper at one dollar a year is a bargain, but your business-card is not the announcement of a bargain sale. "Quality Job Printing," which you have subordinated, is of much greater display importance. The periods at either end of the short line in the center group do not square the group satisfactorily and are what we term distracting elements, or superfluous ornamentation. One-point rules should have been used throughout, for the hair-line rules are too weak for the rather bold type used. Italic capitals are unattractive and should not be used.



Catchy window-card by Woodward & Tiernan Printing Company, St. Louis, Missouri. Original in green, black, pink and buff tint on white stock.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.— We do not admire the dull colors used on your package-label, the brown apparently being placed on a press disc not thoroughly clean, nor the combination of Post and Litho Roman, which are not at all harmonious type-faces. Your firm's stationery is well designed, but here again the brown is too dull and presswork is not what it should be. There was hardly enough impression and the ink used was too thin for bond-stock. Minor items are set in too large sizes of type in the Robinson & Slayden letter-head; in other words, there is insufficient contrast in type-sizes.

D. RODMAN, Fairview, Oklahoma.— For the Wells card you selected a very suitable face of type, but the lines are incorrectly arranged. The name of the city in the upper left-hand corner and the State in the upper right corner are as far from the positions for those items as it would be possible to place them on a business-card. Then, too, the several groups are scattered over the card, whereas the center of the main group should be placed slightly above the center of the card. We are reproducing the card in question, together with a rearrangement along proper lines. Read the article on business-cards in the October issue of THE INLAND PRINTER.

BROWN PRINTING COMPANY, Camden, Arkansas.— While the letter-head for the Gurdon Lumber & Manufacturing Company is well arranged as far as display is concerned, the whole heading, and especially the main group, is crowded too near the top of the sheet. Then, too, the condensed text-letter as placed so close to the line set in a rather extended block-letter offers a violation of harmony which is very displeasing to us. Have we not suggested before that you use a red which inclines toward orange, vermilion in fact, rather than scarlet? The blotter is not bad, and yet we would prefer a more symmetrical whiting-out.

D. H. SCHAUER, Santa Barbara, California.— The cards sent us are excellent as to typography and interesting in color treatment. Some, however, are rather crowded, and in these an improvement would result if one of the items of minor importance were set in smaller sizes of type. This is particularly noticeable in the University Week ticket, and it is difficult to believe it came from the same shop as the very excellent announcement for Day & Phelan. The Robert Fulton business-card is not

at all satisfactory. The red is too flat, the arrangement is confusing, and this complexity of appearance is heightened by the needless use of three colors in printing. The blotters are good at the bottom, the front margin should be greater than the back margin in order to carry fully the idea of progressive margins. On the booklet, "Negro Farmers' Conference," as well as in all



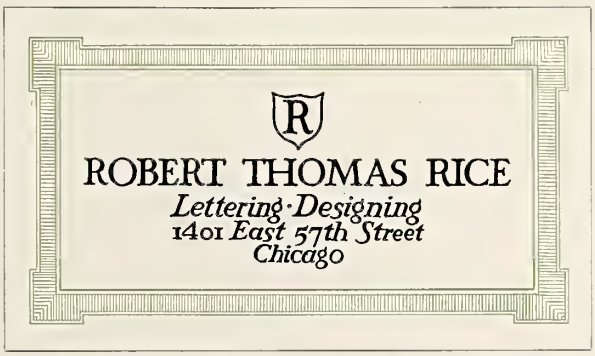
Front side of advertising postal prepared by Calkins & Holden, New York city.

in design, but more colors are used in printing than necessary and the use of fewer colors would result in an improved appearance and a saving in the expense of printing.

ANOTHER package of effective advertising matter has been received from Calkins & Holden, New York city, each item of which bears the impress of that firm's distinctive style. The postal-design, herewith shown, and a card reproduced on another page, are representative samples of this firm's work. They merit careful inspection.

"OUR WORK," a pretentious volume of specimens of printing, the work of students of the typographical classes of the Workingmen's College, Melbourne, Australia, is interesting, and some of the specimens are very good indeed. The cover-design by Frank Lee is an especially attractive one. As a student of the I. T. U. Course in Printing, Mr. Lee has turned out some excellent work in hand-lettering. The one feature which mars the appearance of a number of pages is unsatisfactory joining of rules, both at the corners and elsewhere. Presswork could be improved materially, for it seems that thorough make-ready was not made. Nevertheless, the work is meritorious and speaks well both for the young typographers and their instructors. The character of the work of this school shows improvement from year to year.

WILLIAM ANTHONY AERY, Hampton, Virginia.— Some of the specimens of printing done by the Indian and Negro tradesmen in the Hampton Normal and Agricultural Institute represent efforts deserving of great commendation, the booklet, "Hampton's Message," being especially attractive, the stock and lettering of the cover presenting a very harmonious appearance. On the booklet pages, where a wide margin is left



Handsome hand-lettered business-card by Robert T. Rice, an eighteen-year-old student of the I. T. U. Course, who is especially proficient in this line of work.

similar instances, single one-point rules would be better than the parallel rules used as cut-offs between the several groups.

THE PROMPT PRINTERY, Bradentown, Florida.— Owing to the short length of the top lines of your blotter, "Do Not Be Discouraged If Your Business Is Dull," and the resultant amount of white space there compared to the small amount at the bottom, the design is overbalanced at the bottom. In the case of a cut and display line at the top of a blotter, on the other design, the cut should be placed at the right and the heading at the left, inasmuch as we read from left to right. In advertising matter, where it is not always an easy matter to interest him, the reader should be favored as much as possible.

R. T. RICE, Chicago, Illinois.— Your hand-lettered commercial specimens are excellent in every way and, considering your brief experience, commendable indeed. The uniformity of the letters and the pen control manifested would be creditable in one having years of experience. The cover for the brochure, "The Benson Musical Organizations," printed in gold and embossed on mottled stock, is clever indeed. The design could be raised two picas and an improvement noted, for as it stands it is too near the center of the page. Avoid, if possible, arrangements wherein the lines increase in length from top to bottom.

MAPLE CITY PRINT SHOP, Geneseo, Illinois.— While the brochure of specimens of your work represents commendable effort and the format is good, certain of the designs fall short of the excellence of the work as a whole. Particularly noticeable of the inferior features is the presswork on the cover-design. It is a difficult problem, we know, to print a tint-block satisfactorily on rough cover-stock. The stock being hard, it is almost impos-

sible to make the impression firm enough to cover the "holes" or low spots in the stock and a displeasing effect is produced. Then, the red is too strong, dominating the design. When such a large portion of a design is to be printed in red, that color should be weakened in accordance with the area covered. Red should be used sparingly. The letter-heads are right in line with the style for such work which we have advocated in these columns, and are truly excellent in their quiet dignity.

YOUNG & MCCALLISTER, INC., Los Angeles, California.— The circulars for the H. Jevne Company, the title-designs of which are printed from half-tones, giving a black-and-white effect, are admirable samples of direct-by-mail publicity. One of the covers is reproduced, and it should prove rich in suggestions to others of our readers.



Folder-title printed from half-tone and giving a strong black-and-white effect. By Young & McCallister, Los Angeles, California.

WILLIAM N. STEELE, Quindaro, Kansas.— If our memory is clear, the specimens sent us this year are an improvement over those received from you last year. You have overcome a tendency to overelaborateness. *The University Ten Point* is a commendable little school paper, attractively arranged and well printed. The letter "A" is not properly placed in the decorative ornament on the cover of the folder, "A Social Chat." It should be in the center horizontally and slightly above the center perpendicularly. The red used on the statement-heading inclines toward violet, whereas, for most satisfactory results, it should incline toward orange.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— We are aware of the difficulty presented in the problem of giving needed prominence to the word "Constitution" on a page so narrow as the I. T. U. booklet, but at that we would have cut down the margins and sacrificed display somewhat rather than divide a prominent word as you did. Reading it is attended with some effort, and the appearance of the design is not so attractive as it would be with no such division in the most prominent lines on the page. We will go a step farther and state that the division of words in large display lines should be avoided. The general excellence of your work has always interested us greatly and we always grasp with eagerness a package of specimens on which your label appears. The Adelta Paper Company's business-card is an attractive novelty.

FAIRVIEW. OKLAHOMA

FRANK L. WELLS
LAWYER

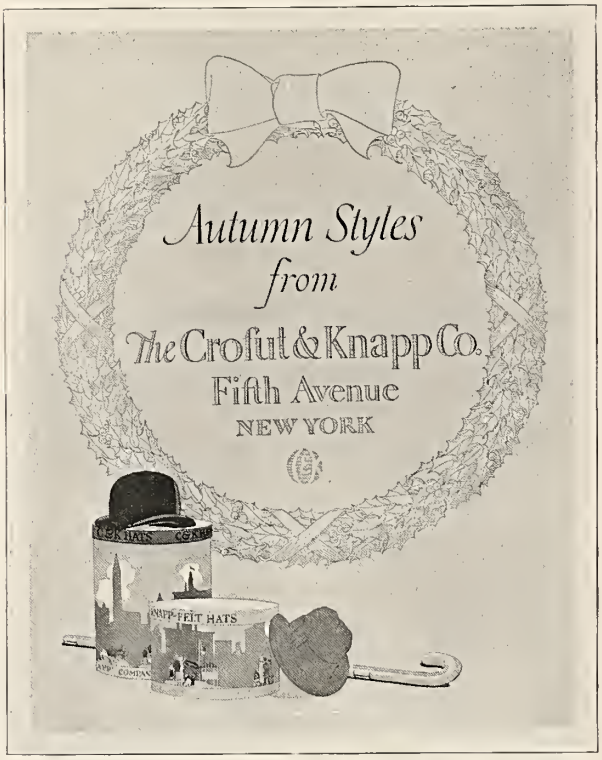
GENERAL PRACTICE. ADJUSTMENTS AND COLLECTIONS A SPECIALTY.

REFERENCES:
FARMERS & MERCHANTS NATIONAL BANK.
FAIRVIEW STATE BANK.

REPRESENT THE LEADING LISTS.

The items in this card are not arranged in their logical order and an improvement would result if a closer grouping of the lines were made.

YEARS ago, when this writer was trying to make a good printer of himself, he was particularly interested in the work of L. Wietlispach, which appeared so frequently in the trade press at that time. He was, in fact, helped materially by a close study of those specimens. Then the work ceased to appear, but the early interest in this printer's work caused us to open eagerly a package of specimens when received from Mr. Wietlispach, proprietor of the Keystone Press, Streator, Illinois, and to devour its contents with avidity. While the majority of the specimens are truly excellent, some represent violations of harmony, which leads us to believe



Handsome window-card by Calkins & Holden, New York city. Original in colors.

that they are not thoroughly in accordance with Mr. Wietlispach's own ideas. Particularly noticeable in this respect is a frequent combination of extended and condensed types in the same job, which violation always strikes us with greater force perhaps than any other. The firm's letter-head and the one for The Julien Tailoring Company, printed in black, red and green tint on cameo plate, sepia, are admirable examples.

TAYLOR & TAYLOR, San Francisco, California.— Your *T & T Imprint* for September is decidedly novel in treatment, and, in addition, has the advantage of being artistically attractive as well. The cover is reproduced on this page.

PAUL A. JOHNSTON, Byron, Illinois.— There is too much space between words throughout the advertisement. The regular

REFERENCES: FARMERS & MERCHANTS NATIONAL BANK FAIRVIEW STATE BANK

FRANK L. WELLS
LAWYER
GENERAL PRACTICE. ADJUSTMENTS AND COLLECTIONS A SPECIALTY

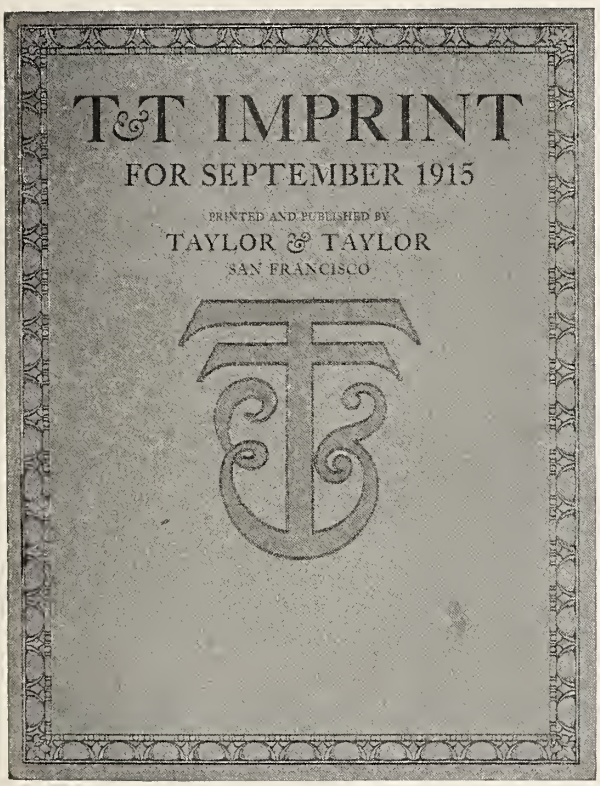
REPRESENT THE LEADING LISTS

FAIRVIEW, OKLAHOMA

A rearrangement of the card opposite in which the various items are arranged in logical order, and in which balance is greatly improved.

three-em spaces are the proper thickness for best results in general use, but an en quad can be used without displeasing results, as can also, in emergencies, a four-em space. Had the advertisement been set in narrower measure with a light border surrounding it, a more satisfactory appearance would have resulted.

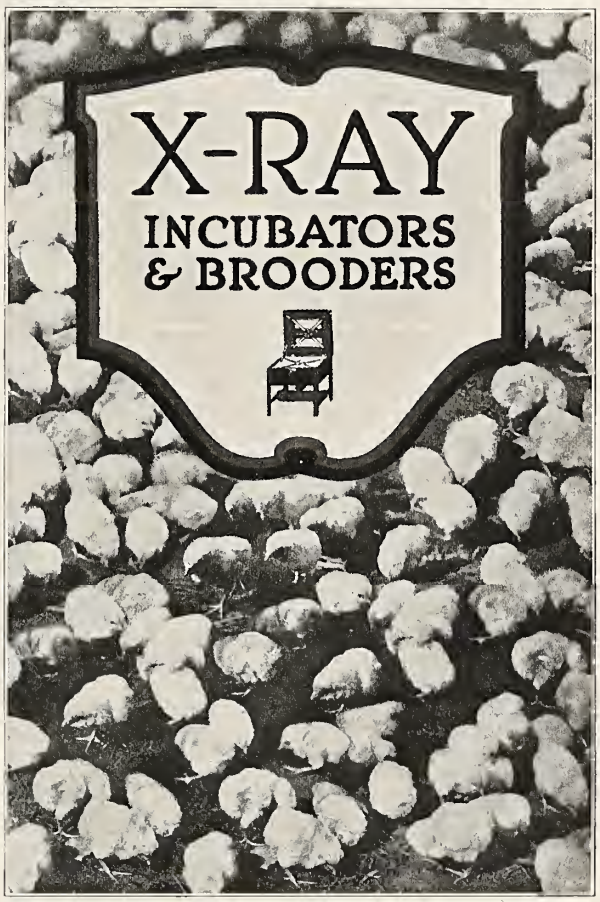
PAUL GUSTAFSON, Lindsborg, Kansas.— On the Berggren announcement the three type styles do not harmonize and the ancient style used for the main display line should be relegated to the old-metal box. On work of this character one style of a chaste type-face should be used throughout. The programs, espe-



House-organ cover-design, the original printed in gray and gold on gray stock, the border and the outline of the monogram device being printed in gold.

cially the one for Philip Boughner, are satisfactory, but we would not use a modern italic with old-style roman in any case. It may be all that you have, of course, in which case the advice is given for future reference. Your reds are too dark — they should incline toward orange. The specimens in full tone and tint of blue on white antique stock are highly satisfactory. This makes an admirable combination when it is not necessary to run any of the type-lines in the weaker color. Your letter-heads are well designed, but there is a tendency to crowd the main groups too near the top of the sheet, thus overbalancing the design. Your work has undergone a wonderful improvement.

THE KUTZTOWN PUBLISHING COMPANY, Kutztown, Pennsylvania.— We note a tendency in some of your work toward separating the lines making up the designs into too many groups, thus making reading rather difficult. This is especially noticeable in the blotter, "Quality, Service, Price." Too many decorative devices in a job of printing add to the complexity. Lines of type, especially display lines, seldom need to be underscored, and the



Photography as an aid to cover-designing. By Corday & Gross, Cleveland, Ohio.

idea that to place a rule beneath a display line increases its effectiveness is a false one. In by far the majority of cases rules so used hamper the effectiveness of display. The menu and program of the Lincoln Birthday Banquet would be admirable indeed if it were not for the rules needlessly used as cut-offs. Indeed, some of these rules are longer than the display lines below which they are placed, whereas cut-offs should always be shorter. In the case of this job, every rule could have been eliminated to the advantage of the work, for, where they are used, the extra amount of space is sufficient separation. A small floret might be placed below each heading slightly above the center of the space between heading and the matter which follows. On the folder, "In Loving Remembrance," the upper group is placed too low. These two lines could easily have been squared and then raised so that marginal spaces would be more nearly uniform. The line at the bottom should have been gathered to the center with an em dash only separating the two dates.

BERNARD J. UHLEN, St. Louis, Missouri.— Of the border arrangements, we admire most that one in which the border only, with the corner-pieces, is used. In the two other designs the border arrangements are so complicated that they interfere to



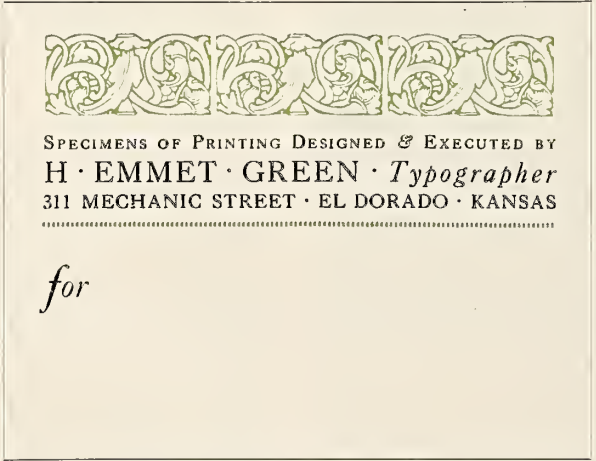
Striking advertising tickets prepared for a Chicago photographer by Ed. A. McGrady, with the Sleepeck-Helman Printing Co., Chicago, Illinois.

a certain extent with the reading, actually distracting the attention of the reader, as a test will prove. Type was made to be read, and since the only excuse for this circular was to convey information, no arrangement of rule and borders should be made which hampers legibility. The lines of type, too, are scattered down the page rather too evenly. A grouping of related lines would simplify the appearance as well as the act of reading. The other jobs are very satisfactory, but the Senate Athletic Club announcement is crowded too full with large sizes of capitals. If some of the lines of minor importance were set in smaller sizes of type the appearance of the design would be greatly improved and the big lines would by contrast stand out more prominently. Strive for a distinct variation in sizes of types.

H. EMMET GREEN, El Dorado, Kansas.— Your work continues to interest us greatly because of the simplicity of its design and attractive coloration. Your package-label is herewith reproduced.

HERALD PUBLISHING COMPANY, Albany, Georgia.— The specimens sent us are of very good quality, the letter-head for the "Y" Football Club being especially effective. The main type-group on this heading, as in all headings where a cut is run at one side, should be centered in the space from the edge of the cut to the edge of the paper rather than in the exact center of the stock horizontally. The decorative geometric border used on the package-label for The Albany Pecan Nut Exchange is too light in tone to harmonize with the Cheltenham Bold display. Brass rule of three-point thickness would have made the most satisfactory border. Shaded letters producing lithotone effects do not print well on antique or bond stocks where of necessity considerable ink must be carried.

R. SHUFFLER, Olney, Texas. — The Altruistic Club booklet cover is especially pleasing in design. Although the ornament is quite heavy in tone, the fact that the design is printed in brown makes the contrast of tone less noticeable than had it been printed in black. The type is too large on the inside pages. Had eight-point been used for the body, in place of ten-point, larger margins could have been allowed, and the increased margins would add greatly to the appearance of the job. The main group on the telephone cover should be placed at least three picas higher, and the cut raised in proportion. Presswork could be materially improved.



Neat package-label design by H. Emmet Green, a Kansas printer whose work is well known to all readers of THE INLAND PRINTER.

MOST printers do not possess the natural ability to turn out distinctive work, printing upon receipt of which one can say "John Doe did this," or words to that effect. By dint of much patient study and experience many are enabled to do very attractive work, wholly consistent with the principles of design, absolutely essential from an artistic standpoint. "McGrady did that," however, is the common expression made by many printers when they run across an example of the work of Edward A. McGrady, with Sleepeck-Helman Printing Company, Chicago. It might be imitated, it is true, but the fact that many printers have tried and failed to satisfy the customer, a well-known photographer, who buys many card-designs such as those reproduced on this page, leads us to believe that it is not such an easy task after all. The dash and go of these specimens is their chief merit; they attract for this reason, and impress their message upon the reader, whereas the prettiest job in the world might fail because of the fact that the pretty design might at the same time be weak and not impressive. To use color so fearlessly and ornaments so lavishly stamps McGrady as a printer of nerve, but to "get away with it," to use a slang expression, stamps him as a compositor of extraordinary ability. We do not want to laud these cards to the extent that our readers will try to imitate the style on other work, for it is a style suitable for window-tickets, or show-cards only. McGrady himself does not follow it to such a great extent on other lines — all his specimens have the same individual touch, except with more restraint, perhaps. The cards of which the specimens reproduced are representative examples were originally printed on heavy card stock, generally buff or brown and in linen or antique finish, in two colors—black and red or green and brown.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

One of the Elect.

When we picked up the 3 by 6 inch booklet sent out by The Marchbanks Press, of New York city, we imagined we were going to do what critics always are supposed to do — glance it over, then laud it to the skies or — well, you know what. Instead, we went on reading. And before we knew it we had reached the blank page which showed we were at the end.

Now, what made us — supposed to be impervious to impressions — read this book clear through? The cover certainly doesn't attract. Look at it. Was it the pictures? There are none. "Oh," you say, "it must be that inside there were some clever or funny phrases that riveted your attention."

No, it couldn't have been that, for the copy is as simple as could be. Just sails right into the subject thus: "Advertising is repetition. That is to say, advertising is telling your story over and over again." And so on.

Well, what was it? Primarily, we believe, its very simplicity made it easy to read, so we read. And then the matter was so phrased that we — just read on. There is nothing that is "clever" or "catchy" about the booklet, but it surely reads smoothly and, above all, it tells something.



Cover of folder from The Marchbanks Press.

Let us interject here as to its typography and paper stock, for these have a distinct bearing on the booklet's success. A fine white deckle-edge antique wove book-paper showed up to advantage the twelve-point Scotch Roman type, six-point slugs being placed between the lines. Necessarily a first-class black ink was used. The matter was broken up into short paragraphs, which made reading much easier.

If ever the apostles of "the-copy-doesn't-matter-it's-the-display-that-counts" doctrine were handed a jolt, it was in the publication of this booklet, for from beginning to end it is all copy.

Here is a specimen of how the reader is convinced of the necessity of repetition:

> I would not dwell on this matter of repetition in advertising if it were not for the fact that inexperienced advertisers overlook it.
>
> They get tired of saying the same thing over and over again. They think the public gets tired, too, so they abandon their monotonous task. They do not stop to think that the public pays little heed. That the skin of the public is as thick as a plank. Because they themselves are intensely interested in what they are advertising, they imagine the public is interested, too, and they fear the public will get satiated and sore. So they quit before they get started. They abandon the mine just before they reach pay ore.

Doesn't the foregoing read smoothly and interestingly? Don't you think it carries conviction in every word?

Mr. Marchbanks concludes as follows: "Printed advertising with real qualities rather than absence of defects. Good typography, easy to read, and clean presswork. We shall be glad to see any one interested in such work."

It would be worth while knowing if it were made possible, by enclosing some form of return, to check up results. Perhaps The Marchbanks Press was well satisfied with the general publicity the booklet gave.

In either case the sending out of the brochure was well worth the investment, and it has been a pleasure to review it. Experience has taught us the value of this type of advertising.

"T & T Imprint" Talks—and Says Something.

In the light of what the leading typographical and journalistic critics of this country have said about Taylor & Taylor's excellent little house-organ (*T & T Imprint*, published by Taylor & Taylor, San Francisco), it is hard for us even to flicker. Fortunately, though, we can try to illuminate in another direction, for their commendations have been along typographical and editorial lines, while ours will touch on the advertising features.

What does one, basing his predictions on experience, look for on opening a printer's house-organ? Surely some general, often vague, statement such as "We are excellently equipped to give you service, having all the latest type-faces and a battery of Gordon presses. Our help is of the highest class and—" But why go on? You are familiar with the style. Maybe you handled the subject that way in your earlier attempts at direct advertising.

Now, contrast the opening page of the October *T & T Imprint:* "Sales: How to Make Them Larger. . . . Many firms, honestly believing that printed salesmen do not pay, have used printed matter when they thought they were using printed salesmen. There is a great deal of printed matter called direct advertising that lacks salesmanship, just as there are many men who can not sell calling themselves salesmen. . . ."

Read this, too, from Part 5 of a series on "Direct Advertising: What It Is and Will Do for You":

When you go to the printer for a booklet, all you are considering is the money that booklet will bring back. You don't care what size, shape or style it is if it will only sell your goods. If you were certain that a booklet that cost you five cents would bring you more business for each dollar of its cost than a booklet costing fifty cents, you would prefer the five-cent one.

You are not a distributor of mere printing, nor a collector of print-shop masterpieces. You don't care whether the printing be good or bad, unless the goodness or badness of the printing affects your sales.

However, there are some things that a booklet must possess if it is to prove a hustling salesman with a long list of customers to its credit.

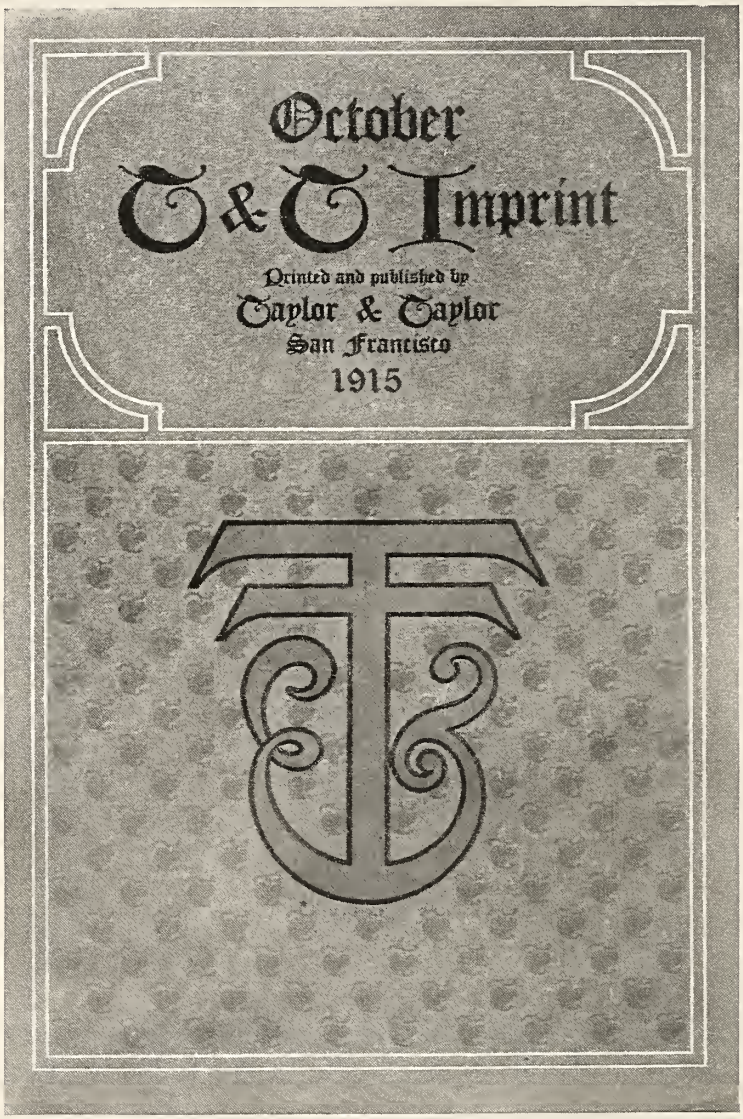
A sales booklet in order to convince must follow the same process of persuasion as any other sales-talk — attention, interest, desire and action. *It must not be a miniature catalogue, a price-list, an essay, a biography, an encyclopedic extract, a blunt appeal, or a branch of literature chopped into kindlings. It must be a complete thing in itself, able to sell as a salesman sells.*

The fallacious idea that a message has to be short in order to be read is largely to blame for the small number of booklets published. This belief is one of the common errors of inexperienced direct advertisers. *The fact that firms who once use booklets keep on is evidence that the booklet gets the business — and it could not get the business if it were not read.*

We have italicized certain portions that were in regular old-style in the original. Our reason for making the change is that nothing we could have written would have expressed the thoughts in a better manner.

Let us add this to those words regarding short messages: A safe rule to use is, say enough to tell your story clearly. If to do this takes a forty-eight-page booklet, why, use that many pages. And if you can tell a convincing narrative, with full persuasiveness to action, on one page, then let that space suffice. Wasn't it Lincoln who said, a man's legs should be just long enough to reach the ground?

Searching your own experience: Haven't you read clear through advertisements consisting of thousands of words when the subject was interesting and the handling masterful? On the theory that human nature is much the same the world over, isn't it safe to assume that what you have done others will do?



Cover of the excellent house-organ issued by Taylor & Taylor, San Francisco, each issue being in a different style. The original of the cover shown was printed on dark-brown stock, the rules being in gold, the florets and inside of monogram in brown tint, the lettering and outlines of monogram in black.

A Sort of an Introductory.

The Argus Printing House, of Robinson, Illinois, asked us to criticize or comment on the folder, a reproduction of which appears on this page. We know from the tone of the letter that this company will appreciate the truth — that is, as we see it. So we are frank in saying that the Argus folk have made an excellent attempt, but have not quite reached the mark for which they strove.

We would be inclined to pass over the printing defects (this department is in more excellent hands than ours) were it not that the Argus people call attention to the lack of these very imperfections. And as this comes under the head of copy, we want to ask our Argus friends why they did it. Were they really convinced the job was free from gray letters — that the impression was even — that the work as a whole was first-class printing?

Both of the two copies sent us were overinked. Each had a portion of the first page showing on the second — poor trimming. And on one page the Argus imprint was used as part of the text, yet was run so small the average person could not read it.

The copy is fair. It shows a distinct advance over the usual. But we fail to understand what is meant by the statement, "For many years printing was thought to be good if readable." We still think printing is good if readable — at least that it is poor if it isn't readable, which is only another way of saying the same thing.

Continuing: "Not so now, however. Printers all over the country realize that printing done with no regard for the artistic effect of design and color harmony has no real sales value; hence the great advancement in the printing business."

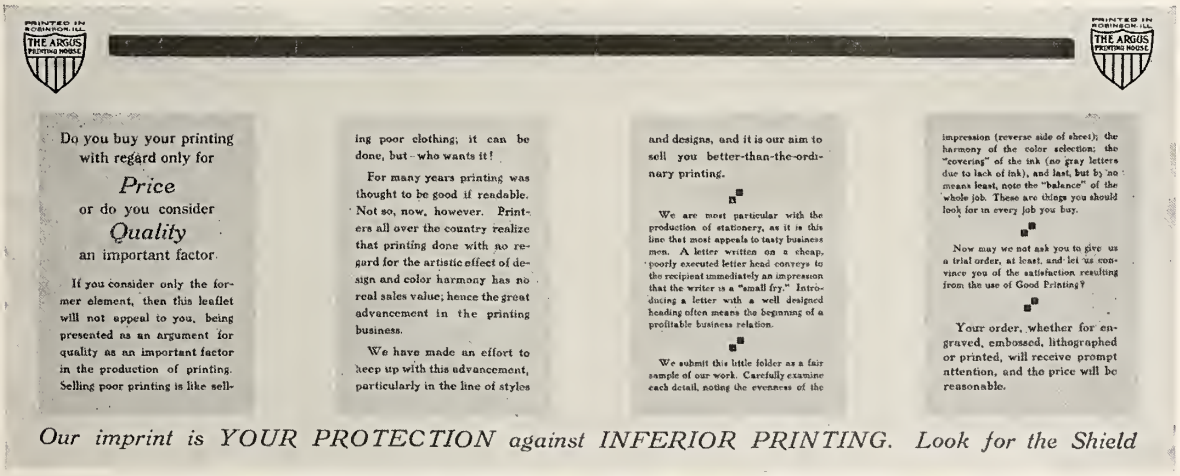
"credit" page, with its exaggerated "plates made by — paper so-and-so — inks from so-and-so"?



Cover of folder from The Argus Printing House. Original in yellow and black on India-tint stock.

Now your attention is called to it, Friends Argus, we think you will agree this was overdone, won't you?

Knowing that these criticisms will be taken in exactly the spirit in which they were written, we look



Full spread, showing four inside pages. Heavy rule at top, and line across bottom in yellow, balance in black, in the original.

That's much better. We are in hearty accord with the spirit as well as the letter of that sentence. But we should like to add that when printers all over the country arrive at a realization of the purpose behind every job, then printing will have advanced tremendously.

Surely anybody would rather praise than condemn. Yet we must ask, too, Why the pretentious

forward to receiving more direct advertising from the same source.

"From Cheese to Hay Rakes."

Among the people to whom we showed this brochure were two employing printers — the very persons to whom the Crow Composition Company's message was addressed. Neither could get the gist



Crow's Perfect Slugs Tell a Tale of Satisfaction

If the foregoing pages have conveyed some idea of the efficiency of this organization we are satisfied, for we feel that a study of the remaining pages will convince one as to the class of service we render.

When a large printer will place such a job as the Elkhorn Budget in the hands of a composition house you may think it a matter of no great importance, but consider this job from the standpoint of your customer—that, it must be made up in such a manner as to attract, first, the attention of the ultimate consumer; then, after the attention is secured, the style and argument must be such that the consumer's attention is held until the sale is consummated. The customer's order for a second edition is good evidence that this particular job embodied these points.

Again, take the law page. "Simple," you say? Granted! "Straight matter, with a line here and there of italics." But viewed from the standpoint of the court, or the attorney waiting for a decision, a misplaced comma may spell disaster. We take pride in our record on law composition, with its exacting punctuation and intricate phraseology. A repeat order on a two million-em job proves our patron's satisfaction.

Now comes a jewelry catalog. The page we show is extremely simple. Last year we had two books of 1000 pages each, this year, three books of a like number of pages. Our customer this year was our customer last year for these catalogs. Ask yourself if you would turn such a job over to a composition house in whom you had not the utmost confidence, when your contract carried a heavy penalty for delayed delivery.

Let's look at the Hay Rake page. The copy was good, but if you observe carefully you will realize how necessary it was to follow the contours of the cuts to get all the type into the given space. Notice, too, the care used in ajusting side headings and in underscoring. If the customer had not been satisfied with the job it is not likely that we would have received repeat orders from him.

Crow's Perfect Slugs "Caws" Content

Whistler "mused his paints with brains." Crow mixes brains, plus experience, with composition and makeup.

In the picture at the top of this page are the men who are building the business—Messrs Crow, Ryner and Kinsella. They would like to meet you personally, and invite you or your representative to visit the plant. These same men solicit your business solely from a service and perfect slug standpoint. They ask you to test their claims. Now is the accepted time—DO IT NOW!

You have the benefit of the personal supervision of Mr. Crow on every job you place with us. In our shop no job is too small, no detail too insignificant, to engage the careful attention of the management. Employes, from proofreader to galley boy, are aware that no "good enough" polley has any place here. No job, regardless of size, has the boss' O. K. until it is right.

Our salesman and the man who answers your summons is Mr. Ryner. No job too difficult for him to understand, and none too small to demand his undivided attention. Tell "Ryner" what you want and when you want it, and you can depend upon the outcome.

That our slogan "Perfect Slugs" has been lived up to is due to Mr. Kinsella and the Intertype. Experience counts in business and "Dick's" fifteen years of successful service in Chicago's largest trade plants is an inducement we offer printers and publishers.

Page from folder issued by the Crow Composition Company. An excellent page, but its effectiveness would have been increased many fold if placed immediately following the cover.

of the thing immediately. One of the men took quite a while to grasp it.

Now, what's wrong? Primarily this: A dandy scheme went astray because of lack of sequence. The material apparently was carefully prepared, yet was put together in a haphazard manner.

Glance back at page 366, containing the criticism on the *T & T Imprint*, and you will grasp our meaning. Read where it says, " a sales booklet," etc.

" From Cheese to Hay Rakes " certainly is a sales-talk; but it lacks order. Running briefly over the pages as they presented themselves will enable you to grasp what we mean. First, the cover-page, " From Cheese to Hay Rakes," under which appears the clever caricature of a crow — evidently the firm's trade-mark, and a good one. A title-page follows (why a title-page on such a circular as this?) which repeats the cover wording and the crow, and has an additional paragraph regarding service.

Now follows a specimen page of the Elkhorn Budget. This, one learns only by careful analysis, is a reproduction of a page the composition of which was done by Crow. But a glance does not enlighten you — there's no wording to that effect anywhere on the page. (This is the cheese.)

A page headed " Cheese for Outings, Hay Rakes for Farms, and Perfect Slugs for Profit " is next. Now we begin to learn the purpose of the book, but it's hidden in the text! It's a case of the " curiosity " headline designed to induce the customer to read what he would better have learned from a pertinent headline and the opening paragraph.

The reproduced page from THE INLAND PRINTER, which follows, of course has its purpose. But why don't they clearly state that purpose? It contains the cover of the Crow Composition Company's specimen book in color, with some complimentary remarks. Good stuff, but make it clear.

A page from a law book follows — beautifully printed, and a credit to any composition house. But — oh, those buts — the detail regarding the book of which the page is a portion is printed in red ink in five-point type.

The page which follows is headed, " Who Pays for Your Advertising? " There's a lot of real advertising sense in it, but the remark that we applied to the whole folder can be used in connection with this page too — it lacks sequence. We certainly would have placed first that portion devoted to the advantage of direct advertising for the printer. The definition of good-will could easily have taken a back seat.

At last — the real page! This is the one we reproduce in the upper left-hand corner. It should have appeared right after the cover in the folder.

Then follow a page of watches, the page shown in the lower right-hand corner, and — the hay-rake page. So we have gone " from cheese to hay rakes," but how much have we been impressed with the fact that Crow's Composition Has Good Caws to Crow?

Attention is directed to the clever scheme of the " mile circle." How do you think this would have looked — and acted — if, instead of the present ambiguous title, it had been placed on the cover?



In the Center of the Mile Circle

In the center of the "Mile Circle" is located the CROW COMPOSITION COMPANY, and surrounding this organization are the majority of Chicago's greatest printers and publishers.

Walk as far as you will by the most direct route to reach us and you have only traveled five blocks. But, why walk? The telephone is so convenient, and our Phone Number is Wabash 7205.

The Inland Printer ..... you are only 3½ blocks from us and your direct route is 1½ blocks on Sherman street, ... blocks on ..... street, and 2 ..... blocks on Polk ..... street, as shown by map above.

A clever scheme for calling attention to the location of the company. The effectiveness of this page also would have been increased had it been placed closer to the front of the folder.

COST AND METHOD

BY BERNARD DANIELS.

The Year End.

We speak of the week end as a suitable vacation period, and of the beginning of the New Year as the proper time for putting into force good resolutions; but do we think of the year end as the best time for making preparations that will ensure the life and success of our good resolutions?

Many printers resolved at the beginning of the year to install cost systems, be more efficient in their management and make greater profits, as well as increase the standing and size of their businesses. Many fell by the wayside early in the year, perhaps the majority, without knowing the reason.

They made good resolutions, but failed to provide a good, solid foundation for them to stand upon. They started January 1 to reform things on the jump and found none of the material ready.

Do better this year. Provide during the end of the year for the beginning of the New Year, and have the blanks, the binders, the record-keeper and the system ready to install. Do this part of the work at the end of this year. Your good resolutions regarding system will have a hard enough struggle even with the ground prepared and the foundation built.

Another thought: If you have a cost system and your fiscal year closes December 31, don't wait until December 30 to get together the data for correcting the inventory and filling out the annual 9H form.

The end of the year is an awful busy time for some people, and, strange to say, they are not usually the happiest. The man who has gradually prepared for the end of the year is more apt to be the successful and happy one when he comes to say " Good-bye, old year."

The Cost of Running a Job Press.

In the October issue we gave an analysis of and method of calculating the cost of running job presses of different sizes. In that article it was stated that the figures were taken from an arbitrary standpoint and but approximately correct, and our readers were advised to figure it out according to the rates of interest and wages in their own localities.

One of our readers, located in a large city, has done so and favored us with the criticism that the costs shown are entirely too low for a city plant doing high-grade work. We know that he is right, as he has a remarkably exact cost system, as a personal inspection a few years ago proved, and he also does exclusively high-grade work on Colt's Armory presses.

He finds that it cost him $1.41 an hour for the year 1914 for his 13 by 19 and 14 by 22 presses, and that the cost will probably be but a little lower in 1915. He states that the work done was such that it required the best help he could secure, and that first-class pressmen and assistants were on each press, and admits that perhaps the cost would be a little lower on strictly commercial work.

This proves that our figures were entirely too conservative. Even though one reader took the trouble to inform the editor that any man who thought it took that much to run a job press needed the services of an alienist and a guardian.

In many of the larger cities the scale for a job-press feeder is above $10 a week, and a pressman at a full pressman's rate is required for each four presses, which would greatly increase the cost even after allowing for a reasonable amount of lost time when the feeder was not paid.

This would seem to indicate that the selling prices for job presses in the average plant should be about as follows:

8 by 12 presses, per hour	$1.00
10 by 15 presses, per hour	1.15
13 by 19 presses, per hour	1.30
14 by 22 presses, per hour	1.50

They would be still higher in the plant which, like that of our correspondent, is devoted exclusively to the higher grades of work.

Perhaps some of the smaller shops in the country may find their costs a little lower, but again we would call attention to the fact that our figures were too conservative in regard to wages for many of the medium-sized centers.

Co-operation within the Plant.

In our reaching out for coöperation between the printers in the community which we honor by our presence as producers of printed publicity, we are apt to forget that a very important phase of coöperation — one that affects our profit and loss account fully as much and possibly more than that price-cutting rascal around the corner — is the coöperation to secure efficiency within the plant — the working together of the firm and the employees for the betterment of conditions and product.

The proprietor of a moderate-sized plant, while talking to some of his fellow printers recently, said: " I owe a large part of my success in the past few years to the coöperation of my employees and their emulation in effort to show me how nearly they could reach a perfect score for efficiency in the plant."

He then went on to describe how he had gone to a meeting of a printers' organization and heard a talk on the non-productive hour and its cost, and on his arrival home had looked over his cost-system records to find that he had practically a loss of over one-third of the time he paid for through the piling up of non-productive hours. After thinking of it for a time, he decided that the only way to reduce this loss was to interest his foremen in the problem. So he called a meeting of the foremen at his home one evening, frankly stated the case to them, and told them that while he was not finding fault with any one of them

in particular, he felt that the loss was greater than it should be, and that they were the ones who were right on the ground and should be able to point out how some of this time could be saved and made productive.

Of course, there was at first the usual repudiation of responsibility and endeavor to shift the blame on the other fellow. He then suggested that as all of them had heretofore shown their real interest in their work and the success of the business, they should form themselves into a committee of investigation and search out some method of reform, ending his remarks with: "As each man thinks he is running his own department better than the other fellow, we will take up each department separately and discuss it as a committee of the whole. Take a week to study it over and we will take up the composing-room next week, meeting in the office at four o'clock Tuesday."

That Tuesday meeting was the forerunner of many weekly meetings, and at the end of six months the results reported showed the following gains: Composing-room, from sixty-five per cent productive to seventy-two per cent; job pressroom, a gain of 110 impressions per running hour and a reduction of five per cent in non-productive time; cylinder pressroom, a reduction of ninety per cent in the time lost waiting for stock, sixty per cent reduction in the time for corrections on press because of imperfect lock-up or proofreading; in the bindery an increased output of almost ten per cent. And, mind you, this was an office already having the right cost system, but keeping it in the office as if it were some sacred document.

One of the first things done was to make up weekly reports, instead of monthly, of the productive and non-productive time and output, and give to each foreman a copy of the part referring to his own department. It was not long before the reports were anxiously looked for and the gains or losses (for there were times when the progress was backward) discussed between the foremen.

One of the big savings came from the discovery that quite a little time was lost in the pressroom because the forms came down with errors in them, and as the foreman of that department stated his grievance in the meeting, the composing-room foreman discovered that he, too, had a loss on that same account, but that a good deal of it was being charged to the job as composition time. Reading the revise and making final corrections before sending the forms down cut out this time almost altogether.

Then it was found that the making of register took some time and also opened a risk for pull-outs when the pressman unlocked the form on the press, besides the time it took the foreman of that department to square up the sheet before making ready. A little ingenuity on the part of the stoneman, and a little extra care in squaring up, cut this item away down, and the make-ready time began to come into the time-tickets at about what had been found to be the average by the printers' organizations all over the country.

The stockroom also found a way to speed up, and did its share by reducing the time waiting for stock to practically zero. And that had been a serious item in this plant, for it had been the habit to send the order for stock to the pressroom with the form. A little care in the office enabled the stockman to have the stock in time, and a call from the foreman of the composing-room and the sending down of the ticket when the stoneman began to make up the form gave him time to get it into the pressroom in time to meet its form.

Altogether this saving was the difference between a bare four per cent profit and twelve and one-half, much to the pleasure of the stockholders, and the foremen were not forgotten, either. The spirit of emulation in efficiency thus introduced bids fair to make that plant one of the most profitable in the country, for it has spread to the salesmen, and one of them was heard to remark: "I have only had three jobs in six months on which the records did not show a profit, and on most of them I got more than the estimate called for. I haven't lost a customer this year."

This coöperation within the plant is possible for any proprietor who will take the trouble to look at the matter in the right light and consider his workmen as his helpers rather than as machines or slaves. In this particular case the foremen passed along the enthusiasm for coöperation to the men, and the pressmen and the bindery girls were as much interested in hearing the monthly and weekly reports as the proprietor himself.

There was a time when this teamwork was called *esprit de corps*, but we now know it as efficiency and have learned to cultivate it along scientific lines; but care must be exercised to retain the human factor of good will or our science will come to naught.

How the Other Fellow Does It.

There is hardly a week passes that the editor does not receive a complaint from some one about the low price that the other fellow has made, and a request to tell how he has been able to do it; but it is seldom that our correspondents try to show how it was done. Therefore the following from a Michigan printer will be enjoyable if not instructive:

Subject — 20,000 letter-heads on 20-pound National Bank Bond in two colors:

10 reams, 200 pounds, at 12 cents	$24.00
Freight and cartage	.00
Cutting	.00
Wrapping	.00
Composition, set 2	.00
Presswork, 10,000 black (on cylinder)	8.00
Presswork, 10,000 red (on cylinder)	8.00
Job to customer	$40.00

A. CHUMP, Printer.

That you may be able to fully appreciate the folly of this actual quotation so far as the final price is concerned, we give a correct estimate of the value of this job in any ordinary printing-office where they actually set type and pay their ink and paper bills.

20,000 letter-headings, 8½ by 11 inches, printed in two colors on 20-pound Folio National Bond:

Composition:		
2 set, and divided for color, 3 hours, at $1.20	$ 3.60	
Lock-up for press, 2 forms, 11 by 17, ¾ hour, at $1.20	.90	
Make-ready:		
2 forms, and wash-up for color, 1½ hours, at $1	1.50	
Stock:		$ 6.00
10¼ reams, 20-pound folio, at 12 cents	$24.60	
Handling stock, 10 per cent	2.46	
Cutting before printing, ½ hour, at $1	.50	
Press Run:		27.56
10,000 each color, 20,000, 18 hours	$18.00	
Ink, ¼ pound black and ⅛ red	.50	
		18.50
Cutting after printing, ½ hour	$ .50	
Wrapping 40 packages of 500 each, at 5 cents	2.00	
Delivery to customer, same city	1.00	
		3.50
Total cost of production		$55.56
Add for profit, 25 per cent		13.89
		$69.45

This shows that the correct value of this job is $69.50, and that the printer who sold it for $65 would be liberal to his customer. If the job were run four-up on the pony

cylinder the cost would be about the same as the extra composition and extra cost per hour of the press would about equal the saving in the number of impressions. If electrotypes instead of composition were used for the double-up there would be a saving of something on the four-up, but hardly on the two-up, as the extra foundry lock-up would eat up the difference.

The " Chump " printer is to be found in every city and town in this big country, and the trouble is that he does not know how big a chump he is and feels that all who advise him to ask more for his work and count into his estimate all the operations that actually enter into the job are only trying to get him to drop the business so that they may pick it up. If he realized just what he is doing he would not be the chump that he now is, but would be seeking light as to the best method of finding out his real cost and the true value of his work.

Every printer who realizes the fact that to continue in business he must make a real profit and retain his customers, is interested in the reformation and education of Mr. Chump, the printer; and the sooner each one realizes that he must put forth personal effort and spend some cash to accomplish this, the quicker the reform and transformation will be made. If you know him well, go to him and tell him the truth and show him just such a comparison as is made in this article. If not so well acquainted, send him a marked copy of this or some other printers' journal that tells the story, and do not stop with one sending. If you do not know him at all, get acquainted and invite him to discuss the matter with you and a few of the other printers in town. Of course, he will refuse at first, but keep after him and try again and again until you win out.

And do not forget that a good, live organization of printers in your burg means dollars in your pockets, whether you call it a club, or a Franklin Association, or a Typothetæ, or by any other name, so long as you get together to discuss the problems of price and production and the best interests of the printing business, and become so well acquainted that you are real friends and are not afraid to ask each other how certain customers act and how they pay their bills, and to consult in regard to the right price. There may be some dues and other expenses, but you will get more than you pay if you will play the game in earnest.

Theory versus Practice.

Many men who are working entirely according to rule-of-thumb scoff at what they term idle theorizing on the part of the thinker, and fail to realize that all true progress has been made by the man of brains first working out the correct theory, which is then put into practice by the progressive and active workers.

The first step toward making a theory practical is a willingness to consider it and examine into its application to our own circumstances, hence the editor is always glad to get such a frank statement as the one given by a new subscriber in the letter accompanying his subscription as quoted below:



THE DESPLAINES RIVER, AT RIVERSIDE, ILLINOIS.
Photograph by Henry M. Kase.

I am willing to take a little more theory about making the printing business pay, and recognize the fact that special articles and practical talks have been a great deal of help in bracing the backbone of many a foolish printer. However, after all, it is largely an individual problem, and iron-clad rules can not be made to govern every man's business — he must exercise judgment in making the application.

In this locality, during very depressing times, I have made a fair profit every month, and propose to continue doing it. If things look slack in one department I push another all the harder so that they make a showing at the end of the month. I call that business discernment, and iron-clad rules can not govern it. By dividing my business with the two local banks I have managed to keep them in line and made a small profit on their miscellaneous printing. With business depression, however, and constant pressure from the cheap-skates who do bank printing for nothing, I note they have finally yielded for the bulk of their work. All the theoretical stuff you could print could not compel those people to pay me a little more for home work that I might make a profit and live. My deposits with them grew smaller and their business with me almost stopped. Where does the cost system come in?

Here he admits that the special articles and practical talks have been a help to the other foolish printers, but declares that it is an individual problem and not amenable to rigid rules of general application.

There is no doubt that the teachings of any article on some phase of cost-finding, cost control, management or method of handling the work in a printing plant or office

is absolute theory to the man who hears it for the first time and will remain so unless he puts the information contained in the article to a practical test and use. Then it becomes actual practice so far as he is concerned and is no longer theory if successful; or it becomes an exploded theory not at all applicable to his business. He can not tell which until he has actually tried it out.

It is pleasant to note that our correspondent has made a fair profit each month and purposes to continue doing so. Of course that means that he has a correct cost system in his plant and is governed by its findings (?), but he makes one remark that makes the editor a little doubtful on this score. He says: "When things are slack in one department I push another."

Of course, owing to its peculiarities, it is impossible to keep all departments of a printing-plant always running full, but in a properly proportioned plant there will be a nearly uniform progress because one department is the feeder of the other, and most jobs pass through several departments. This would indicate that the beginning department was the one in which to always make the push so that the work would progress to the others and keep all busy. Where the composing-room shows a very much greater proportion of non-productive time than the balance of the plant, or where any department seems to be running behind for a long time, it is pretty safe to infer that the composing-room or the other department so lagging is over-equipped. Such being the case, pushing the others is only robbing Peter to pay Paul. The true remedy is in an analysis of the department running behind and a removal of the cause, either by pushing for new business for that section or by reducing the equipment until you have a well-rounded plant. Letting it go and pushing the others simply means letting the loss continue and taxing the others to extra effort to make good.

Our correspondent speaks of losing business to the "cheap-skates who do bank printing for nothing," meaning, we suppose, those specialists who are working for a national business in bank supplies so that they may be manufactured in wholesale quantities. Truly, all the arguments we could print would not induce his local bankers or his local business men to patronize him at a higher price than they can secure elsewhere unless he can give them a service that will make it worth their while to deal with him. But he can print something, and he can do something himself to compel them to patronize home industry by starting a campaign for that purpose. The local banks and the local business men depend upon the local population and the local business for their prosperity. They must depend largely upon each other and the home population. Let him organize a movement to patronize home stores and businesses and see that he himself does it and note how quickly things will change.

Theories will not do this; it will take good, hard, practical work among the business men of his community, but the results will justify the theory notwithstanding his belief to the contrary.

As his "deposits with them grew smaller," he evidently found somewhere else to place them. Did he get business there?

Avaunt! base thought that his business was declining so that he did not have the deposits to place. If such were the case, he must needs get busy with his cost system and find whether this was due to lack of efficiency in his plant or just the lack of backbone to charge the right price of which he speaks.

Our advice to all readers of THE INLAND PRINTER is that they read up on the theories presented in our columns, and those of our contemporaries, think over them and put them into practice as far as they apply to their plants and business. Remember that a bank-note has no value until it gets into circulation; so a theory, no matter how soundly based upon experiment and tried-and-tested facts, has no value until put into actual practice.

The cost system has been proved to be an effective profit-maker in every plant where it was given a fair trial. It always shows the right price for the job, but it will not take the customer by the neck and make him give the order at that price, though it will often prevent the overanxious printer from yielding to the temptation to take the job too low. The sun may shine ever so brightly without saving anything on the light bills of the man who insists upon keeping his window shutters closed. To get the benefits of anything you must reach out and take them. Try this with the many good things you read in the trade journals and note your rapid advance.



On the Bank of the Desplaines River, at Riverside, Illinois.
Photograph by Henry M. Kase.

CONDESCENSION.

Modesty is an engaging quality in a young man, and the War Office is said to have appreciated the letter of a youth with no military experience whatever who, in applying for a commission, stated that he would be quite willing to start as a lieutenant.—*Punch.*

Written for THE INLAND PRINTER.

THE COMMERCIAL PRESS, LIMITED, SHANGHAI, CHINA.

BY WILLIAM H. SEED.

THE development of printing among any people in modern times is a pretty accurate index to their progress in civilization. That is a statement with which few will quarrel, and we shall not be accused of partiality, although we speak of a business whose advancement is our special concern. There is no more undeniable proof of the awakening of China than is furnished by the rise and development of the great Commercial Press, of Shanghai, its most considerable printing establishment, and in its story are reflected in microcosm most of the peculiarities which characterize modern Chinese progress. Mr. Fong F. Sec, M.A., its English editor, has told all about it in a periodical called *China's Young Men*, and also in a speech made before the Saturday Club, of Shanghai, and to these two sources we are indebted for the information in this article.



Bird's-Eye View of the Works of the Commercial Press, Limited, Paoshan Road, Shanghai, China.

The Commercial Press was founded in February, 1897, as a small job-printing office in an alleyway off Kiangse Road, Shanghai. Its founders were all Christians, and their names will be writ large in the history of printing in modern China. China is indebted to the Presbyterian Mission Press for having taught them their trade. The names of these great pioneers are Z. F. How, Y. U. Bao and Y. C. Bao. The first-named gentleman had the misfortune to be assassinated in January, 1914, another instance of the world's ingratitude to its benefactors. The Press has never lost the traces of its Christian origin, and even to-day the heads of its principal departments are either Christians or men of Christian sympathies; nor has it ever broken its early rule of never publishing anything antagonistic to Christianity.

In the second year of its existence the Press had grown so much that a removal to larger premises in Peking Road was necessary, but it was not until a few years later that it got its real opportunity as a result of the adoption of Western education by the Chinese authorities. Bilingual text-books and dictionaries were its first specialties, and upon them it built its reputation. By 1902, when its premises were destroyed by fire, it had developed so far that it was able to turn disaster to good account by taking the opportunity to move into bigger premises in North Forkien Road, and to open a separate business office in Honan Road. By this time the Government's modernized education scheme was in full swing, and the Press had more than it could do to turn out text-books. This work was done, not only for the Government but for the Missionary Educational Association, and such was the volume of the work that in 1905 more commodious works were erected for it on North Honan Road extension, where they are still situated. In 1905 it had a paid-up capital of $1,500,000. For some years about a quarter of it was owned by Japanese, but at the beginning of 1914 all the foreign shares were bought back, and the Press became a purely Chinese concern.

Mr. Sec attributes a great part of the success of the Press to the humane treatment of its employees, as a result, he considers, of the Christian principles which inspired the founders. The workmen receive a bonus in proportion to their records, and an allowance is set apart for retired employees and the families of the deceased. The spacious and well-ventilated workrooms are in strong contrast to the stuffy apartments in most Chinese places of employment. Clean and comfortable dwellings are erected by the firm for its employees, and school privileges are maintained for their children, from kindergarten to high-school training, and also a night school and self-improvement club for the younger employees. There is also a hospital for sick employees and for those injured in the workrooms. They have a nine-hour day and a Sunday holiday, institutions which must appear quite utopian to Orientals, but the results appear to prove that Oriental human nature responds to better conditions of employment in pretty much the same way that it does in the Occident. Another public-

spirited provision, which must bring its reward in the shape of contented and willing service, is in regard to women. In the printing department a woman worker is not only allowed to retain her position during childbirth, she is allowed one month off before and one month after confinement, and she is given an extra $5 on leaving and again on returning. Then, too, nursing babies are allowed to be brought into the factories to be suckled during working hours, a practice not permitted elsewhere, although the privilege must be highly valued in Oriental countries. In most factories in Shanghai the expectant mother is not permitted to retain her position.

The printing department covers a lot of more than eight acres. There are two buildings for the printing-plant and foundry, one for the Chinese bindery, one for the half-



The Entire Staff of Employees at the Works of the Commercial Press, Limited, Shanghai, China — Sixteen Hundred Workers, Both Men and Women.

tone department, and two godowns, or warehouses. They employ 1,400 persons and have a pay-roll of about $20,000 a month. The power is supplied by two gas engines and a number of electric motors, and light is supplied by a high-pressure gas installation. In the letterpress department there are fifty-three English and American made presses, besides a few German machines, which latter are reserved for fine work. The lithographing department is equipped with twenty cylinder presses and three aluminum machines. In all, there are about three hundred presses in use. More than four hundred women and girls are employed, mostly in the bindery department, and the sexes work side by side, an arrangement not usual in China, and probably not unconnected with the Christian training of those responsible for its introduction. Although the process of putting in up-to-date machinery is always going on, Mr. Sec says they are not always keen on putting in the latest machinery because labor is so cheap in China, and it is a blessing to give work to some of the poor people — an eloquent testimony to the condition of the working classes of China. The typecasting-room is equipped with over twenty hand-casting machines and half a dozen automatic typecasters. The total output is approximately 1,500 pounds of type and 100 pounds of leads per day, besides borders, English type, and a few miscellaneous items. The Press has also branched out in another direction and established a machine-shop with facilities for the repair and manufacture of small printing machinery, with an educational supply department for the manufacture of all kinds of tools and apparatus for schools, laboratories, and so forth. The photoengraving department is equipped for all kinds of half-tone, zinc-etching, three-color and hydrographic map work. Arc lamps and an acid-blast-etching machine are used. This is the only place in China where three-color and hydrographic work can be done.

It must not be supposed that the mechanical excellence of the arrangements at the Commercial Press is its sole claim to notice. The firm maintains a large editorial department, occupying a three-story brick building. Here are employed over a hundred scholars, some of whom have a national reputation. Their work is the compilation of text-books, the translation of foreign ones, and the editing of magazines, chiefly of an educational character. The pay-roll of this department, not including the royalties paid to outside men, is about $8,000 a month. The volumes issued consist very largely of text-books for all classes of schools, together with maps and plans, although novels are also published, and in recent years there has been such a tremendous demand for books on politics that they form more than a fourth of the total of volumes issued from the press. They publish a magazine of the type of *The World's Work*, an educational journal, a political magazine, a short-story magazine, and a magazine for children. The editor-in-chief is Mr. Chang Yuan-chi, who has a name to conjure with in Chinese educational circles.

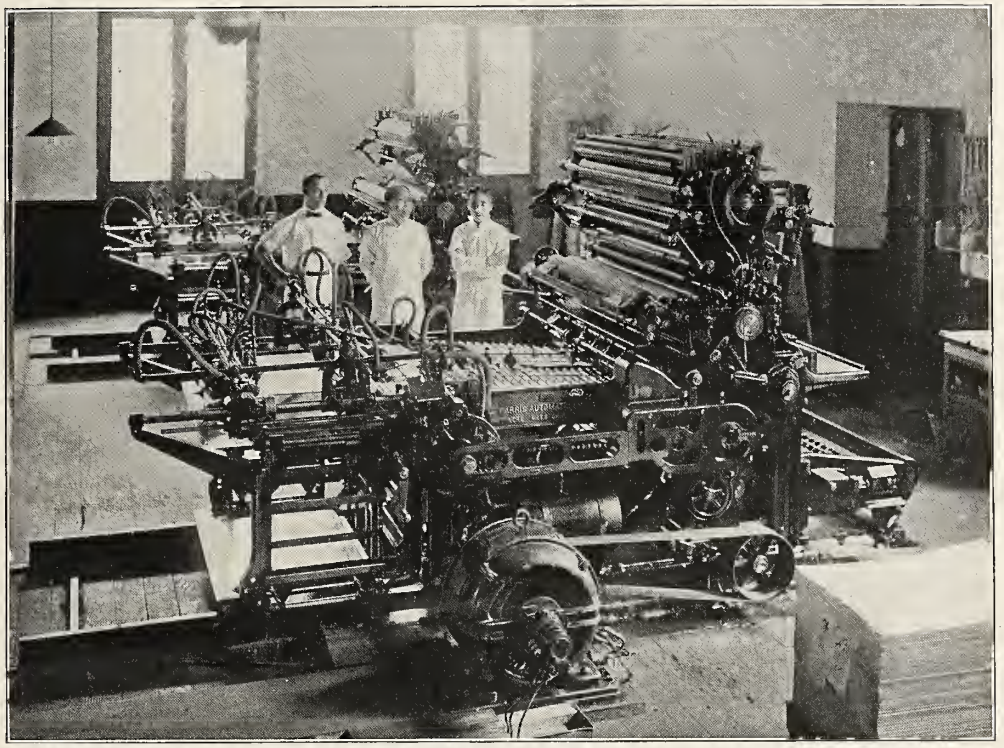
Until recently it was the policy of Chinese educationists to recommend their students to learn Japanese as a short means of obtaining access to what was most important for them to know of European and American science and culture, the Japs having translated so much of it for their own use. Nowadays, however, they object to learn-

ing things secondhand, although they admit the debt they owe to Japan. The Chinese system of modernized education is based on that of Japan, and it is easier to adopt scientific terms from Japanese. There is, however, a committee of uniform terminology which is helping them over the latter difficulty, and there is a revolution going on in the Chinese language by the creation of technical, scientific and other terms, a revolution which corresponds to another and vastly portentous change in the minds of the Chinese people.

That the Commercial Press is not free from the embarrassing limitations which afflict all forward movements is shown by one or two statements quite casually and uncomplainingly by Mr. Sec. With the downfall of the Ch'ing dynasty it was necessary to revise all the text-books in order to cut out references favorable to the Manchus, and to issue new books favorable to Republicanism. Naturally in these books great prominence was given to such revolutionary heroes as Sun Yat Sen and Hwang Hsing, but the triumph of Yuan Shi Kai dimmed their lights, and a regulation of the Board of Education required them to omit from their text-books all references to these gentlemen. China is not, as yet, exactly a land of the free, although it has republican institutions.

A great feature of the work of the Commercial Press is cheapness. It caters for the poverty-stricken students of a typical Oriental country. Its typography is clear and good, but it lays no claim to producing the more beautiful examples of the printers' art. The thing at which we must express our admiration is the production of such serviceable work at such phenomenally low prices. That, doubtless, is the secret of the Press' success. Pupils in the Lower Primary School pay 7 cents for all the books they require for one term, and these comprise a National Reader, an Ethical Reader and an Arithmetic. They pay just 22 cents for a whole year's books. In the Higher Primary School they pay 13 cents per term, or 40 cents per year.

The Press has about thirty branch offices in the various provincial centers of China, and over a thousand selling agencies situated, not only in China itself, but all over the world, wherever Chinese are to be found. The firm is also selling agent for other publishing houses, and handles the publications of all the important firms of Europe and America. It is the biggest establishment of its kind in the Orient. Mr. Sec states that during the first half of 1913, before the second revolution threw the country into confusion, the demand for text-books was so great it simply could not be met. They added new machinery, took on all the fresh workmen they could find, and worked night and day, yet they could not fulfil orders. They sent to Japan for pressmen and binders, and sometimes books had to be sent out unbound. The second revolution gave them a chance to catch up with their orders. This may be taken as some hint of the latent possibilities of China. Mr. Sec thinks compulsory education is bound to come. There are no reliable statistics, but he considers himself safe in putting down the number of students in the schools at present as below a million and a half. He calculates that compulsory education will mean the sudden existence of 40,000,000 school-children, and he expects that even before then the gradual growth of education will make necessary from half a dozen to a dozen presses the size of the Commercial Press. Evidently we are on the threshold of great developments, and it is important to remember that it means a development of profitable business, for there has never been any element of the charitable, in the least worthy sense of that word, about the Commercial Press. On the contrary, it has always paid good dividends, and is therefore built on a sound economic and business foundation. The future looks to the Commercial Press of Shanghai.



Harris Automatic Offset Presses in the Plant of the Commercial Press, Limited, Shanghai, China.
Y. C. Bao, the manager of the works, in the center; George Weber, the expert who is teaching the pressmen to operate the presses, at the left; T. T. Yii, the interpreter, at the right.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Seeks Opening as Machinist-Operator.

(3302) Experienced on all models, also on Miller saw-trimmer. Has his own complete set of tools. Seeks permanent position where ability and energy are appreciated. Good speed on machine, also good proofs. College graduate. Prefers city east of Mississippi, but is willing to go anywhere.

Machinist-Operator Will Take Charge of Plant.

(3303) A machinist-operator, thoroughly experienced on Models 8, 9 and 14, capable of handling all classes of work, is seeking an opening. Is also thoroughly acquainted with all branches of newspaper and job office. Would consider position as machinist-operator in charge of plant having one, two or three machines, or in charge of small publishing office with linotype.

Proofreader Seeks Position in or near Chicago.

(3304) Young lady proofreader, thoroughly experienced in general proofreading, book, catalogue and job work, now located in Chicago, is seeking an opening either in or within reasonable distance of Chicago. Union.

Job Compositor Seeks Change.

(3305) A union man with nine years' experience on the best book and job work, and at present holding position as foreman, seeks change of position where advertising knowledge can also be put into practice. At present has nearly finished course in advertising. Married, good habits. Not particular as to location. Best of references.

Seeks Position as Foreman of High-Class Art Shop or as Advertising Manager of Private Concern.

(3306) An expert printer and compositor, who is also a first-class commercial artist, illustrator and designer, seeks position as foreman of high-class art shop or as advertising manager of private concern. Thoroughly competent on plain and artistic job composition, layout, make-up, imposition, proofreading, presswork, color harmony and binding. Is thirty-six years of age, married, good habits, honest and reliable. Can furnish best of references.

Advertising Compositor Seeks Change.

(3307) Young man, twenty-two years of age, having been employed at the printing-trade for the past five years, most of that time being on advertisement composition, seeks change to bigger field. At present taking the I. C. S. course in advertising, and would prefer a position where he could devote part time to soliciting and writing advertisements. Best of references.

Seeks Opening as Cartoonist and Designer.

(3308) Desires to locate in some paper or engraving plant as either cartoonist or designer. Would be satisfied if salary was just large enough for him to live on until more experience is acquired. Nineteen years of age. Prefers position west of the Rockies. Samples of work furnished upon application.

Seeks Opening as Machinist-Operator.

(3309) A practical printer, having worked solely in the linotype branch of the trade as machinist-operator for the past fifteen years, seeks change. Experienced as job and book operator, and on newspaper advertising work, but prefers position as machinist or operator, or both combined. Willing to locate anywhere providing position is permanent.

Seeks Opening as Foreman of Medium-Sized Plant or Head Stoneman in a Large Plant.

(3310) Having filled every position in printing-plants from "devil" to foreman, thus familiar with composition and presswork as well as office work, seeks opening as foreman of medium-sized plant, or as head stoneman in large plant. Prefers a position in the South, but willing to locate anywhere if there is a chance for advancement.

Bookkeeper Desires to Connect with Printing Establishment.

(3311) Young man, twenty-three years of age, having three years' experience at bookkeeping, desires to connect with printing-office where he will have an opportunity to learn the business. Is willing to accept moderate salary in order to secure this opportunity. Gives first-class references as to character and ability.

Monotype Operator, Proofreader and Compositor Seeks Change.

(3312) Young man, twenty-nine years of age, married, would like to locate with firm doing the better class of printing. Experienced as all-around printer, proofreader, stoneman, compositor and combination monotype operator, and willing to fill position in any of the above capacities.

Seeks Position as Two-Thirder.

(3313) Young man, twenty-one years of age, with five years' experience in the printing business, desires position where he can finish his trade. Can set any kind of reprint, small manuscript jobs or advertisements. Can also make up or lock up for job presses, and feed a Gordon or Universal press.

Bookbinder Seeks Position.

(3314) Desires to get in touch with bookbinding concern in need of an all-around bookbinder. Medium-sized city preferred.

Seeks Opening as Working Foreman or Journeyman.

(3315) A cylinder pressman, unmarried, twenty-eight years of age, with fifteen years' experience on half-tone, vignette and color work, seeks opening as working foreman or journeyman in modern plant. Union.

All-Around Printer Seeks Opening.

(3316) Young married man, thirty years of age, having worked in job offices for ten years, most of the time on presses, seeks opening. Willing to do anything or go anywhere if he can make enough to support his family and work up to something better.

Opening for Combination Stoneman and Job Printer.

(3317) A new plant in Tennessee is in need of a thoroughly competent stoneman and job printer, capable of laying out and locking up color-work and setting artistic jobwork. Steady employment and good wages for a first-class man, preferably a graduate of the I. T. U. Course in Printing. State age, experience and salary to start.

Opening for Job Compositor.

(3318) Desires to get in touch with first-class compositor who is capable of handling up-to-date typography. Willing to pay good wages to a good man and will insure him a steady position, providing he proves reliable and satisfactory.

Pressman Seeks Position.

(3319) Competent cylinder and platen pressman wishes position with firm doing a good grade of work. Has had experience on several makes of presses, and can take charge.

Seeks Opening as Superintendent or Foreman of Composing-Room.

(3320) A union man, thoroughly experienced in estimating, buying stock, cost systems, and capable of handling men, seeks opening as superintendent or foreman of composing-room. Married. Good habits. Best of references. At liberty January 1.

Desires to Complete Apprenticeship.

(3321) Young man, three years at the trade, desires to locate with a firm where he can complete his apprenticeship. Has had limited experience in stonework, job composition, etc. References.

Desires to Do Editorial Work.

(3322) Young man with personality and character, and with writing, executive and editorial ability, desires to interest a concern or an individual in the publication of a house-organ or small magazine of a literary character. Is not a dreamer, but looks at the matter from a business standpoint, and would endeavor to establish a magazine of merit and circulation. Cleveland, Ohio, preferred.

Opening for All-Around Printer and Linotype Machinist.

(3323) A printing concern in South Carolina is desirous of securing the services of an all-around printer and linotype machinist competent to take charge of the mechanical department. Plant is incorporated for $10,000. Willing to sell a few shares of stock, providing applicant proves to be the man for the position and desires to take a financial interest in the business. Prefers a man not over forty years of age.



COSMIC SPECTRA—ABSTRACT ART.

From a painting by H. L. Engle, Palette and Chisel Club, Chicago.
Reproduced in four colors by the direct process of the
Peerless Engraving Company, Chicago.
Printed at a speed of 2,480 per hour on the Delphos Two-Revolution Press
fed by the Delphos Mechanical Feeder, at Delphos, Ohio.
Ruxton inks—yellow J 96; red G 341; blue 16609.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Color — to Read, Write and Speak It.

Prof. A. H. Munsell, of Chestnut Hill, Massachusetts, recently delivered a lecture before the American Institute of Graphic Arts, New York, in which he explained his system of color notation. To many in his audience it was the first time they heard the characteristics of color explained in an understandable way, for Professor Munsell does not call on the spectrum or colored lights to prove his theory, but deals with every-day pigments, so that the artist, engraver and printer can understand his definitions of color and duplicate his demonstrations in studio or shop. Professor Munsell discards Brewster's theory of three primary colors, red, yellow and blue, and substitutes five colors, red, yellow, green, blue and purple. All color, he states, has three qualities, which he defines as hue, value and chroma. Using the Century Dictionary definitions of these terms, hue is the name of a color, as red, yellow, green, blue or purple. Value is the light of a color, that is, the term which tells the amount of white or black there is in it. Chroma is the strength of a color, the term he uses to distinguish a strong from a weak color. With these three dimensions of colors Professor Munsell can so write them that they can be duplicated anywhere and at any time. It is just as easy as writing music. Of course he has a standard pitch, as they have in music. The whole subject is too complicated to explain in a short paragraph, but to readers of this department who have been inquiring where they can find a book telling the principles of color, "Color Notation," by A. H. Munsell, is recommended. It can be had through The Inland Printer Company. Price, $1.25; postage, 10 cents extra.

Enamel Lifting from Copper Plates.

B. A. B., London, writes *Process Work:* "We are having a lot of trouble with the enamel leaving the copper plates during the process of etching. This trouble crops up frequently for periods, and we can not find a remedy. We use Le Page's fish glue and carefully carry out the formula given."

From among the several replies is selected the following: The trouble complained of may be due to several causes: (1) Too bright a surface on the metal. The surface of the plate should be dulled by rubbing with pumice on a piece of wet felt, or grained by immersing for a short time in the following bath: Chromic acid, 1 ounce; water, 40 ounces. (2) A too acid reaction of the perchloride will often give trouble. This should be tested with blue litmus paper, and if excessively acid should be neutralized with ammonia. (3) Too thinly coated plates. (4) Over or under burning-in. (5) Underexposure. In this case the top usually comes off during the development of the print, but there are times when it hangs on through this stage, though it has not the stability that insures its holding through all the stages of etching. (6) Slight greasiness of the plate, which can be removed by treating it with potash. It is a good plan when there is considerable trouble in locating the cause of the top coming off to use twenty-five per cent of Le Page's can glue (unclarified); although the printing time is slightly longer, it will be found to hang on far better than solution made from the clarified glue alone.

Preserving Ink for Offset Plates.

One of the difficulties lithographers have is to remove the hardened ink from original zinc plates that have been stored away for a time. It is customary to roll up the work in black ink and dust with either French chalk or resin. When an original zinc plate so treated is taken down after a few weeks to pull some fresh transfers from it the ink is often so hard that none of the ordinary solvents for ink will budge it, and in the scrubbing required there is danger of spoiling the original. Joseph Goodman, the authority on lithographic methods, says in *Process Work:* "A special solvent can be used to remove this hardened ink, such as carbolic acid and turps, though this remedy may not be at hand. With the following preserving ink, used for the express purpose of rolling up all original work to be stored away for repeat-order use, all this vexatious trouble may be avoided, and better work accrue therefrom. This formula has been in use in the confines of a very select circle and has been treated as a clandestine trade wrinkle under false notions of secretiveness.

"The following ingredients are melted together: Vaselin, 3 ounces; tallow, 2 ounces; virgin wax, 6 ounces; soap, 4 ounces. Then 1 ounce of olive oil is added, and the whole mixed with 1 pound of letterpress black ink. The job is washed out and rolled up with this ink, and can be stored away indefinitely under normal conditions and will wash out freely and expeditiously at any reasonable later period."

Copper and Silver Intensifier.

"Dark Room," Boston, writes: "I am having some difficulty with intensifying negatives of late. There seems to be some trouble with the chemicals, for I do not get the intense black I used to get and the negatives have a thin yellow stain that delays the printing. Here is the way I work. . . ."

Answer.— How "Dark Room" works would take up too much space for publication here. The peculiarities of his method are that he uses bromid of sodium instead of bromid of potassium, as is customary. He also uses 100 grains of silver to an ounce of water, and 2 ounces of sodium sulphid to 10 ounces of water, both of the solutions

being entirely too strong. The writer finds no trouble by working in this simple manner: The bromid of copper solution is made up a day or so before use, by adding 1 ounce of sulphate of copper to 10 ounces of water in which is dissolved ¼ ounce of bromid of potassium. This readily bleaches the negative film white. The bleached negative is not washed long, as that has a tendency to prevent much of the intensity later. The nitrate of silver solution then used is only 24 grains to the ounce. After the nitrate of silver is well drained from the plate and the plate washed under the tap, it is flowed with a nitric acid solution of ¼ ounce of nitric acid in about 12 ounces of water, then rinsed and flowed with sulphid of ammonium, ½ ounce in 10 ounces of water, after which it is flowed again with the acid solution and then there is no danger of the yellow stain complained of. Should the intensity not be sufficient, these operations may be repeated.



IL TRAGHETTO (THE FERRY).

Wood engraving by M. Benvenuto Disertori. Reproduced from *Il Risorgimento Grafico.*

Sunday Supplements Printed by Offset Process.

In this department for June of this year, page 342, it was predicted that the offset press was coming into use on magazine supplements for Sunday newspapers, and that the New York *Times* had ordered two offset perfecting presses for that purpose. The publication of this purpose of the New York *Times* stimulated rival papers in the metropolis, with the result that the New York *Sun* has beaten the *Times* to it by having printed for it, on October 21, an offset-press supplement of eight pages. As they also issued with a photogravure supplement, it was interesting to compare the results, for just now there is strong rivalry between half-tone, rotary photogravure and offset for this magazine-supplement field on the Sunday newspaper. This being a first attempt at using the offset press for the purpose, some allowances must be made for defects, still the result was very creditable. The rotary photogravure had the advantage of rich, velvety shadows, for which it is incomparable; on the other hand, the offset printing gave greater delicacy in the high lights. The latter also had the advantage of being printed on cheaper paper, though this should not be, for it will be found that rotary photogravure can be printed on even cheaper paper than is required for the offset and continue to give superior results. The question of speed in printing is in favor of the offset, while the matter of wear is entirely on the side of rotary photogravure. One can go to press quicker and at less expense by the offset method, but the number of stoppages to clean up and change plates takes up time on a long run, so that it can not be said that one method is superior to the other for newspaper purposes. What can be said is this: that, for artistic results in one printing, photogravure will always be supreme; but for color supplements the offset press can not be beaten, and until it gets into the latter field it will suffer by comparison with rotary photogravure.

Lens Facts a Photoengraver Should Know.

The first thing one should know about a lens is its equivalent focus, which is the term given to the focus of a copying lens composed of many lenses in combination. Focal length is the term applied to a single lens. To find the equivalent focus of a lens, first focus on some object at a great distance and mark on the baseboard of the

camera the position of the front of the camera. Then put a foot-rule up on the board and focus it exactly same size. The distance the camera front had to be moved to focus on the far-away object and to focus the rule same size is the equivalent focus of the lens. The circular describing a lens always gives its equivalent focus.

When the question of extreme reductions or enlargements comes up, the photographer, knowing the equivalent focus of his lenses, can quickly figure out whether the cameras have sufficient length of bellows, etc., in this way: When enlarging, say, five times, we can calculate that the bellows extension must be six times the equivalent focus of the lens and the distance between the copy and the lens will be one-fifth of that distance. Or, we can figure it this way: When reducing to one-fifth the size of copy, the distance between the copy to the diaphragm in the lens is five times the equivalent focus of the lens, plus one focal length, and the distance from the lens diaphragm to the ground glass is one-fifth the equivalent focal length plus one focal length. For instance, if you are using a 10-inch-focus lens to reduce copy one-fifth, the distance from the copy to the diaphragm will be 50 inches plus one focal length or 60 inches, while the distance from diaphragm to ground glass will be one-fifth the focal length of 10 inches, which is 2 inches, plus one focal length, which makes it 12 inches.

Brief Replies to a Few Questions.

James Collins, Brooklyn, will find that if he will dip his fingers in weak ammonia until the yellow stains disappear, and then wash his hands well with a good soap and warm water, he will get rid of the disagreeable bichromate of ammonia stains.

R. G. S., Cleveland, Ohio: Bichromate of ammonia is twice as soluble in water as the potassium bichromate. That is, while only one ounce of the potassium salt will dissolve in ten ounces of water, two ounces of bichromate of ammonia will dissolve in the same amount of water.

"Photoengraving Company," New York: If you are having trouble with ready-sensitized photographic paper for drawing on with pen and ink, try G. W. Smith, 915 Arch street, Philadelphia, who was a pioneer in what he calls "Repro Paper."

"Publisher," San Francisco: C. B. Cottrell & Sons Company, of New York, is building large rotary photogravure presses suitable for newspaper wants, so that you will not have to inquire abroad for such machinery.

John Sayer, Melbourne, Australia: There is no book published on wax engraving. The best description of the method is the leading article in THE INLAND PRINTER for June of this year.

Name-Plates for Processworkers.

"Etcher," Chicago, writes: "Some years ago I began making name-plates, door-plates and signs for myself and friends by etching the names on zinc as deeply as I could, filling in the etched parts with asphalt or colored sealing-wax and polishing off the zinc. To keep the metal from tarnishing I varnished it with shellac, which did not last long. Later I used copper and brass instead of zinc, but that tarnished and required constant polishing. Though name-plate manufacturers do a big business in this city, I prefer asking you instead of going to them for information, as to what metal I can etch that will not tarnish so easily and that will make a neat sign for my business and for door-plates."

Answer.— As brass and copper name-plates have become quite common, firms in your city are turning them out by the millions, and they can be seen in elevators and on machinery everywhere, why not try a simpler method which will give you a more beautiful result? Have a pen-and-ink drawing made, or a proof pulled from the type-design you wish turned into a name-plate. Make a negative of the pen-and-ink drawing or type, enlarged or reduced to the size the sign or name-plate is wanted. See to it that this negative is made on a sheet of glass which is free from scratches, and that the transparent parts of the negative are free from veil or fog. Intensify as usual with copper and silver, being sure that the sulphid of soda or ammonia blackens the film clear through. Flow this negative with a weak gum-arabic solution and dry, after which apply gold leaf, silver leaf, red sealing-wax, or any bright color over the transparent letters and then varnish the back. Cut down this sign to fit in a simple hardwood frame, which can be secured from a picture-framer, and you have a beautiful and permanent sign with the letters reading right through the glass.

Written for THE INLAND PRINTER.

THE WORK OF THE HAMPTON INSTITUTE.

BY OUR CORRESPONDENT.

THE great problem upon which the future of the United States depends most of all is the race question. This country is commonly spoken of as the melting-pot. If the races of Europe whose mingled elements mainly compose the population were to continue here the antagonisms which from time to time have made the Old World run red with blood, we should have founded a New World for nothing. It is difficult enough to make the white races live together in substantial brotherhood, and Uncle Sam keeps the various colored elements out of the problem so far as possible, although with the development of Asia it seems doubtful whether he will always be able to do so. However that may be, there is no dodging the question of the two principal colored races already in our midst. The Redskins were here before the whites, and they are neither going to die out nor go elsewhere. Indeed it is nowadays generally conceded that they have virtues of their own which we should miss if we lost them, and, anyhow, they supply an element of the picturesque which from a sentimental point of view we want to keep. As for the negroes, as Dr. Booker Washington once said, they are the only one of the many races in North America who came here as the result of a particularly pressing invitation, and it would scarcely be right even if it were possible to send them elsewhere. And if they were not here, what would the South do without them? Certainly, at the present time at any rate, the Afro-Americans do not constitute so acute a problem as some other varieties of hyphenates.

If we concede, as we are bound to do, that these two races are permanent elements in the American population, there can be scarcely any two opinions about the imperative necessity of having them culturally developed to the utmost of their several capacities. It would be utterly contrary to the spirit of American institutions, and it would undermine the very foundation upon which everything has been built up, if we were to contemplate the permanent degradation of a large class in the population. Such inequalities as exist should, so far as possible, be the reflection of natural differences in capacity, and capacity should be the only limit of development. That is the principle of true progress. We therefore owe a great debt to those

men, whether white or colored, who are doing whatever is being done to help the American colored population to find its feet, and, as printers, we are specially interested in the work of various institutions which are teaching colored men the art of typography.

We have received particulars of the work of the Hampton Normal and Agricultural Institute, which can claim to be a great pioneer in work of this kind among both black and red men. It was founded by a white man, Samuel Chapman Armstrong, who began with a small negro school in a plantation house and army barracks on the seashore in Virginia nearly fifty years ago. To this day, blacks and whites largely share in the management, and William Howard Taft is chairman of the board of trustees. The institute has been the model for Tuskegee and scores of other communities with similar objects in view. It has now a hundred and forty buildings, a thousand acres of land, and runs courses in thirteen trades, including printing, with over eight hundred black and copper-colored students. It keeps track of most of its eight thousand ex-students, and can tell where most of them are to be found. Most of them are men and women of light and leading in their several communities, negro or Indian. They carry their culture to their old homes, and the accompanying illustration shows one of their negro graduates passing it on to the old folks at home. It is from a cut supplied by the institute, and is the work of the students. In fact, these students build their own buildings, do their own printing, and do all their own work. The printed matter sent to us is a tribute to the excellence of their workmanship.

The institute's course in printing aims at giving the pupil an all-around experience. It embraces plain typesetting on newspaper and book work; general jobwork; tabular work, making up of book pages, stonework, etc.; making ready and feeding small job presses; pamphlet-trimming, stock-cutting, tablet-making, etc., and proofreading and miscellaneous work. Fourth-year students are given practice in some special line, and there are lectures and readings covering a wider field, including stereotyping, cut-making by various processes, estimates, etc.

Among its other efforts to keep its work before the public the institute runs both a publication office and a press service. By means of the latter news is given to the public relating to the health, education, home life, and economic progress of negroes and Indians. It is a regular bureau supplying news to 519 white and 154 negro papers. Many of these latter are reported to be well printed, well edited and well conducted. The publication office has turned out in the last year 100,000 pamphlets, the total number of copies aggregating 41,665. It also sends out traveling libraries.



The Students Carry the Culture Received at the Hampton Institute to the "Folks Back Home."

AN UNUSUAL TYPOGRAPHICAL OPERATION.

A note from Loring Lane, of the Loring Lane Printing Company, Battle Creek, Michigan, reads: "I had to put an accent on a letter N, as we could not get them from the typefounders. The body dimensions of the letter were 3 by 6 points, and it had a 1½-point shoulder on top of the letter, which I cut off. I then took a lower-case letter that had this accent on, the body dimensions of which were 4½ by 8 points, and trimmed off the letter and shoulders, which gave me the accent with body dimensions of 3 by 1½ points, which fitted on top of the letter I had to use in place of the 1½-point shoulder I cut off, bringing the letter and accent together back to the original dimensions of the letter. This is about the finest piece of work I have had to do on the Miller saw-trimmer."

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Punctuating Quotations.

W. L. M., Santa Monica, California, writes: "Having been a teacher for about thirty-five years, and teaching at the present time, among other subjects, Business English, I am much interested in articles published from time to time in your splendid magazine on 'English as she is wrote', or perhaps I should say 'as she should ought to be wrote'.

"In my experience, a mooted question among teachers and literary people seems to be the placing of quotation-marks with relation to punctuation-marks. I have been in the habit of giving to my students the rule that, in a separate quotation, the quotation-mark must be placed after the punctuation-mark; as, 'The end crowns the work.' When the quotation forms part of another sentence, however, I tell them to put the punctuation-mark after the quotation-mark; as, How many can be found that have a good idea 'on tap'? I notice, however, in the July number of THE INLAND PRINTER that this rule is not strictly followed. For instance, on page 465 the sentence I used, beginning 'How many can be found', etc., is arranged as I typed it above; again, on page 478, second line from the top, appears the sentence, 'John, however, is a good man'; again, in the third line of the second paragraph on the same page this sentence occurs: Here is a sample I found in Dickens' 'Pickwick Papers': again, on page 492 in line 34, occurs the following: Of it Hallam wrote, 'The mystic soul of Milton breathes such high thoughts as had not been uttered before'; and Prescott says, etc.

"These three sentences illustrate the rule as I understand it; yet on page 471, 9th line from the bottom, occurs the following: A salesman can not go after business with the enthusiasm and confidence that begets return confidence on the part of the customers if the salesman has not unwavering faith in the 'house.' Should not the period be placed after instead of before the quotation-mark? If the arrangement of these marks is correct in the cases above referred to, why is not the same rule followed all the way through the magazine?

"I am somewhat puzzled to understand why the question-mark, colon, and semicolon are placed after the quotation-marks, while the period and comma are always (apparently) put before them."

Answer.— This is a matter that probably never will be settled so that everybody's practice will be exactly the same. It presents a conflict between logic and looks. Logically, our correspondent's teaching is right. Practically, it needs some qualification. Not much is said about it in books, but the books that do mention it fail to note the telling fact that typographic appearance has always dictated the somewhat illogical differences to which our attention is called, except in the work of a few who, as good printers, would say, "do not know what is right," meaning "what looks right." A "horrible example" is easy to find. Alexander Bain was the most "logical" of all grammarians, in respect to this and a few other details, and here is a specimen from his "Higher English Grammar": "With a numeral, the sign of the plural is often dispensed with: 'five pound', 'ten sail', 'two brace of birds', 'four pair', 'two dozen', 'a three-foot rule', 'forty head of cattle', 'a thousand horse', 'two million stand of arms', etc." There is hardly a page in the book without something like this. And this style has been followed in other books, but in comparatively few. The best typography demands that commas and periods be first in all such cases, regardless of logic, and the present writer prefers such placing of colons and semicolons also, although they do not look so bad outside as commas and periods do. The plain fact that this is prevailing practice is patent to any one who looks it up in books. But it is also fact that some people do it the other way.

Preparation of Copy.

Editor, New York city, sends the following opinion and request: "I enjoy your articles very much, particularly those relating to preparation of copy and the duties of a proofreader in following the style as set. But there should be some arrangement whereby a reader of ability should be allowed to deviate where proved inconsistencies exist, for this reason: it is impossible to take in as much of the matter, or keep track of it so well, in manuscript as in proof. The perceptive faculty is not nearly so keen. I discovered this by my own experience in copy-revision, and have verified it by scanning the work of some quite able people. Will you not give advice as to system, etc., in copy-preparation — or is it simply a matter of taking a great deal of time and care?"

Answer.— Preparation of copy is still a subject on which opinion and practice are widely divergent. While many printers announce that they have all copy carefully prepared before giving it to operators, others say they have tried the method and found it expensive and unsatisfactory. As a matter of fact, the editor of this department was much surprised on reading a few months ago the statement that, of 175 printing establishments questioned on this point, "fewer than one-half . . . handle copy in a time-saving manner, but the successful printer, almost without exception, gives as close attention to the editing of copy as to the rendering of accounts." Some surprising assertions were reported, that indicate a current feeling directly opposed to the suggestion made by our correspondent as to allowing the proofreader to deviate in certain circumstances.

"Copy is prepared to the last point and capital," says

one concern. " Readers are not permitted to change anything or to make suggestions on proof."

" Copy given closest possible preparation," says another. " A careful estimate of advantages indicates twenty-five per cent increased efficiency, and perfect printing."

Directly opposed is this from one manager: " Printers are paid to set the type in the form desired — and do it. No preparation of copy. Tried editing copy and found no advantage in it — trouble in the proofroom and lost time on the machines; in fact, resulted in considerable loss."

It is not at all common for people in authority to restrict proofreaders so closely as the first of these quotations indicates, for almost everybody is sensible enough to know how unreasonable such restriction would be. That some people are so stupid, however, is undeniable, and it is only through experience that one can know who they are. Such policy makes of the proofreader a mere imitator, with no initiative and ultimately with no brain-power. Proofreading becomes the merest mechanical trade work altogether, as a good part of it is properly and naturally. Were this idea prevalent, how could any arrangement be made for the reader of ability? Yet even that is not more hurtful or ignorant than the idea that any house does perfect printing. " Perfect printing " probably means in the quotation freedom from costly objections by customers. Nothing would be more simple than the task of showing that their printing is far from perfect in language matters. Their preparation of copy might as well be left undone, for nobody could write anything (that is, no intelligent person) with more need for editing than their printing shows.

This leads up to the only system that seems at all likely to remedy the existent evil. When authors write in exactly the way they wish to see their work in print, so that what they write can be exactly reproduced, letter for letter and point for point, there will be no need for what is called preparation of copy. Yet this may not be hoped for, because it would require such close attention to form as greatly to impede the thought, if not to destroy it. The best that may be expected is the cultivation by writers of the habit of careful revision of manuscript by its writers.

There remains the point of difference between reading manuscript and reading proof. Undoubtedly the manuscript is not so amenable to quick perception. The spread of it tends inevitably to dissipate the grasp that is necessary. Therefore the most telling work of correction must be done on proofs. Since much of what must be done is strictly of the editing nature, it becomes necessary to have it done in the publishing houses or at least for them as distinct from the printer's work. What this means is not the lessening or restriction of proofreading work, but the transfer of the real literary proofreading away from the printers, leaving them free of all except the mechanical responsibility which is included in their contracts for work. In other words, printers' proofreaders should not be expected, or even permitted, to do any correcting except that which is needed to make the work agree with the copy, as where the operator happens to make an error, and of course all purely mechanical accidents.



"A MERRY CHRISTMAS AND A HAPPY NEW YEAR,"
From "Kid" Shields and "Billy" Prescott.
Submitted expansively through these columns.

GOD AND BAD FRENCH.

With the practice of making French speeches to French-speaking audiences no fault can reasonably be found. It is a decided advantage to the community generally to have English-speaking public men able to speak also in French, as there are many French-speaking public men who can speak very well in English, and even take a keen and effective part in parliamentary debates. Sir Robert Borden has learned French sufficiently well to make speeches in it, and he is none the worse for the accomplishment. Speaker Sproule has tried to learn French well enough to read the prayers to the House of Commons in that language as well as in English, and with such success that a late lamented French-speaking member, when asked what he thought of Dr. Sproule's French, remarked that " perhaps God may understand it." — *From the Toronto " Globe."*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Device for Filing Pot Mouthpiece.

An operator in Urbana, Ohio, writes: "Will you inform me if there is a device for filing squarely the mouthpiece of the linotype? If so, by whom is it sold?"

Answer.— There was a device made to be attached in the mold slot of the disk. The pot was blocked up to casting position, the mold disk being then pushed back and rotated back and forth with the attachment in contact with the pot mouthpiece, the intent being to cut the surface of the mouthpiece uniformly by the file inset in the attachment. We understand that the device is no longer on the market.

Asbestos Packing Becomes Detached.

A southern Indiana operator writes: "I am sending a diagram of the metal-pot, showing where the composition or substance has begun to crumble away, until I judge a leak will soon appear. Please advise me as to the best way to remedy the trouble."

Answer.— The material that has crumbled away is a mixture of asbestos and fire clay or alumina. You can replace it by purchasing similar material from the Mergenthaler Linotype Company. As a rule, there will be no serious trouble if all of the packing above the exposed end of the crucible is removed. There will be no leak, as there is no outlet from the throat at that place. In packing the asbestos, moisten it and knead it well, making it about the consistency of bread dough. Apply when the pot is cold. Wet the surfaces before applying the material.

Lower Ears of Matrices Damaged.

A central Illinois operator submits a matrix having the under side of the lower front ear damaged by wear. He writes: "Will you please advise me regarding a linotype trouble I am having. At each cast small particles of metal adhere to the matrices and are carried into the magazine, if they do not dislodge before reaching there. What is it that causes this, in your opinion? Is it the condition of the metal or is the lock-up improper? I do not hardly think it is the former, for our metal has only been in use about six months. I am enclosing a matrix which has its lower front ear badly worn. I have tried to ascertain the cause of this, and have traced it through the channels which it passes in making the rounds, but have been unable to tell what the cause may be. Have you ever heard of anything before which will cause this?"

Answer.— In regard to the particle of metal, you should have enclosed some of the small pieces for examination. As it is, we are unable to state definitely whether they adhere to the back or to the sides of a matrix. Possibly an examination of a line of matrices before it has reached full height will show where the metal adheres. Stop the cams just as the first elevator begins to rise from the vise cap. Open vise and examine the back edge of the matrices for adhering particles. Next you may remove the line bodily from the elevator jaws and deposit the matrices and spacebands on a piece of paper. Examine all of the matrices for particles of metal, and note especially where the metal adheres. If possible, send a few of the pieces to us. As a means of preventing adhering metal, you may (1) graphite both sides of the wedges of the spacebands; (2) graphite the grooves of the elevator jaws; (3) likewise the grooves of the mold-keeper; (4) also the top of the justification block; (5) increase the stress of the pot-lever spring by tightening the front nut. This will tend to give a tighter lock-up of mold to edge of matrices and prevent fins of metal spreading over the face of mold. If the foregoing steps do not remove the difficulty, tighten the justification springs. We judge that the lower ear of matrix comes in contact with the upper end of the lower assembler glass, or whatever is used as a substitute therefor.

Camphor in Gasoline Improves Its Quality.

A North Carolina machine-owner writes: "In regard to the failure of the lower-case 's' to drop, as mentioned in previous letter, would state that after everything we could think of had been done, there still seemed to be no solution of the difficulty. We would watch the cams, key-rod, etc., and all seemed to work perfectly. The matrix would make a slight motion, as if about to drop, but would not do so until the key was struck several times. We would take out the matrix that failed to drop and put it elsewhere in the line, and it would work all right. After we had about exhausted our stock of experiments we thought of running out the neighboring matrices to watch the action of the matrix that failed to drop, and in less time than it takes to tell it, the mystery was solved. There was a defective matrix in the channel that would drop just far enough to strike the upper escapement pawl, thus preventing the lower one from acting, and while it would act enough to let the bottom matrix shake, of course it could come no farther. When we examined this matrix and marked it, we found after repeated trials that this was undoubtedly the cause of the trouble, and we had to laugh at our ignorance. What fooled us so badly was that the front matrix would not drop, and we never thought of it being the following matrix that was causing the trouble. I always read the Machine Composition notes, and have found information enough in them to help me many times to keep out of trouble, and I would consider THE INLAND PRINTER worth full price to any linotype operator for this department alone. We operate with gasoline, and got onto a kink that seems to help us. I read somewhere that Glen

Curtiss said gum camphor improves the quality of gasoline for motors, so we tried it both for our engine and linotype heater, and think it helps considerably. We just drop an ounce cake in a five gallon can, and it dissolves readily. We also found that a burner that has two valves, one beneath the pot, and the other to regulate the mouthpiece, was a decided advantage."

Double-Priced Matter.

A Chicago operator writes: "The enclosed clipping is taken from a Chicago daily paper. It shows news matter apparently cast on two slugs. Is this considered double

TACOMA MARU .....Shanghai
KRISTIANIAFJORD .....Bergen
VERONA .....New York
PALERMO .....New York

TACOMA MARU.....Shanghai
KRISTIANIAFJORD.....Bergen
VERONA.....New York
PALERMO.....New York

Riis.....Agatha E. Becker..Coppoek
Ryerson....Grace A. Koier..Chouinard
Sabin.....Agnes J. Wulff....Nielsen
Scammon...Margaret Quealy...O'Neill

Riis.....Agatha E. Becker.....Coppoek
Ryerson.....Grace A. Koier.....Chouinard
Sabin.....Agnes J. Wulff.....Nielsen
Scammon....Margaret Quealy.....O'Neill

First and third sections reproduced from newspaper clippings showing matter as set on two slugs. Second and fourth sections show matter as set on one slug, with resultant improvement in alignment.

price or price and one-half? Also, can not this kind of work be done on one slug as expeditiously?"

Answer.— According to the scale agreement it is considered as double-priced matter. We believe that it is quicker and easier to set it on one slug when every operation is considered. Where the matter is on one slug, the work of handling it in making up requires less care. There are fewer operations between setting and placing in the form. Once an operator becomes familiar with the method of setting such matter for one slug it will be preferred to the old way, with equal, if not higher, speed. In the specimen shown herewith it will be seen that the make-even is accomplished with a period or hair-space, and that the spacebands are used only in the middle or last section. In setting matter of this kind the operator need only observe closely the alignment of the right side of the assembler finger with the figure line on the scale of the assembler gate, and make the alignment accurately by using a period, which should be placed to the left of the leaders, in order to give a neat appearance. If the period fails to make it perfect, add a hair-space. In the last part of the line the spacebands may be used. The justification of the line will occur in each case with a fixed unit in the first section, which will produce a perfect perpendicular alignment of the column.

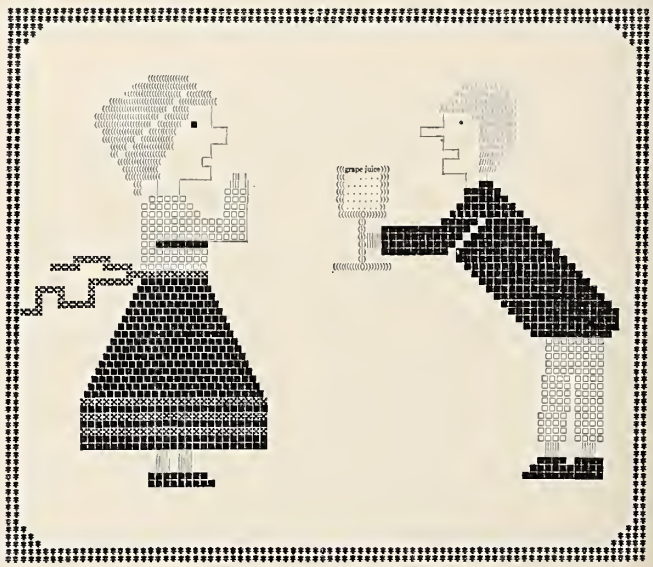
Clutch Buffers May Be Gummy.

A Minnesota operator writes: "I have asked for your help before, and will do so again, concerning a few little things about our machine. As I am only a beginner, I do not know what to do to remedy these matters. When the first elevator is going up and is near its highest point, it goes up with a bang; you can see marks that the elevator jaw makes on the intermediate bar. I have put a little piece of paper behind the bar, but it doesn't seem to help. It will go all right for a time, and then all at once it starts to do it again. Also, when the line is being transferred from the first to the second elevator, the line seems to hesitate and sort of stick when I send in a line of mixed light and black face. The friction clutch seems to let go with a noise. A machinist told me it was because of the leathers being too thick. The old ones were worn and I put on some new ones, and since then it has been doing this. I was told to put a little castor oil on the leathers. Will this help? Is it good to use slugs in the metal-pot that have only been washed lightly with gasoline? How many ems of eight-point on a ten-point body is considered in a twenty-inch column?"

Answer.— In reference to the unusual noise that the first elevator makes on reaching its top guide, we suggest that you take the magazine brush, dip it in graphite, and rub the elevator jaws on the inside where the matrices are supported. Also rub graphite on the front side of the intermediate bar of the elevator slide guide, and all parts that have contact with the elevator front jaw. Remove the piece of paper you inserted next to bar. The leather buffers on the clutch shoes ordinarily are not too thick, and they do not increase in thickness from use. The trouble may be due to the gummy condition of the pulley and leather buffers. Keep them clean. We would advise that you remove the clutch arm and wash the buffers and inside of the pulley with gasoline. Do not use any substance on the clutch buffers to make them pull. Slugs may be used in the machine pot whether they are washed with gasoline or lye; no harm comes from what is used to wash forms. To find the number of ems of eight-point in twenty inches of matter set on ten-point slugs thirteen ems wide, proceed as follows: Thirteen ems multiplied by 12 points equals 156 points; 156 points divided by 8 points equals 19½ (number of 8-point ems in one line); 20 inches divided by .140 inch (thickness of a 10-point slug) equals 142 lines 10 points thick; 142 multiplied by 19½ ems equals 2,769 ems (approximately).

A SPECIMEN OF INTRICATE MACHINE COMPOSITION.

The accompanying illustration is a reproduction of a specimen of machine composition designed and executed on the monotype by Fred Phillips, with the Smith-Brooks



"When the Town Goes Dry."

Printing Company, of Denver, Colorado. Mr. Phillips has given this piece of work the title, "When the Town Goes Dry — with apologies to Billy Bryan," and states parenthetically that Colorado goes dry on January 1, 1916.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Safety Inks.

(1744) A Georgia correspondent writes: "Is there a chemical which, if placed on a printed sheet of paper, will cause the print to penetrate through the paper or far enough so that in order to erase the print it would be necessary to rub a hole through the paper?"

Answer.— We do not know of a chemical that will cause ordinary printing-ink to do what you describe. Usually, when one desires to print so that tampering or attempt to erase will show, a fugitive or safety ink is used. This ink will reveal any attempt made to erase or destroy with chemicals. The ink can be secured from Sigmund Ullman Company, Chicago, Illinois.

Printing on Paraffined Paper.

(1746) A printer, located near Chicago, writes: "We are enclosing a sample of a paraffined wrapper for which we have been unable to secure a suitable ink. If we run a soft ink it smears, will not dry, and produces a very unsatisfactory job. The sample which we are enclosing was printed with bond-paper ink, and with this it is impossible to prevent picking. Can you suggest any method or any ink which we can use to produce good results?"

Answer.— A special ink can be secured from a number of ink-dealers. While printing use hard rollers and as much heat as possible. Do not use very heavy impression, as the waxy nature of the surface of the sheet will permit the squashing out of the ink. Avoid solid designs, as this stock offsets very easily even with normal ink supply.

Printing with Gold Ink on a Lithographed Label.

(1743) Submits a lithographed tomato-can label in colors. The bronze-blue background furnishes a suitable ground for the imprinting of the line in gold ink. The query reads as follows: "We are enclosing a label upon which we want to do some gold-ink printing. Can you tell us where we can get a gold ink that will work on the dark-blue background, with twelve or eighteen point type, printing to be done on a platen press?"

Answer.— Almost any printing-ink manufacturer or typefounder will supply you with a suitable gold ink. Doubtless you have not used this ink before. Have rollers and plate clean, free from oil or other ink. The rollers should not be too soft; medium or fairly hard, smooth rollers work better than new or soft ones. In mixing the ink, use as much powder as possible, and carry sufficient ink to cover fully. With gold ink a little more ink is required than if the form were printed in black or color, but a relatively lesser amount of impression, for if too much impression is used the ink is squashed outside the outline of the type, owing to the weak vehicle that embraces the powder. Having the room fairly hot tends toward better distribution of the ink. In fact, it is the practice of some pressmen to heat the plate, or have a gas flame placed below the form in order to keep it fairly warm. Of course, overheating must be avoided or the rollers will melt. The tympan should be fairly hard if new type is used; for old type use a print tympan. Do not use shaded type; Gothic or Cheltenham Bold are good faces for the work.

Tearing of Silk Used When Printing Imitation Typewritten Letters.

(1750) A southern Iowa printer writes: "I am having trouble with the silk tearing where it has contact with edge of form while printing imitation typewritten letters. How can this trouble be prevented?"

Answer.— The printer failed to state how the silk was used, but we judge it was fastened over the type-form and the rollers would ink it. This method, we believe, is not so good as where the silk is fastened to the grippers. To do this, make a hem on each end of the silk and slip it down over the grippers and then move the grippers outward to make the fabric taut. If you desire to use the other method, the placing of wide bearers next to the chase will help to prevent the rollers cutting the silk, as they will bear off the shock.

Printing on Felt with White Ink.

(1751) An Iowa printer writes: "I would like to know (1) what ink to use, and how to print white on purple felt, such as is used for pennants. I have no success by using mixing-white, white lead, white paint, or a combination of all three. I am foreman of this college printing department and am frequently called upon to pull off stunts as above. (2) Would also like to know how to print on celluloid."

Answer.— You will not be able to get good results with any white ink used alone, because it has not sufficient covering capacity for felt. Possibly you may obtain better results by using a flock varnish with your white ink, running it as heavy as possible and then sifting white flock over the freshly printed pennant. When this is done, the pennant may be run through a clothes-wringer to affix the flock to the printed design. Allow it to stand until the next day, when the loose flock can be shaken from the pennant and it may be brushed off with a long-bristle varnish brush. If you can not get the flock, use powdered magnesia instead. You may have to experiment first to get the right amount of color. Use the ink as heavy as possible, and the impression as light as the work will allow. Use the magnesia freely and give it a good squeeze in the wringer. A description of pennant-printing appeared in the Pressroom Department of the August, 1915, issue of THE INLAND PRINTER. (2) To print on celluloid you must have the proper ink, which will be supplied by your inkmaker. The rollers should be fairly hard. Use as many as you can. The type

should be open and not too light. The make-ready will be no different than for ordinary work. Spread out the sheets lightly to dry.

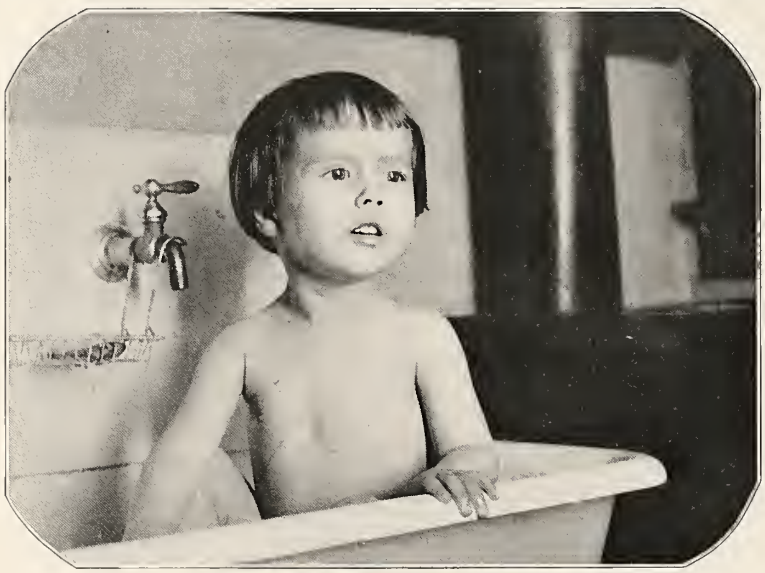
The Meaning of Terms Employed by Printers.

(1748) A Wisconsin subscriber writes: "Again I would like some information. (1) What is the meaning of the word 'embossing,' as used by printers? (2) Is the meaning the same when used by bookbinders as by printers? (3) Is the gold-stamping of the title on cloth-bound books termed embossing or stamping? (4) Would the price per volume for cloth-bound books include the gold-stamping of title on the backs of books? (5) What is the term used by binders for blind-stamping on covers of cloth-bound books? Is it 'blind-stamping' or 'embossing'? (6) What term is used to describe the three enclosed samples? (7) Definition of embossing, as used by binders. (8) Definition of gold-stamping. (9) Definition of rules or designs sunk in on cloth covers."

Answer.—(1) Embossing is printing in relief; that is, the character or design appears in relief. This may be done on an ordinary printing-press by the use of a die and counter-die. The sample of printing you enclosed is called die-stamping, and is done on a special press. It is correct to call the work embossing, as some of the lines are in relief. This work is done with one impression, while ordinary embossing requires two impressions. (2) The meaning of embossing when employed by a bookbinder is doubtless the same, but usually refers to a different line of work, as one may emboss the cover of a book and have raised characters, or might have a sunken design, which is intaglio. (3) The application of gold or metal leaf for a title or decoration on a book would be called stamping. (4) The price should include everything that goes to make the book complete. The addition of the owner's name on a book may count extra. (5) Blind-stamping applies to the preparation of the surface of a cover for subsequent printing with ink or stamping with metal leaf. It is called "blind" owing to the use of the die without ink or metal. It is done on a special press, with the application of heat, or may be done on an ordinary printing-press of the Universal type. (6) The leather cover is gold-stamped. The cloth cover is blind-stamped, and the paper sample is embossed or die-stamped on a plate or die-stamping press. (7) See 1 and 2. (8) Gold-stamping is stamping on a book with gold leaf. Sometimes a more common or cheaper metal is used. (9) See 2 and 5.

The Valuable Points of a Mechanical Overlay.

(1745) One of the many weak points observable in analyzing a hand-cut overlay is that it is made of a yielding material, and, as such, will yield under pressure of long runs, thus impairing the value of the relief obtained, especially in middle tones. A comparison of sheets printed at the beginning of the run with those struck off when the job is finished will often show a strong contrast. On short runs little or no change is noticeable. We have for examination a Duro overlay which was measured in four different places to ascertain thickness. The thinnest place measured .005 inch; the thickest, on a solid, measured .009; while in two different middle tones the measurement was respectively .0074 and .008 inch. Further variations could have been secured, but for the purpose were not desired. After a long run on good enamel stock was concluded, the overlay was again measured to see if any perceptible change in relief had occurred, and none was found. This test demonstrates that a mechanical overlay will stand up under the most severe test. Another very strong point in favor of the mechanical overlay is that the relief tones are automatically selected, a condition quite impossible with a hand-cut overlay. The following are some of the contrasting points of hand-cut and mechanical overlays: A hand-cut overlay can not bring out the finer gradations of tone in a plate as a mechanical overlay can. The relief is not firm in a hand-cut overlay — it is practically unyielding in a mechanical overlay. It sometimes takes hours to cut an overlay by hand, whereas it is generally a matter of minutes with a mechanical overlay. The best made hand-cut overlay may tear or pull apart during a run, but it is scarcely possible for such an accident to occur with a mechanical overlay. The relief is selective in the mechanical overlay, whereas the taste or discrimination of the overlay-cutter is the only means of securing the relief desired in a hand-cut overlay. The wide difference in the



"MAMA, WHERE'S THE SOAP?"
Illustrated inquiry of Miss Frazier, daughter of J. L. Frazier, Instructor, Inland Printer Technical School.

cost of producing a hand-cut overlay and a mechanical overlay will favor the latter, and when the standing time of a large press is considered it is by no means a small item. The great number of inquiries regarding mechanical overlays we have had recently has prompted the foregoing statement as to the relative value of hand-cut and mechanical overlays, using a Duro overlay as a basis for the argument.

Varnishing Labels.

(1747) The superintendent of a large printing-plant in Kentucky submits several small labels in two and three colors. The printing is excellent in every way. The labels need only a coat of varnish to give a higher luster to the inks. The letter reads: "During the past eighteen months we have made something over two million labels, of which I enclose samples. These labels are as varying in size and color as the proverbial '57 Varieties,' and are usually run in small runs (10,000 to 30,000) and are always wanted in a hurry. I am now asked to figure on varnishing these labels. I should be very grateful to you for any plans or suggestions for varnishing labels in small sheets and in small quantities. Some years ago I tried varnishing labels by the use of tint-blocks, but found it too expensive to be practical. Whenever we make new plates I am doubling the colors, which gives me a fairly smooth job with a good shine, but I know of no plan for varnishing small sheets and small runs that will allow us to come anywhere near meeting a competitive price on the finished job. There are no lithographing-houses or label printers here who do varnishing."

Answer.— If your labels must be varnished, we believe the best plan is to secure a twenty-eight inch varnishing machine, which is, we believe, the smallest size made. By working the labels on large sheets, the varnishing may be done economically. No satisfactory work can be done by coating the label from a tint-block on a press. We have asked the manufacturer to send you particulars regarding the installation of a varnisher.

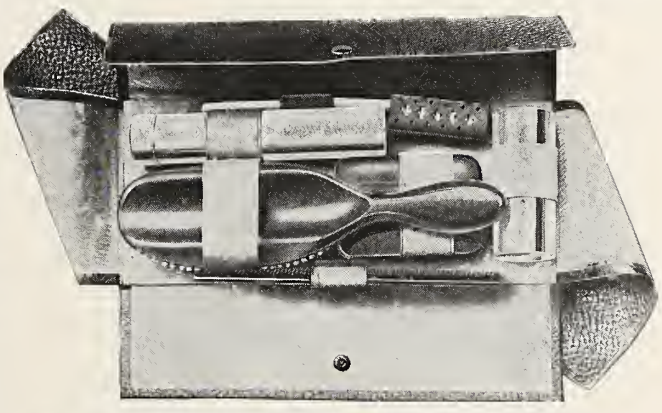
Color-Plates Develop a Worn Edge.

(1749) A Canadian pressman submits proofs of large four-color plates. The accompanying letter reads: "Am sending you proofs of a set of four-color plates with which I have had trouble. The plates are quite new, but the back edge of each one prints thick and dirty looking, as if worn. This became worse during the run, which was twenty thousand. The defect shows very slightly in the engraver's proofs, except on red plate, which is quite clean. On the run, the red was one of the worst. The job was run on a ——— press, in good condition. The cylinder is down on bearers, which are just type-high. The plates were a thin folio on the high side of type-height. I tried three different make-readies, and adjusted and readjusted the rollers. Plates were mounted on soft open-grain wood when received, but when trouble started we had them remounted on hard wood and anchored. This improved the ends a little, but brought the blur right along the entire edge. I think the main trouble is that the plates are too shallow, and the stock being soft makes it worse. Would the shallowness account for the bad edge? One peculiarity is that by printing it flat, with fairly light impression, it prints clean, but even a blackboard overlay patched with folio brings up the edge again, even though patches be kept away from it. Cutting out only breaks the screen. Would be much obliged if you could explain this for me, especially as I had considerable trouble explaining that the trouble was in the plates. I tried the red plate on another press, putting plate end to grippers, but without result. One individual still sticks to the idea that the trouble is in the press, though he is not a pressman. He thinks the sheet slurs as it comes off impression, but I hold that slurring is impossible on the back edge until the sheet has left the form, especially as I have strings holding the sheet to the cylinder. I would like very much to have your opinion of the other sample enclosed."

Answer.— The four-color plate, "William at the Battle of Hastings," is printed in an excellent manner. The register appears to be perfect, the color is adequate, and the plates print clean in each color. The wear on the edge of the color-plates, of which proofs are submitted, is doubtless due to the neglect of the pressman. There is nothing to show that the plates are shallow. We are under the impression that the trouble would not have appeared had the pressman used less packing, and had brought the cylinder more firmly on the bearers. A half-tone plate, 12½ by 17 inches, run the long way to the grippers, will offer quite heavy resistance in printing, especially on heavy stock such as was used. A metal mount only should have been used, and the plate should be identical in height to bed bearers. It is quite possible that when form was made ready to run the plate lifted the cylinder so that the bearers were not in firm contact, hence as the cylinder rolled off the back edge of the plate, the wear of the edge resulted from insufficient bearer support. What appears to be a slur on the back edge is really wear of the plate. No amount of make-ready will correct this trouble. The engraver may be able to soften the effect by hand-tooling the plate in the places where it is worn.

"HOW TO SELL OLD HAMPSHIRE BOND."

If you have any experiences on selling or any ideas on selling bond-papers, you have a good chance to get a fine prize and a book full of information and ideas that will help you to make your position more secure or your business more prosperous. There are no strings to the contest



One of the two thousand kits to be awarded for the best letters on how to sell Old Hampshire Bond.

that has been launched by the New Hampshire Paper Company, of South Hadley Falls, Massachusetts. There are big cash prizes and two thousand traveling kits of high grade of the style illustrated herewith. These will be adjudged for the best letters on "How to Sell Old Hampshire Bond." The contest closes on December 31, 1915, so register your name at once.

The first prize is $100; second prize, $50; third prize, $50; four prizes of $25; ten prizes of $10. Tell your story in your own way and pull down a prize. The prizes are generous, but the big thing will be the book of experiences and suggestions.



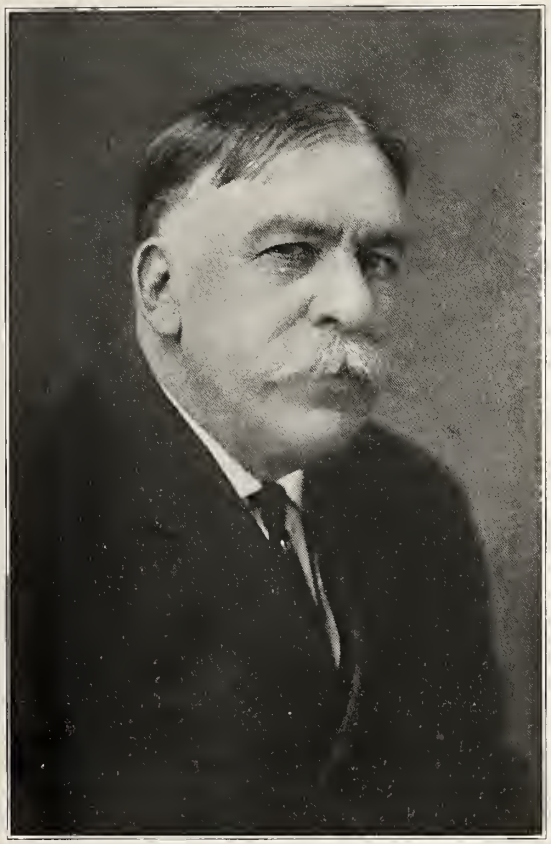
Banquet in Celebration of the Seventieth Anniversary of the Birthday of E. P. Ripley, President of the Atchison, Topeka & Santa Fe Railway, Saturday, October 30, 1915.

Photograph by Kaufman & Fabry, Chicago.

REMARKABLE FEAT OF PHOTOGRAPHIC REPRODUCTION MARKS BIRTHDAY BANQUET OF SANTA FE RAILROAD PRESIDENT.

Saturday, October 30, was a notable day from two points of view. It was the birthday of a distinguished citizen, E. P. Ripley, president of the Atchison, Topeka & Santa Fe Railroad System, and the occasion was marked by a banquet at the Blackstone Hotel, Chicago, at which 350 guests were present. At the commencement of the banquet, Kaufman & Fabry, commercial photographers, of Chicago, took a photograph of the gathering.

We regret that space does not permit us to give the full text of Mr. Ripley's remarks, but the two points which



E. P. Ripley, President of the Atchison, Topeka & Santa Fe Railway System.
Photograph copyright by Moffett Studios, Chicago.

doubtless he would regard as the most indispensable may be given.

" Before proceeding," said President Ripley, as he arose to enunciate the theory that a " self-made " man is not the work of one man, " I desire here to pay tribute of praise to her who joined her life to mine forty-four years ago and has since provided the comforts and the rest of a quiet home, who has twice accompanied me through the valley of the shadow of death, who has watched over me mentally, morally and physically, and who is mainly responsible for such success as has been mine in conserving mind and body. I ask you friends, to join me in drinking the health of my wife.

" And, secondly, such success as has been mine has been due to those who have worked with me and than whom no more able and efficient men are in existence. No one man is of any possible consequence; no one man can accomplish anything in a large way without loyal and enthusiastic support. This support I have now, and I always had in unstinted measure — the *esprit de corps* of the Santa Fe has become known, and I desire here publicly to declare my appreciation of it and to thank not only those present but the great body of employees."

Before the guests parted, the photographers successfully performed a feat which justifies us in claiming the day as a notable one from another point of view than that which was the occasion of the gathering. They presented each person present with a photograph of the banquet, 18 by 20 inches in size, which had been finished within two hours of being taken. A half-tone reproduction of the photograph is shown on the opposite page. Sixteen operators had been engaged upon the work, and when it is remembered that each print required twenty minutes' fixation and twenty minutes' washing, the magnitude of the task will be appreciated.

PROF. A. H. MUNSELL ADDRESSES AMERICAN INSTITUTE OF GRAPHIC ARTS.

That color, like music, can be accurately recorded was made plain by Prof. A. H. Munsell at the National Arts Club, New York, on the evening of October 27, before the members and invited guests of the American Institute of Graphic Arts. The audience was a large one and the address was so well received that the meeting will go down as one of the notable affairs held by the Institute. Professor Munsell opened his talk by calling attention to the fact that seven centuries ago Pope Gregory said in effect that music should be memorized for the reason that a record of sounds could not be preserved in any other way. Since then, as we all know, it has been found possible to record sounds and perpetuate them by the written and printed methods familiar to all of us. Until a short time ago Pope Gregory's opinion as to music had been applied by all of us to color, but that the attitude was wrong Professor Munsell proceeded to demonstrate with his various charts and devices. He pointed out in the beginning that color could do three things: (1) Deceive the eye; (2) fascinate and hold the eye, and (3) arrest the eye. In the third rating he placed the bright colors used on modern poster art.

The speaker began by holding up as a fallacy the old notion that red, yellow and blue comprised the primary colors, and by means of a revolving wheel showed that red, yellow and blue did not merge into a neutral gray, as they should if they were real primaries. He then demonstrated that neutral gray could be produced by the true primaries: yellow, red, purple, blue and green. While it is economical to use the three-color primary theory for printing, color effects more true and pleasing would result with five printings of the real primaries.

Color complements should balance in strength, as on a Persian rug. Unbalanced color is startling, as on some of the modern posterwork. It is not necessary to maintain a perfect balance at all times, but the user of color should start from the balance point and determine what degree of unbalance the color will bear. It was noted that colors on a white background do not seem to have the brilliancy that is present when colors are on a black background.

Professor Munsell interested his audience in the practical application of his method of color notation by telling how he had made a record of the colors in a European sunset and how an American artist using the Munsell method had sent instructions across the continent to his printer as to the colors to be used in printing a poster. The speaker was frequently applauded, and heartily so at the close of his address.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

WHY DO WE LOSE MONEY ON SPECIAL EDITIONS?

Did you, gentle reader, and your whole force ever work nights and Sundays for two or three weeks getting out a special edition which would be a credit to yourself and your town? You employed extra help, but even then side-tracked jobwork while the big edition had the right of way. You went to extra expense for book-paper and special articles and illustrations, quite unmindful of expense, because the big profits you were going to make forsooth would pay it all and still leave a margin.

And then after the big edition was published, and the collections were all made and the bills paid, somehow the bank-book wasn't any fatter than before, and perhaps it was even thinner.

Such is the well-nigh universal experience with special editions. They do not pay, and experienced publishers know that they do not pay, and yet we all like to get one out once in a while. So long as we are all attracted by this *ignis fatuus*, a little study of special editions should be profitable.

I pass over as unworthy of any special study the special edition published in company with some itinerant solicitor on a fifty-fifty basis. The newspaper business is not such a profitable one that fifty per cent of the gross receipts can be handed over to a solicitor and the publisher have anything left out of the remaining fifty per cent.

I also pass over the special edition on which the publisher lavishes expense without hope of remuneration commensurate with his effort. That is his own affair.

I have before me a large number of special editions of all sizes and descriptions, each of which is worthy of study. But instead of studying them as they are, let us standardize them, and the principles of their profitable production will be more apparent.

An ordinary six-column, eight-page paper costs about $100 to produce the first 1,000 copies and about $20 for each additional 1,000. This cost will vary in different shops and at different times in the same shop, but such variance is a constant factor and so does not affect the validity of this approximation as a premise. Furthermore, if an eight-page paper cost $100, a sixteen-page paper will cost $200, and a twenty-four-page paper $300. In this premise there is a real chance for error, and yet from extensive study of cost sheets I am satisfied that the error is negligible. A shop equipped for and regularly producing a sixteen-page paper will produce it at less cost than a shop equipped for and regularly producing an eight-page paper, but it is the "special edition" that we are studying — an edition which strains the capacity of the shop and meets many conditions of uneconomical production. I therefore submit the following as a fair approximation of the cost of production of eight, sixteen and twenty-four page papers in editions from 1,000 to 5,000:

	1,000	2,000	3,000	4,000	5,000
8 pp.	$100	$120	$140	$160	$180
16 pp.	200	240	280	320	360
24 pp.	300	360	420	480	540

For revenue, let us suppose that the edition sells at 5 cents per copy, and that one-half of the space is given over to display advertising at 15 cents per inch. Now I know that the regular edition should not be computed at 5 cents the copy, but I do this to simplify the calculations, and, on the other hand, I also drop out the receipts from local and legal advertising to simplify the calculations, and the two about offset one another. The papers of various sizes, both as to the number of pages and the number of copies printed, will be found to yield a profit (or loss) as follows:

At 5 Cents per Copy — Advertising Rate, 15 Cents.

Number of Pages.	Number of Copies.	Cost.	Subscription Receipts.	Advertising Receipts.	Profit.
8 pp.	1,000	$100	$ 50	$ 72	$ 22
8 pp.	2,000	120	100	72	52
8 pp.	3,000	140	150	72	82
8 pp.	4,000	160	200	72	112
8 pp.	5,000	180	250	72	142
16 pp.	1,000	200	50	144	*6
16 pp.	2,000	240	100	144	4
16 pp.	3,000	280	150	144	14
16 pp.	4,000	320	200	144	24
16 pp.	5,000	360	250	144	34
24 pp.	1,000	300	50	216	*34
24 pp.	2,000	360	100	216	*44
24 pp.	3,000	420	150	216	*54
24 pp.	4,000	480	200	216	*64
24 pp.	5,000	540	250	216	*74

* Loss.

A little study of this table shows *that the larger the paper* in number of pages, the less the profit or the *greater the loss,* and that after the paper reached twenty-four pages, the more copies printed, the greater the loss. This is more clearly shown in this tabulation.

At a Fixed Subscription and a Fixed Advertising Rate, Profit Decreases as Size Increases.

Number of Copies.	Profit, 8 pp.	Profit or Loss, 16 pp.	Loss, 24 pp.
1,000	$ 22	$*6	$*34
2,000	52	4	*44
3,000	82	14	*54
4,000	112	24	*64
5,000	142	34	*74

* Loss.

As the losses or the meager profits appear with the sixteen and twenty-four page papers, the publisher decides

to charge the reader 10 cents per copy instead of 5 cents, with the following results:

AT 10 CENTS PER COPY — ADVERTISING RATE, 15 CENTS.

Number of Pages.	Number of Copies.	Cost.	Subscription Receipts.	Advertising Receipts.	Profit.
16 pp.	1,000	$200	$100	$144	$ 44
16 pp.	2,000	240	200	144	104
16 pp.	3,000	280	300	144	164
16 pp.	4,000	320	400	144	224
16 pp.	5,000	360	500	144	284
24 pp.	1,000	300	100	216	16
24 pp.	2,000	360	200	216	56
24 pp.	3,000	420	300	216	96
24 pp.	4,000	480	400	216	136
24 pp.	5,000	540	500	216	176

Here the publisher finds that he has saved himself from loss, but the *more pages he prints, the less is his profit.* It is inexpedient to raise the subscription price beyond 10 cents per copy, and he therefore starts in and readjusts the advertising rate, charging 15 cents per inch for the first thousand of circulation and 5 cents for each additional thousand. In order to increase the circulation, he drops the subscription price back to 5 cents, with the following result:

AT 5 CENTS PER COPY — ADVERTISING RATE 15 CENTS FIRST 1,000; 5 CENTS EACH ADDED 1,000.

Number of Pages.	Number of Copies.	Cost.	Subscription Receipts.	Advertising Rate.	Advertising Receipts.	Profit.
8 pp.	1,000	$100	$ 50	$0.15	$ 72	$ 22
8 pp.	2,000	120	100	.20	96	76
8 pp.	3,000	140	150	.25	120	130
8 pp.	4,000	160	200	.30	144	184
8 pp.	5,000	180	250	.35	168	238
16 pp.	1,000	200	50	.15	144	*6
16 pp.	2,000	240	100	.20	192	52
16 pp.	3,000	280	150	.25	240	110
16 pp.	4,000	320	200	.30	288	168
16 pp.	5,000	360	250	.35	336	226
24 pp.	1,000	300	50	.15	216	*34
24 pp.	2,000	360	100	.20	288	28
24 pp.	3,000	420	150	.25	360	90
24 pp.	4,000	480	200	.30	432	152
24 pp.	5,000	540	250	.35	504	216

* Loss.

Well — here is a schedule on which he expected to make money by selling advertising, and yet he finds that *the more advertising he sells,* and the more pages he prints, the *smaller is his profit* or the greater his loss. This startling truth is more clearly shown by tabulating the profit from the various-sized editions, thus:

AT A FIXED SUBSCRIPTION AND INCREASING ADVERTISING RATE, PROFIT STILL DECREASES AS SIZE INCREASES.

Number of Copies.	8 pp.	16 pp.	24 pp.
1,000	$ 22	$ *6	$*34
2,000	76	52	28
3,000	130	110	90
4,000	184	168	152
5,000	238	226	216

* Loss.

In order to make the profit increase as the volume of business increases, it is necessary to increase the subscription price as the number of pages increases, and also increase the advertising rate as the circulation increases. We then get the following results:

	8 pp., at 5 cents.	16 pp., at 10 cents.
1,000, at 15 cents.....	$ 22	$ 44
2,000, at 20 cents.....	76	152
3,000, at 25 cents.....	130	260
4,000, at 30 cents.....	184	368
5,000, at 35 cents.....	238	476

Here, then, is the secret of the profitable production of special editions — the simple proposition that *for the greater service rendered to either the subscriber or the advertiser, greater compensation should be received.* It is so simple that it seems absurd to have gone to so much trouble to prove it, and yet that is the game which every publisher who gets out a special edition is bucking against. It is little wonder that the wise ones either avoid special editions altogether, or else carefully compute the cost and the expected revenue beforehand.

Our study has been limited to a standard publication, all home-set, and carrying reading-matter and advertising in equal proportion. These standard figures are useful as a measure to apply to any given publication.

For instance, at Christmas time we will all be issuing papers of about double the regular size. If we home-set all the matter, and keep the advertising on a fifty-fifty basis, we will make less profit on the larger paper than on the regular one, but if we use plate matter we can cut the cost, and if we load the advertising in at a greater proportion than fifty-fifty, we can increase the revenue, and so make a fair profit.

Reduced to simplest terms, here is the rule: The regular receipts from subscriptions, locals, legals and display advertising will take care of the regular edition; if additional pages are carried, the display advertising alone on those pages must take care of them and the reading-matter cost must be kept down and the advertising loaded in so heavily that it will.

WHICH IS THE BETTER ANNOUNCEMENT?

Says a correspondent: "I herewith submit for your judgment the first pages of two daily papers. The matter to which your attention is directed is the first-page announcement of the respective papers. Which is the better appeal for business?"

The two "appeals," with the names of the papers disguised, are printed below:

From the *Daily Times:*

TO THE ——— MERCHANTS.

When you advertise you want Results; you can't expect Results unless you place your advertisements in the medium which reaches the people.

The *Daily Times* goes into more ——— county homes than any other daily newspaper, and if the farmers and townspeople of the county are the ones you wish to reach, then use this newspaper.

The *Daily Times* is read in four times as many farm homes of ——— county as any other daily newspaper. It is read in twice as many homes in every town in ——— county, except ———, as any other daily newspaper.

If you want to reach the people you ought to advertise in the *Daily Times.*

The *Daily Times* can bring to ——— this fall more shoppers than this city has had in its existence, if the ——— merchants will pour their ads. into this office. We will do the rest. This newspaper can bring you trade from [thirteen towns mentioned], and from every section of this big county because we have a large circulation in every community, without an exception.

When you spend money for advertising, why not spend it where it will bring you the greatest returns?

Use the *Daily Times,*
The Live Advertising Medium of ——— County.

From the *Daily Tribune:*

ADVERTISING GAIN.

In the *Daily Tribune* of Wednesday were 322 inches of Live Home Advertising.

These figures show better than anything we could say as to the appreciation of this paper by the merchants.

The *Daily Tribune* is entirely satisfied with the patronage accorded this paper, and promises to give the service that will merit its continuance.

The Wednesday edition (and all editions as well) goes to every corner of ——— county, and will prove a strong drawing-card for this town, which we are all laboring so hard to build up.

In this connection we desire to state that the *Daily Tribune* is not alone in this campaign. The *Daily Times* and the *News* are bending every effort in the same direction, and we note with pleasure that the merchants are giving them the same cordial support that they are giving the *Daily Tribune*.

We are satisfied that the editors of both the papers named are as eager to see this town built up, and will make as earnest efforts in that direction as we are striving to make.

With the ——— papers united in a common cause, and laboring shoulder to shoulder, the town and county have a force that is bound to result in important accomplishment.

My choice easily fell to the latter announcement. It is "white," it shows that the *Tribune* is growing, and we all like to be aligned with a growing institution; it is generous, and we all admire generosity; it points out that the *Tribune* is laboring for the common good; it appeals to the better and larger rather than the meaner and more selfish instincts, and, first and last, more people will respond to the larger appeal than to the selfish one.

Uniform courtesy in the treatment of competitors is the best policy.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Two Contests in One.

Some time ago a subscriber wrote us, stating that we did not pay enough attention to the "little fellows." He probably was not a reader of the department, or evidently did not see the application of other ideas to his own work.

GEO. B. RAIDER

SUCCESSOR TO

J. F. A. RAIDER & SON

HARDWARE

FREMONT :: MICHIGAN

To arrange so few words in the space occupied by this advertisement, the original of which was two columns wide and six inches deep, was a difficult problem, and the compositor fell down. Two prizes of subscriptions will be given for the best resettings sent in by readers before February 1, 1916. Read announcement on this page.

Referring to the articles in the Job Composition Department of this issue, for example, he will find two subjects which apply to the "little fellows" even more forcibly than to the larger institutions, and all that is necessary to follow them is type, spaces — and brains. When the subject of a contest came up, the first thought was to make it of benefit to the small papers and, therefore, for this contest we have selected an advertisement clipped from a small paper, which has its counterpart in every other small paper.

The local advertiser probably said, "Set this up in two


INDUSTRIAL AND SOUVENIR NUMBER

The Macon Times-Democrat.

VOLUME LI. NUMBER 31 MACON, MISSOURI, THURSDAY, OCTOBER 26, 1916 TEN CENTS A COPY

THE HAND OF INDUSTRIAL OPPORTUNITY IS KNOCKING!

WHY NOT OPEN WIDE THE DOOR AND BECOME A REAL, LIVE METROPOLIS?

Excellent idea in a forceful idea for the first page of an industrial edition. From *The Macon Times-Democrat*, Macon, Missouri.

columns, six inches," and handed the publisher copy on which was simply his name, line of business and address. Simple enough, you say — but you are wrong. The hardest problem in the composition of advertisements is to set a few words in small space, which space is large in comparison to the amount of copy, and more so if that space is deeper than it is wide.

The compositor of the advertisement for George B. Raider, herewith reproduced, faced that difficult problem and failed, as witness the disproportionate white spaces and the heavy rule and fancy ornamentation below the word "Hardware." Here is indeed a difficult problem, and one year's subscription to THE INLAND PRINTER will be given the compositor who sends us five clean, clear proofs of the best rearrangement in the space of two columns, six inches deep. Six months' subscription will be given for the second best advertisement.

In addition to the two prizes for the advertisement competition, a one year's subscription to THE INLAND PRINTER will be given for the first best first-page arrangement of a newspaper, and a six months' subscription will be given for the second best arrangement.

In this, consideration will be given the size, character and arrangement of the headings, as well as the news items and any cuts which may appear on that page. Of course, no one is going to make up a newspaper page for this contest, but the make-up man may select the best he can find from past issues or set apart a week or day for exercising special care in this work.

All entries must be marked, "For Contest," and be received by this office not later than February 1, 1916.

THE FALL of the year seems to be the most propitious season for the issuance of so-called special industrial editions, and, judging from the large number received, this year has brought forth its full quota. The majority are admirably done and pave the way for future editions of like character. If a publisher can put out an edition really worth while it not only proves profitable in itself but, in the reputation it brings him and the comment it creates, is a boost for business in subsequent regular editions. On the other hand, if it falls short and starts talk among readers and advertisers that it is simply a money-making graft, the publisher will lose considerably more in the long run than the profits from the edition will compensate. The conclusion is that there must be an excuse. It may be the erection of a new public building, a boom in local industrial conditions, a commemoration of some event of importance in local history, or simply a day set apart by all local merchants as a bargain day on which all work together in an effort to bring new business to the community. Such editions must be comprehensive; they must cover fully in their



With no attempt to make mountains out of mole-hills in the form of scare-heads above unimportant items, this first page is almost an ideal one for the small-town weekly.

news columns the feature which makes the edition possible in order that the paid advertising will be worth the price to advertisers.

ONE of the most handsome editions of this character received this year has come from the Macon (Mo.) *Times-Democrat*, and it combines all the qualifications as stated. The cover-page, herewith reproduced, is admirable in conception and execution — with the exception of the use of the outline type, which hardly harmonizes with the drawing — and suggests an idea which might be profitably adapted to the needs of other publishers. We must state, however, that plain rule borders would be far preferable to the decorative borders which surround all the advertisements.

The Signal, Huntingburg, Indiana.— The first page is satisfactorily arranged and no fault can be found with it.

The New Age, published by and in the interests of the Buffalo, New York, Socialists, is a creditable publication, all mechanical features being well handled.

Levang's Weekly, Lanesboro, Minnesota.— Your paper is well composed and printed throughout, but do you not believe that a local paper should have a local name, that is, advertise the name of the town instead of its publisher? We believe that it should.

CHARLES E. MAY, Iola, Kansas.— The full-page advertisement, or circular, is exceptionally well balanced and effectively displayed. The man-



Pleasing symmetrical balance of panels in page advertisement by compositors on *The Iola Register*, Iola, Kansas.

ner in which the prices are brought out should have pleased the customer. Both Mr. Gilliatt and Miss McClenathan, who did the work, deserve commendation for their painstaking, intelligent work. It is reproduced.

The Daily News, Wilmington, Ohio.— Your paper has the appearance of containing interesting news, but so many large news headings and the use of rather bold display types in the advertisements rather overshadow the body-type and cause the paper to appear bizarre. Presswork could be materially improved and more ink should be carried.

The News Press, Thief River Falls, Minnesota.— Your Minnesota Week Booster Edition is comprehensive in text and the half-tone illustrations, especially those of a historical nature, should prove very interesting to all. The mechanical features are very well handled, although the light-tone linotype borders hardly harmonize with the rather black display types.

The Citizen, Cranston, Rhode Island.— Presswork is exceptionally good, but cuts and large advertisements leave hardly enough room for news matter. We believe it would pay you to give more attention to live local news items. Of course, being your initial number, the reportorial department has not been fairly started. Our idea is to please the readers, get more of them, and the advertising is sure to come — if coaxed.

The Bulletin, Keystone, Iowa.— Your paper seems ably managed, but if the issue sent us, that of October 7, has simply an ordinary run of advertisements, we believe it would pay you to increase the size to seven columns, for the inside pages are overcrowded with display advertisements, which gives the impression that there is not much reading-matter. Your first page is admirably neat and is reproduced. The rules forming the borders on some of the advertisements are not carefully joined at corners and elsewhere.

The Commercial, Leesburg, Florida.— Your paper is creditable in appearance from a mechanical standpoint and appears well edited. The

advertisements are well displayed, spacing is good, and, inasmuch as the majority of them are set in one series of display type, a nice harmony exists throughout. Personally, we are not keen admirers of a five-column size or of running the two inside pages as one; but these, of course, are minor points, especially so inasmuch as the paper is otherwise above reproach.

THE VAN TRUMP COMPANY, Rochester, Indiana.— Taken all the way through, the large collection of advertisements sent us represent as clean



Clean, attractive and effective display by The Van Trump Company, Rochester, Indiana.

and effective display advertising as one will see anywhere. Without recourse to particularly bold display types, good prominence is attained through contrast in size and the whiting-out could hardly be improved upon. We are reproducing one of these advertisements herewith and it is characteristic of the entire collection.

The Sentinel, Goldendale, Washington.— Presswork on your paper is commendable and the advertisements are very well composed, but the large display heads on the first page, without intermediate decks set in smaller sizes of type, introduce the reader to the stories rather too abruptly. The division of the word "October" in the two-column head on your issue of October 14 is displeasing. If the entire word were set in the second line, the first line flush to the left and the second line flush to the right, a decided improvement would be the result. Avoid the combination of extended and condensed display types wherever possible.

The Journal, Clarinda, Iowa.— Presswork on the two copies sent us is very good indeed, but the advertisements appear to have been set under great stress, some not being arranged so that the white space is nicely distributed, while in others larger sizes of type than necessary are used, and the effect of congestion thus produced makes reading rather difficult. The Friedman advertisement on page 8 of your issue for October 14, for example, is well spaced and not overdisplayed. It might serve as an example to follow in future work, but the border is too light; rule of four-point thickness would be about right. Editorially, your publication is exceptionally good.

WILLIAM C. WALKER, Phoenix, Arizona.— The use of such contrasting light-face and bold types in the same advertisement should be avoided, even though that advertisement be for a theater. Theater advertisers have a habit of demanding oddities in the form of advertisements, but publishers should not allow their papers to be made the medium for the exploitation of personal eccentricities. While such advertisements may attract attention from plainly set, attractive display, we doubt that they bring greater results, for their bizarre appearance naturally makes the act of reading a little difficult, and to bring results an advertisement must, first of all, be read.

Tribune, Willmar, Minnesota.— Your special Minnesota Newspaper Week edition, issued in the interests of the State and your county, gives an excellent representation of the two and at the same time is a recommendation of the energy and ability of its publishers as well as all those having a part in its production. Presswork is admirable, considering stock, and the advertisements are well set, but we do not admire a first page on which both condensed and extended types are used for news headings. As a matter of fact, extended types are not satisfactory in this connection. Half-tones are symmetrically arranged on the pages, a feature too often neglected but which here adds materially to the attractiveness of the paper.

Times-Indicator, Fremont, Michigan.— Your "Bargain Days" special is well edited, the presswork is good and the advertisements are effectively displayed, although in some there is a tendency to feature the rule-work too prominently. The Scott & Crandall page advertisement is too crowded at the top, considering the large amount of white space at the bottom. Too many type-faces of varying shapes mar the appearance of some of the advertisements. Our first impression was that your paper was from Fremont, Nebraska, because on your date-line the name of the State does not appear and we were compelled to turn to an advertisement to learn the place of publication. Of course, this is a very minor feature from your standpoint, but nevertheless it has its importance.

A HANDSOME edition of The Hershey (Pa.) *Press*, printed on calendered paper, reciting in words and illustrating with many well-printed half-tones the progress of the "Chocolate Town" for the year 1915, has been received by this department. Presswork on this issue is the best we have ever seen on a weekly local publication, and would be considered creditable in the best bookwork. The advertisements could be improved, we believe, by the use of a light-face display type to harmonize with the gray-tone borders used, and in one or two of the large displays there is no prominent line at the top to direct the attention of the reader, not only to the advertisement but to the point where reading begins as well. The reader's eye is as likely to be directed to several points toward the middle of the advertisement. A good display line at or near the top goes far toward unifying a display advertisement.

PRINTED on a good grade of book-paper, the twenty-eight seven-column pages of the Harvest Home Festival Edition of The Washington County (Iowa) *Press* make an admirable showing. The manager, Anna Dawson, as well as the entire force, deserves commendation for the energy manifested in putting over such a fine edition, full of large display advertisements and other pay matter. Mechanically, considerable improvement could be made. The weak linotype borders in combination with bold display types present a contrast in tone which is not agreeable, besides failing, because of that weakness, in their prime purpose of unifying, or holding together, the advertisements. Plain rules of four and six point thickness, dependent upon the size of the advertisement and the display type, would have made very acceptable borders, and if used throughout the paper would give a more harmonious appearance to the whole. Just as these linotype borders are too weak, so the twelve-point



Attractively composed advertisements characterized the special edition recently issued by *The Advocate*, Greenville, Illinois.

rules used as cut-offs inside the advertisements are too strong, and with these belligerents fighting for the reader's attention the type has a very small chance. Rules and decorative spots are used to excess throughout the issue. The presswork is acceptable.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Typical Newspaper Stories."

This book may be said to deal with the art of journalism. Each chapter deals with some special phase, brief introductions by H. F. Harrington being followed by some typical examples. A reviewer would be failing in his duty were he to omit to notice the probable effect of the book upon that crying evil of American journalism, the straining after a good newspaper story, even at the price of inaccuracy of statement. This inexcusable fault has been pushed to such lengths that in America the newspaper reader has far less confidence in the printed word than is the case in almost any other country. It so seldom happens that the one story in a thousand in regard to which he happens to have independent information is written up with even reasonable regard for the real facts of the case. This indictment calls for qualification in very few instances, these being chiefly the well-established and soberly written periodicals of New England, where a much better tradition certainly exists. The higher ideal of newspaper ethics receives lip service in Prof. Merle Thorpe's Foreword, but Mr. Harrington is lamentably silent about it. It is true he is dealing with journalism as an art, not of course a fine art, and not primarily with journalistic ethics, but ethics demands a greater share of attention than he gives to it, because bad ethics makes bad art.

To give a concrete instance of Mr. Harrington's neglect: In the chapter on "Human Interest Stories," where straining after effect at the expense of strict accuracy is a snare against which it is so highly necessary to hold up a warning finger, not a word is said about it in the introduction, and only a hint of it appears, without a word of condemnation, in one of the commentatory "Editor's Notes" appended to the stories quoted. In this one case the remark is made that "Often the story becomes pure fiction," but there is no salutary further comment that in that case it ought to appear as fiction, and not be palmed off as a narrative of fact. There are just forty "Human Interest" stories quoted, and there are, I think, eight "Editor's Notes." Yet, with the one exception noted, there is no evidence that Mr. Harrington is even conscious of the obvious fictionizing which has taken place in almost every story quoted. It is lamentable that these newspaper stories should be put into the hands of young writers without any injunction against this vice.

There is another kind of inaccuracy to which the American press is prone, and against which every writer of a book on journalism ought to bend his weapons. The inaccuracy of the "Human Interest" story is due to a straining after effect, but there is another kind of inaccuracy which is due to crass carelessness, and nothing else. The stories held up for our emulation by Mr. Harrington are not free from it, and an example confronts me as I open the book at random. Frank Ward O'Malley, in his admirably graphic description of the public reception to Mr. Meyer upon his election as the first Socialist Congressman for New York, which appeared in the New York *Sun*, speaks of Jim Larkin as having been "imprisoned during the Dublin railroad strike." It would have been just as easy to say "Transport Workers' Strike," and it would have been correct. The Irish Transport Workers Union, Larkin's organization, includes port workers, tramway men, and every variety of transport workers except railroad men, who are organized in a separate union. A useful instruction to journalists is, "When in doubt, leave out." Any American writer may be forgiven for not knowing a little detail about a European strike, but why not simply write of it as "the Dublin strike"? A practical hint of this kind is worth more than all Professor Thorpe's maxims about seeing clearly and reproducing truthfully, when these maxims are unillustrated by concrete examples.

That it is not unjust to examine Mr. Harrington's selected stories so minutely is proved by the concluding sentence of Professor Thorpe's Foreword: "The examples in this book ought to be of value to the ambitious newspaper man or woman who wishes to add to his working equipment." This shows the book is expected to be used in a way which makes it the duty of all who wish to improve the tone of American journalism to point out the feebleness of its attack upon the greatest weaknesses of the press. Next to the crowning vice of inaccuracy, perhaps the greatest of our journalistic sins is the featuring of comparatively unimportant personal details, especially when they happen to be of a "spicy" character, to the exclusion of more valuable matter. It seems to arise largely from the supposition that readers do not want to be informed so much as amused. There is enough truth in this view to make it a dangerous fallacy. If entertainment is all a reader wants, he will read a novel. The very fact that he reads a newspaper shows that he wants information about current events. Of course the information must be presented in as interesting a way as possible, but the information must be there, otherwise we are not writing a *news*paper, whatever else we are doing. American journalism is very personal. There is no objection to this, provided we interest our readers in something else about a person other than his family affairs, and especially the unfortunate part thereof. Upon this point one can give almost unqualified praise to Mr. Harrington's chapter on "Personal and Local Items." Here he arranges some bald details as they have appeared in the columns of indifferently written newspapers, and side by side with them is printed a paragraph in which that same item is expanded into an interesting piece of news. The rawest amateur could not fail to appreciate the point, and perhaps he is the best judge, for his point of view can not be supposed to be far removed from that of the average news-

paper reader. Not the least praiseworthy feature of this chapter is the complete absence of vulgar impertinences such as were held up for admiration in the paper by Ralph Tennall, in Professor Thorpe's symposium on "The Coming Newspaper." Mr. Harrington shows his readers how to deal with personal details in an interesting and informing way, and without any offense against good taste.

The chapter on "Little Stories Well Told" also has great merit for the particular purpose indicated in its title, but here again the vice of fictionizing creeps in. These stories are admirable little thumb-nail novelettes, and if they were set forth as such they would be praiseworthy in every way. Set down as sober statements of fact, however, some of them tax our credulity. They are obviously in the class of fiction which is "founded on fact" — but with a totally disproportionate superstructure of imagination. This criticism applies even more strongly to the rest of the book. In fact, it is to be feared that upon the whole this book upholds a type of journalism which, though very prevalent, is not to be recommended, and is indeed slowly but surely passing away. Its characteristics are graphic writing, of which the volume contains many excellent specimens, accompanied by a failure to realize the necessity of supplying sound information, chronic carelessness as to facts, and in extreme cases sensationalism amounting to scurrility — not that Mr. Harrington gives the slightest countenance to the last. He does, however, appear to think the main idea of a newspaper is graphic writing, whereas a sounder view surely is that current information is its *raison d'etre*, and the art of the journalist should be to give this information in an interesting way and in as small a space as may be possible without making it too heavy. There is a great field in America for the newspaper which will lead its readers to look to it for reliable information, well and pithily written up.

"Typical Newspaper Stories," selected and edited by H. F. Harrington, with Foreword by Prof. Merle Thorpe. Published by Ginn & Company, 29 Beacon street, Boston. May be obtained through The Inland Printer Company. Price, $1.60; postage extra.

"Lithography and Lithographers."

This is an artistic book, by an artist, and written from an exclusively artistic point of view. The volume is gotten up in the elaborate style which has become associated with the name of the author, and its profuse illustrations are a joy. The historical chapters, whose separate authorship are indicated solely in the title, tell the story of the struggle of artistic lithography against mere commercialism. It certainly proves once more that artistic talent and commercial ability are seldom found in the same individual; and it also shows how unjust to a great inventor a commercial community can be, though in the case of Senefelder, the inventor of lithography, his misfortunes appear to have been aggravated by his whimsicality and unmanageability in those matters with which he was markedly unfitted to deal. Although not himself an artist, he had much of the artist's temperament, which seems to consist of being remarkably childlike in certain respects, while being superclever in certain others. The consequence was he was unmercifully taken advantage of by people who were unworthy to unloose the latchet of his shoes, and his discovery was the means of making fortunes for others. So throughout the history of lithography those who have used it as a means of expressing the soul of beauty within them may have laid up treasure in heaven, but have frequently ended in the bankruptcy court on earth.

The great lesson to be learned from Mrs. Pennell's historical chapters, which take up the greater part of the volume, would appear to be that the several interests concerned in lithography have each suffered immensely because of their refusal to work together. It is largely a story of their mutual suspicion of each other. Mr. Pennell writes as though artists were the only people to be considered. If he were to say that every man ought to be an artist, that is to say, to cultivate his artistic faculties, we should heartily endorse his view, but we fear we can not always acquit him of the very vice which, when practiced by business men and by trade-unionists, breeds such misery for the artist, and incidentally injures the other two as well. It is the vice of narrowness. This it was which for long closed the doors of lithographic workshops to all not initiated into the mysteries of the processes involved, including the very artists whose work was being produced. This same narrowness can alone explain Mr. Pennell's belief that artistic ability is a disqualification for membership of a trade union. In so far as the belief is true, the narrowness is on the part of the trade unions; but in so far as it is an exaggeration, the narrowness is that of Joseph Pennell, the artist.

Apart from the interesting historic lore in the book, it is valuable because it gives the artist's point of view in regard to most of the important points of technique connected with lithography. This point of view, stated with as much clearness as authority, will be neglected by business men and trade-unionists at their perill. There is no point either too trivial or too technical for notice; kind, quality, and preparation of stones, chalks, inks, acids, paper, colors, and what not. The artist has his preferences and, what is more, he gives his reasons for them.

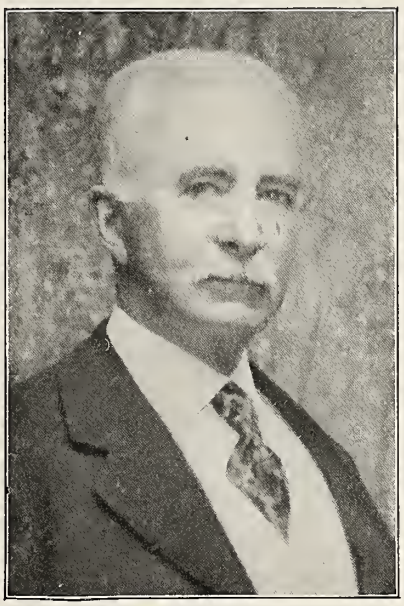
An interesting point arises in connection with the term "lithography," now used universally to connote all kinds of direct printing from the actual drawing. It is a term which would seem to apply more properly to the rock inscriptions which constitute our only written records of some periods of history. It does not seem to be very happy in its now accepted application. The inventor of the process called it variously "chemical printing," "polyautography" and "direct printing." The first of these terms would seem to have too wide a connotation, since chemistry enters largely into some other branches of printing, especially color printing. The second word is ugly, though more correct, and the last expression, which seems to be rather favored by the authors, would seem to have most to commend it, being both correct and euphonious. It would not be surprising if the use of the term "lithography" commended itself to the earlier practitioners because it contained so little key to the real secret of the process. However that may be, it is to be feared the term has now gotten too firm a hold for any change to be possible. Mr. Pennell's preference for the term "direct printing" is the more easily understood because he hangs all his theories on the great value of an art which duplicates the actual work of the artist direct from the stone upon which he drew it, thus giving to each plate as much as possible the character of an "original" and not a mere copy of the "original," as in the case of every other kind of printing.

"Lithography and Lithographers. Some Chapters in the History of the Art by Elizabeth Robins Pennell, together with Descriptions and Technical Explanations of Modern Artistic Methods by Joseph Pennell, President of the Senefelder Club." Published by The Macmillan Company, New York. May be obtained through The Inland Printer Company. Price, $4.50; postage extra.

OBITUARY

Theodore S. Valentine.

It is with deep regret that we chronicle the passing of Theodore S. Valentine, whose name is well known in printing-trade circles everywhere as one of the founders of the firm of Sinclair & Valentine Company, manufacturer of printing-inks, the main office and factory of which is located in New York city. Though in his seventy-first



Theodore S. Valentine.

year, Mr. Valentine remained actively in the position of vice-president and secretary of the company, looking after the manufacturing end of the business, until during the past month, when it became necessary for him to undergo an operation. He passed through the operation and was thought to be on the road to recovery, so that his death on November 11, in New Canaan, Connecticut, where he had made his home for the past few years, came as a great shock to his many friends and business associates.

Mr. Valentine had spent practically all of his life in the printing-ink and allied industries, starting as a young man with the W. D. Wilson Printing Ink Company, and devoting his energies mainly to the manufacturing end. He was considered one of the most capable men of his generation. In company with Frank M. Sinclair, who had been engaged for some time in the selling end of the ink business, he formed the firm of Sinclair & Valentine Company, which has constantly branched out until it has offices and representatives in practically all of the principal cities of the country.

Mr. Valentine was born at Roslyn, Long Island, in 1844. A man of simple habits, gentle nature and strong character, and having a fine sense of justice, he was loved by all with whom he came in contact, and his memory will long be cherished by all who knew him. He is survived by his widow and three daughters.

George Potter Fenner.

We can not refer without more than ordinary regret to the untimely death of George Potter Fenner, president and treasurer of the Babcock Printing Press Manufacturing Company, of New London, Connecticut, who passed away on October 21, in his sixtieth year, when he seemed to have many years of hearty and active life before him. He came of distinguished New England stock on both his father's and his mother's side, and in his own life he well



George Potter Fenner.

maintained the family traditions. He graduated from the Providence Commercial College, and at the age of seventeen commenced a notable career as a builder of presses in the service of his uncle's firm, Cottrell & Babcock, of Westerly, Rhode Island. For eight years he worked in the pattern-shop and draughting-room of this firm and of C. B. Cottrell & Sons. In 1882 he formed a partnership to start a new firm, which at his uncle's request was merged

into the Babcock Printing Press Manufacturing Company, and from then onward he devoted himself to perfecting the art of press-building, with the result that his presses have become known all over the world.

Mr. Fenner was preëminently a man of thought and action, devoted to his work — rarely away from it — and happy in it to an extent that few men attain. Although burdened with the cares incident to large business, his interest in the affairs of the world was keen and unremitting and his outlook upon life always optimistic. Fond of good reading from his youth, possessing a retentive memory and the ability to talk entertainingly, he was a genial host and a welcome addition to every circle of friends and acquaintances.

He was a valued member of the executive board of The Associated Charities of New London, and a director in the National Bank of Commerce of that city. He was a consistent member of All Souls Church, Unitarian-Universalist, in his home town, and for eighteen years the president of the board of trustees.

In his death, untimely and unexpected, in the full vigor of body and mind, the business world has lost a fair and generous competitor, an inventive genius of rare value, a spirit ever strong and undaunted.

Herman Ridder.

With the sudden death of Herman Ridder, German-American politics and journalism has lost a many-sided man. He had been ill for some time, and, although his recovery was considered hopeless, the end was not immediately anticipated.

Mr. Ridder was at one time president of the American Newspaper Publishers' Association, and up to the last he was a director of the Associated Press. He started life humbly enough at the age of eleven in a New York hat store, and at twenty-seven he had made good to such an extent that he started the *Katholisches Volksblatt*, having been meanwhile connected with the Tradesmen Fire Insurance Company. That was in 1878, and in 1886 he established the *Catholic News*, which soon became the leading Catholic paper. At this time the *New Yorker Staats-Zeitung* was controlled by Oswald Ottendorfer, who was past the prime of life and had begun to spend much of his time abroad. Mr. Ridder, in 1890, made an offer to buy stock, which proved very welcome, and he became director, treasurer and manager. Later he assumed complete control of the paper, and it is in this connection that his name will be remembered. At the time of his death he was president of the company.

In politics Mr. Ridder set an example of independence which can not but be considered very wholesome. He was described as an Independent Democrat, chiefly on the strength of his advocacy of tariffs, but he was likely to come out Republican if he thought the circumstances warranted it. Although he never held office, his great influence gave him control of many votes and made him a factor to be reckoned with. He practically emerged as a politician in 1892, when his German-American Reform Union played a great part in the independent campaign for the election of William L. Strong as mayor of New York. He supported Cleveland in 1884, but in 1896 and 1900 he was for McKinley on account of the Bryan silver heresy. In 1904, however, he urged the election of Alton B. Parker, and fought hard for Bryan in 1908.

His charitable and church work was extensive, his active interests including the German Hospital, the Catholic Protectory, the Charity Organization Society, the St. Vincent de Paul Society, the Isabella Heimath, the Legal Aid Society and the German Society. He was a member of the Metropolitan Museum of Art, the American Natural History Society, the Chamber of Commerce, and the New York Press and German Press Clubs, among others. He was a thorough New Yorker, being born in that city, his parents coming direct from Germany.

Mr. Ridder is survived by his widow, three sons and a grandson. His son, Bernard Herman Ridder, was vice-president, and his two other sons, Victor and Joseph, treasurer and secretary, respectively, of the *Staats-Zeitung* company. B. H. Ridder succeeds his father as writer of the English column in the paper. This column was the



Herman Ridder.

immediate means by which the late Mr. Ridder exerted much of his great political influence. Since the beginning of the war he has used it to express his strongly pro-German attitude. He has hammered the administration very hard whenever he thought it displayed any British or French sympathy. He daily printed a list of firms with German names which took up stock in the Allies' loan, and though he made no comment, he enclosed them within a black border.

Among other ventures in which Mr. Ridder was interested was the International Typesetting Machine Company, which he controlled until it went into the receiver's hands last December. It was then that Mr. Ridder began to show signs of a complete breakdown in health, from which he never recovered.

SWEDEN'S LARGEST PAPER-MILL COMPLETED.

The largest paper-mill in Sweden, considered to be one of the world's foremost in point of technical perfection, has just been finished in the town of Hallsta. The situation is favorable because of the good harbor, easy communication with Stockholm, and possibilities of procuring cheap power. Dwellings will be erected for the employees. A concrete quay 310 meters (1,017 feet) long has been constructed, the water being deep enough for large vessels. The factory has machinery of the most modern character.— *Commerce Reports.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Sprague Electric Works Opens Office in Cincinnati.

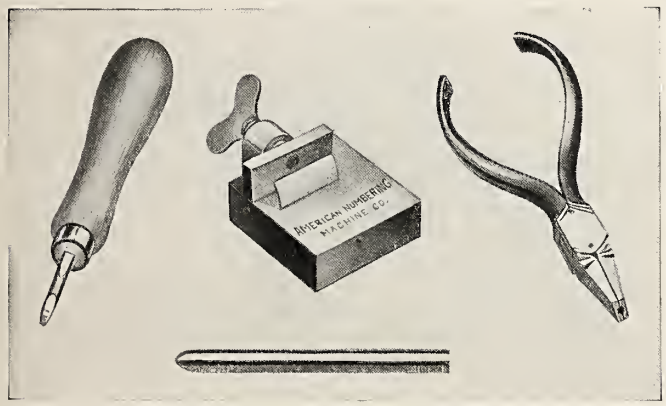
The Sprague Electric Works of General Electric Company has recently opened a sales office in the Provident Bank building, Cincinnati, Ohio, under the management of Frank H. Hill. The Cincinnati office has been established to facilitate the prompt and efficient handling of the increasing business in that section.

New Catalogue of Books and Utilities for Printers.

A new catalogue of books and utilities, which will contain one of the most complete and up-to-date lists of books available for the printer, has been compiled by THE INLAND PRINTER and will be ready for distribution during the coming month. The aim in compiling this catalogue has been to list the most authoritative books dealing with each branch of the printing industry, and those who are desirous of securing the best literature relating to the particular branch in which they are engaged, as well as increasing their knowledge of the other branches, will do well to have their names placed upon the list to receive a copy of this catalogue as soon as it is off press.

Tool Outfit for Inserting and Removing Skip Wheels for American Numbering Machines.

Skip wheels have come into such general use in numbering machines that a quick method for changing the machines from consecutive to skip, or vice versa, is absolutely necessary. Heretofore this operation has been

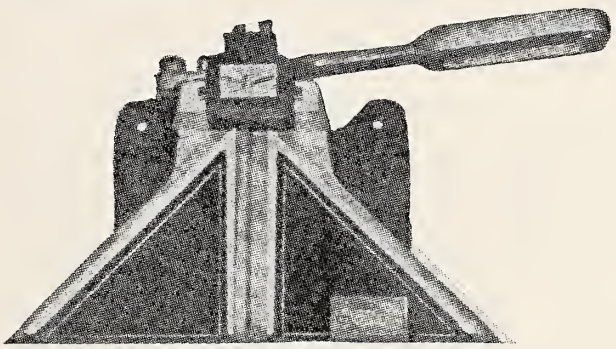


Tool Outfit for Inserting and Removing Skip Wheels for American Numbering Machines.

accomplished in numerous ways, all of which made the change a slow process, particularly with those who are inexperienced. The set of tools shown in the accompanying illustration has been designed for this purpose by the American Numbering Machine Company, 224-226 Shepherd avenue, Brooklyn, New York. The company states that the outfit comprises everything necessary for the work, and that with the tools shown machines may be changed over as required in less than five minutes per machine. The outfit will be stocked by dealers, or may be obtained direct from the company.

The Bonn "Always-Set" Mitering-Machine.

A new style of mitering-machine has just been placed on the market by Frank J. Bonn, a New York printer. The illustration shows its general appearance. Mr. Bonn has



The Bonn Stationery-Guide Mitering-Machine.

made his machine "foolproof" by making it absolute and rigid. Screws and adjustments are done away with. It is as simple as a screw-driver. That it is meeting with a long-felt want is proved by sales of increasing magnitude. It is advertised elsewhere in this issue. Send for descriptive circular to Francis J. Bonn, 362 Pearl street, New York.

Kidder Press Company Rushed with Orders.

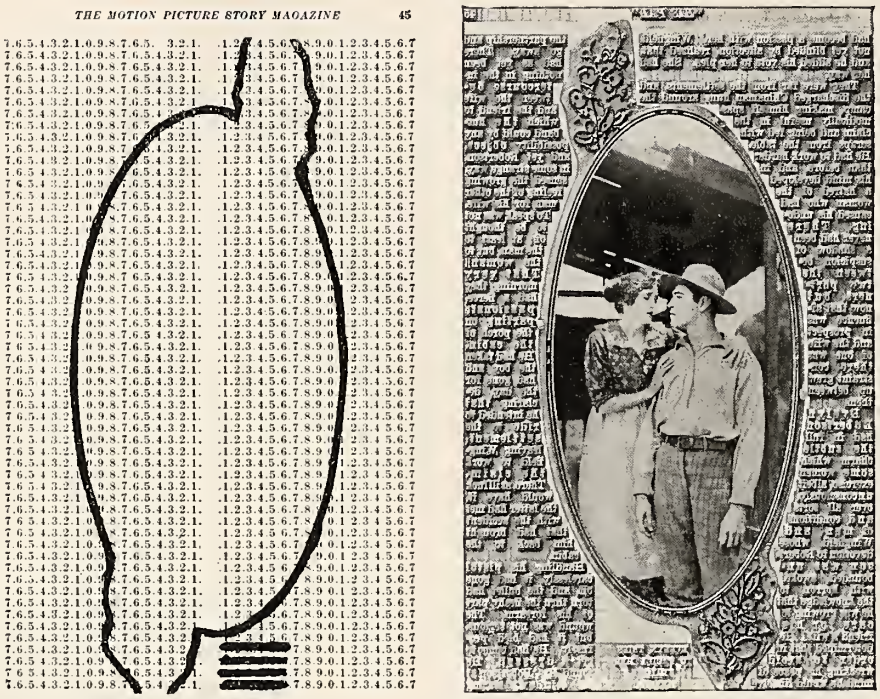
The Gibbs-Brower Company, 261 Broadway, New York, agent for the Kidder Press Company, of Dover, New Hampshire, reports most encouragingly on the state of trade, to the effect that it has had one of the most prosperous seasons in the history of the company, and that it has been necessary to put on a night force to meet past orders. The most gratifying fact is that the business is for the legitimate product of the factory — printing-presses, slitters and rewinders, and rotary sheet cutters.

Growth of the Emboso Process.

The growth of the Emboso process of simulating embossed die-stamped letters and designs is shown as the result of the perfection of this interesting process in giving distinction to printed matter. The process exhibited at the Typothetæ Convention produced a large number of sales, and printers generally find it a money-maker and most popular with their trade. The favor is not confined to the home market, for the company reports that the export trade to-day is larger than its entire domestic trade six months ago.

National Automatic Press Company Plant Reorganized.

The manufacturing plant formerly owned by the National Automatic Press Company, and recently purchased by Emerson P. Jennings, Jr., from the receiver, located at Lehighton, Pennsylvania, is running night and day on work for the Bethlehem Steel Company. The business was forced into receivership through the financial depression following the outbreak of the war, and through internal dissension in the company over a fight for control. Plans are being made to resume the manufacturing of presses and automatic roll feeds for Gordon presses at a very early date.



Mounting Cuts on Linotype Slugs by the Aid of the Miller Lino Slug-Router.
The first cut shows the layout sheet marked with the outline of the cut. The second shows the completed page with the cut mounted on the slugs.

Prize-Winners in the Autopress Contest.

In the Autopress contest which terminated June 30, 1915, the American Autopress Company, Inc., awarded a cash prize of $15 to Charles E. Parker, autopressman with W. K. Gresh & Sons, of Norristown, Pennsylvania, for the finest specimens of colorwork run off on an Autopress.

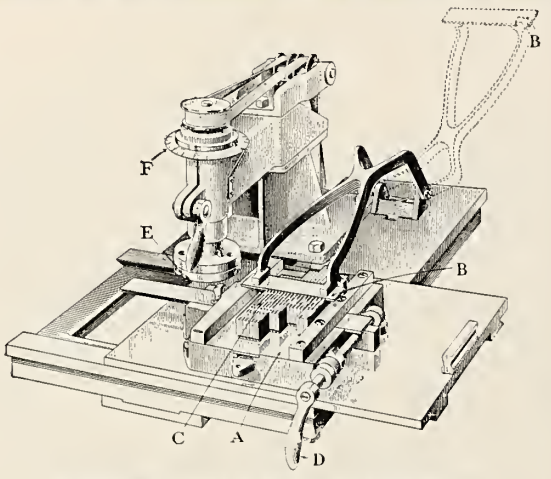
W. F. Biernat, autopressman with Stearns Brothers, of Chicago, Illinois, was awarded a cash prize of $10 for the finest half-tone specimens submitted run off on an Autopress.

Mr. Parker, winner of the $15 prize, wrote as follows: "Received your check for $15 and was some surprised to know I won a prize in your contest. But then, it is not quite fair to give me all the credit, as such work could not be done on any press but the Autopress at such a speed."

Linotype Slugs Used as Plate Base.

The Miller lino-slug router affords the printer a very satisfactory means of securing rigid bases for plates that appear in linotype matter. All kinds of plates — square, oval or irregular outline, either electros or engravers' plates — may be mounted on the routed lino slugs with equal facility. Considerable time is saved by having the plates returned from the engraver unmounted, as the slugs need not be cut to length. This is especially true where engravings have an irregular outline, as in the illustration herewith.

To secure the proper face length of the lines, a diagrammed layout sheet is furnished the operator, who sets the matter to conform to the outline marked. When the matter is proved and corrected it is placed on the Miller lino-slug router and the blank parts of the slugs are routed to conform to the thickness of the plate to be mounted thereon. This is done easily and accurately. Should a pressman desire a vignette half-tone plate to be .005 inch less in height than the surrounding matter, the slugs can be readily reduced that amount. The plates are made very secure to the slugs, so that there is no danger of the plate becoming detached while on the press. This device may be secured either as an attachment of the Miller saw-trimmer, or as a separate machine. Full particulars will be furnished by the Mergenthaler Linotype Company, New York city.



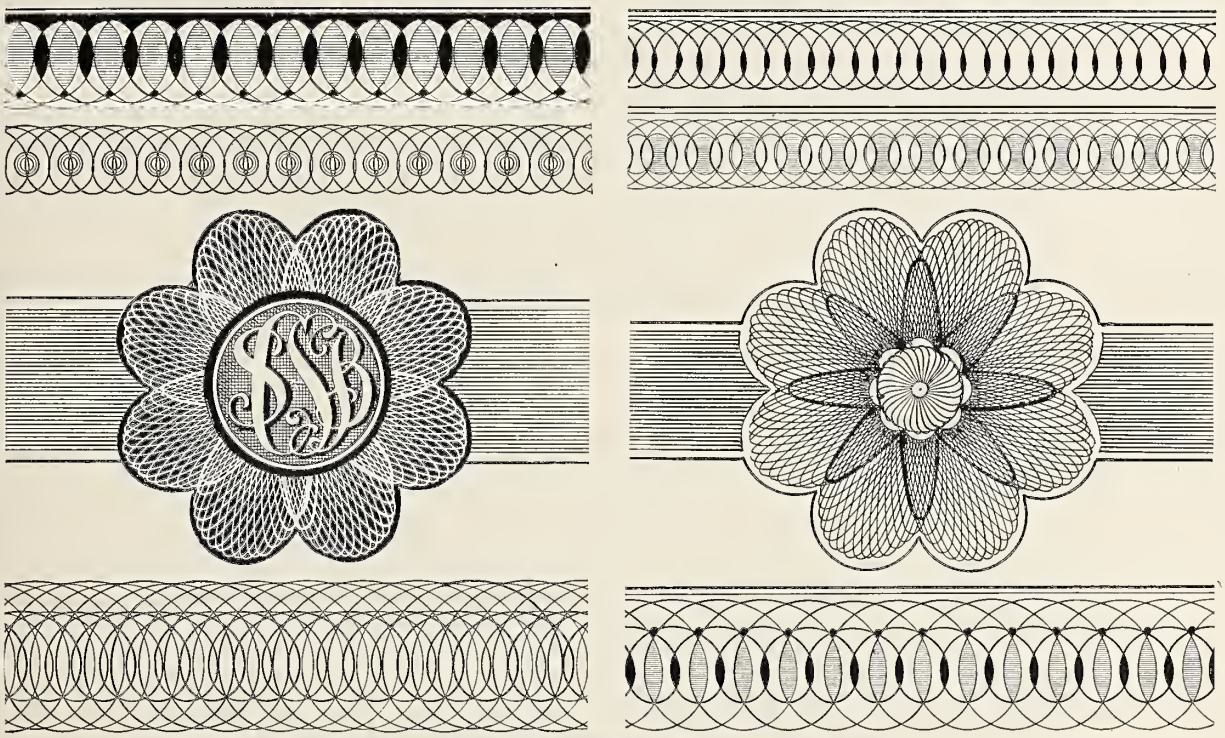
Routing Slugs with the Miller Lino Slug-Router.

"Rosback Creations."

The printer who organizes and classifies the trade literature and catalogues that come to him shows that he is in the line of progress. Ignorance of the machines on the market to do special or routine work may mean substantial loss. We are moved to these reflections by the receipt of a handsome and informing catalogue, "Rosback Creations," issued by the F. P. Rosback Company, builders of printers' and bookbinders' machinery, Benton Harbor, Michigan. Every printer should have a copy.

Work of the Noble Geometric Pen.

What the geometric lathe is to steel engraving, the Noble geometric line work, executed by E. P. Noble, 3928 Lake Park avenue, Chicago, is to zinc etchings and process-work generally. Mr. Noble is an inventor of unusual ability, and years ago we printed in these columns specimens of his "rotary pen" work that excited much interest. Mr. Noble has improved and added to the mechanical methods of drawing lines and ornaments to a surprising degree. In all respects he simulates the work of the geometric lathe. The specimens herewith show a few of the designs executed, and it will be noted that the evenness and clarity of the lines make the work susceptible of the most minute reduction. Further specimens will be shown in these pages in the near future, exhibiting various reductions of individual designs.



Specimens of Work Done with the Noble Geometric Pen.

The Automatic Justifier.

The Automatic Justifier Company has opened an office on the ground floor of the Transportation building, at the corner of Harrison and Federal streets, Chicago, and is now continuously demonstrating the automatic justifier and the process of liquid metal justification. The interest displayed by the trade in this new and efficient system is in daily evidence, as there is always a crowd around the windows or in the demonstrating-room, watching the operator carrying out the numerous processes, from the justification of catalogue and commercial printing to the manufacture of make-up and lock-up furniture.

The Automatic Justifier Company does not claim that it has discovered anything new, for ever since the days of Ben Franklin, printers have "fudged" by filling in odd-shaped blank spaces with a ductile or plastic substance. Every compositor remembers his own "fudging" experiences in the use of plaster paris, wet paper, and other substances. It remained, however, for the foreman of one of the large printing-plants in Chicago to finally work out a scientific system, comprehensive in character, to meet all requirements of blank spacing. The fact that this process and device originated in a printing-plant as a result of the printer's knowledge of its pressing necessity, is a guaranty that this is no visionary dream of an impractical inventor.

The process and machine have been in use for about two years in a number of the largest plants from coast to coast, and have proved beyond all doubt a practical, economical commercial success.

Nashua Non-Curling Gummed Paper Sample Book Free.

The Nashua Gummed & Coated Paper Company, of Nashua, New Hampshire, announces that it will send to printers on request its new sample-book of Nashua Indian brand gummed papers, and large testing sheets for trying out the papers.

The Scott Offset Perfecting Press.

Opportunity does not wait, but passes on to the man who is prepared for it. About a year ago Walter Scott & Company installed an offset perfecting press in the plant of G. Schirmer, New York, where music printing was being done. One of the newspapers became interested in the process, and tests were made by the Scott Company to determine the fitness of the machine for printing newspaper supplements, the results being so satisfactory that G. Schirmer has the contract for printing the weekly supplements of the New York *Sun*. The New York *Times* has also installed two Scott offset perfecting presses.

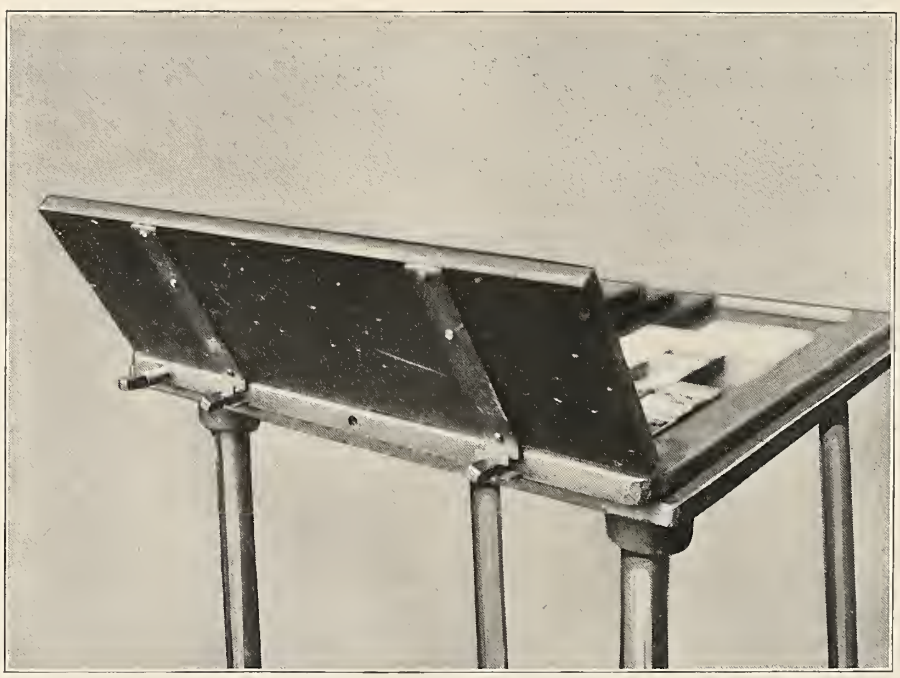
A Handy Rule-Case for the Make-up.

A handy little invention which will readily be appreciated by newspaper offices is shown in the accompanying illustrations. To the man who is responsible for the work of making up the newspaper pages, the time and steps saved by this device will be readily apparent. It is the invention of Edward E. Craig, foreman on the Cincinnati (Ohio) *Post*, and is being used in the make-up room of that paper. The case is 23¼ inches long (about the width of a newspaper chase) and 8⅛ inches high. It is made of brass, with a steel attachment for hooking to the screws of the chase, and contains compartments for rules running by nonpareils from 1½ picas to 17½ picas. For papers using the square measure (7 nonpareils to the square) the case contains compartments from one to five squares. Places are also provided at the sides and top for medium-sized and long rules with and without shanks.



A Handy Little Rule-Case which Can Be Attached to the Chase within Easy Reach of the Workman.

The case enables the make-up man to have a complete set of rules directly in front of him, within easy reach, and it can be removed at will. Being placed on the screws of the chase, it does not interfere with the work of making up the page.



Showing How the Rule-Case Is Attached to the Chase-Screws.

"Newspaper Men of the Night."

In response to our request in the November issue of THE INLAND PRINTER for information regarding the story entitled "Newspaper Men of the Night," we have received word from Robert F. Salade to the effect that he wrote the story and that it originally appeared in the October, 1913, issue of *The Typographical Journal*. Mr. Salade also states that the story was reprinted in booklet form and that he will be pleased to mail one of the booklets free, as long as his supply lasts, to any one writing for a copy. His address is 2844 Harold street, Philadelphia, Pennsylvania.

"Itso" Dry Ink Remover and Roller Saver.

Samples of the "Itso" roller cleanser and ink solvent have been submitted by the Dawson Manufacturing Company, of Edgerton, Wisconsin. The testimonials received by the company are convincing, as satisfied users are the supreme test of any manufacture. The samples submitted have been put to qualified test and so far meet all the claims of the manufacturers. The Inland Printer Company has no plant of its own. Samples submitted to it are therefore distributed among printers of impartial judgment. They have decided that "Itso" should have "permission to pass."

Larger Business and New Employees for the Thompson Type Machine Company.

With the closing of the present year, the Thompson Type Machine Company reports the most successful year in its history. Sales of the Thompson typecaster were practically doubled this year, and the character of its installations is particularly gratifying to the company. Such representative newspapers as the New York *Tribune*, Baltimore *American*, New York *Staats-Zeitung*, Hartford *Post*, Detroit *Times*, and a score of other dailies have purchased Thompson typecasters during the year, and there are now more than sixty daily newspapers casting all their type with Thompson typecasters.

An interesting feature of the year's business was the sale of machines for England and India, which indicates all foreign shipments were not interrupted by the war.



PHILIP G. NUERNBERGER.



EDWARD F. KOEHLER.

Recent Additions to Force of Thompson Type Machine Company.

Thompson typecasters are in use now in fourteen foreign countries, in many of which they are casting type from linotype matrices exclusively, as these matrices are obtainable for foreign languages in large variety.

Philip G. Nuernberger, the inventor of the typecaster known as the Universal machine, has joined the forces of the Thompson Type Machine Company, as has also Edward F. Koehler, who has acted as inspector, erector and instructor for the Universal typecaster since it was put on the market. The coming of these two experts to the Thompson company will greatly strengthen its staff, and is required

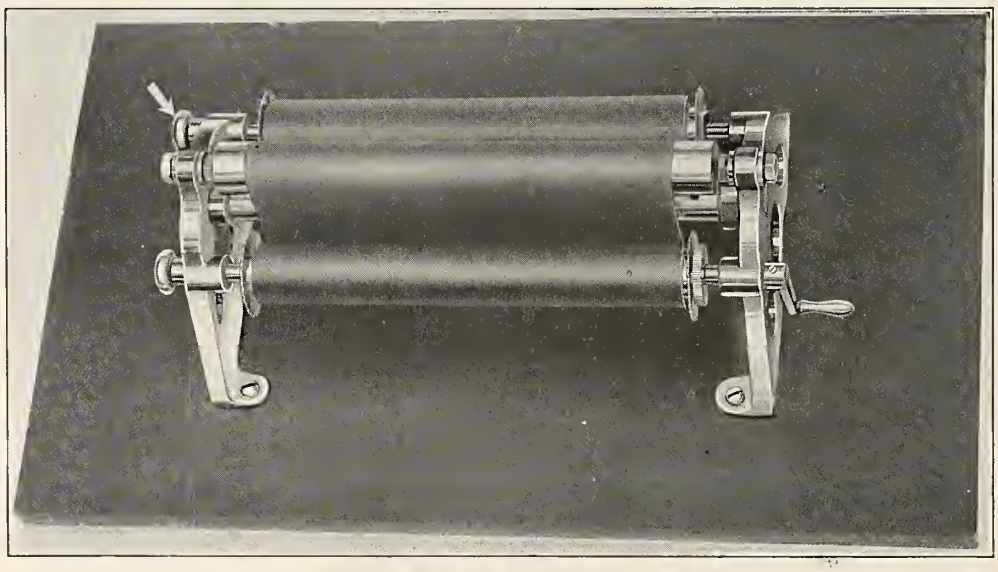


View of the Factory of the Thompson Type Machine Company.

by the large number of Thompson typecasters being installed. New York and Chicago offices are maintained, which are in charge of Charles H. May, the general sales manager of the company. A view of the daylight factory of the company in Chicago is shown herewith.

Renewing Multigraph and Other Ribbons with Renuzit.

Last month we drew attention to the device of the Ribbon Refresher Company, 538 Clark street, Chicago, for renewing typewriter ribbons. It appears that all the copy was not taken from the hook in that connection, and as we want our readers to get the full advantage of a good thing, we make occasion to continue the story. The Ribbon Refresher Company has devices for applying its ribbon renewer to any description of ribbon, from seven-sixteenths of an inch to ten inches wide, for Multigraphs, time clocks, time stamps, adding machines, writing presses, Printometers, etc. When it is remembered that some of the larger ribbons run from six yards to eighty-four yards long, the saving in the Renuzit compound and its applicator will be manifest. The compound is not a color, but a refresher of old and dried ribbons. Its use abolishes the pounding that cuts ribbons to pieces in typewriters, and, at the same time, gives all kinds of ribbons a long lease of life and efficiency. The inventor, C. H. Higgins, is a bachelor of science. (We refrain from using the significant initials of that degree for obvious reasons.) He is, in plain English or American, a specialist in industrial chemistry. That he is of a mechanically inventive turn of mind is demonstrated by the work he is doing.



Multigraph Ribbon Renewing Device.
Size, 18 by 11 inches.

Matrix Prices Reduced — The Universal Type-Making Machine Company Acquires the National Matrix Company.

The Universal Type-Making Machine Company is making an important announcement to the effect that it has recently acquired possession of the National Matrix Company, of Baltimore, Maryland, which puts the company into a very commanding position in its particular field, inasmuch as it is announcing a new price of $14.40 per font for matrices.

The Universal Company is fast coming to the front, and is pushing an aggressive campaign and constantly adding to its already large list of customers. It has lately closed some important contracts in the East, and also booked some South American business.

An important development is an equipment, on which the company is now specializing, for newspaper offices that are adopting the non-distribution system. Its possession of the Baltimore matrix plant puts the company in a position to offer its matrices at this new price, which is less than half of the former prices prevailing heretofore.

An Automatic Pressroom.

The remarkable efficiency obtainable through the use of modern automatic machinery is strikingly illustrated in the pressroom of the Sharon (Pa.) *Herald*. This is a combination daily paper and job plant. The equipment consists of a Cox-Duplex newspaper press, a 24 by 36 Miehle to which a Dexter feeder is attached, and a 10 by 15 new series Chandler & Price jobber equipped with a Miller platen-press feeder.

In addition to the newspaper, large posters beyond the capacity of the Miehle press are printed on the Cox-Duplex. A sixteen-page magazine with 100,000 circulation is handled by the Dexter-fed Miehle, together with miscellaneous work too large for the 10 by 15 Chandler & Price, the latter taking care of all the commercial work within its capacity.

It is seldom that either the Miehle or the Miller-fed Chandler & Price is idle, and not infrequently all three presses are operating at the same time. Mr. Palmer, the pressman, with the help of one assistant, takes care of the entire equipment.

"Hand-feeding," says William S. Organ, manager, "is practically unknown in our pressroom. Even on the Chandler & Price we find the Miller feeder faster and more economical in handling short runs and small forms than hand-feeding. Frequently we have forms less than postal size, but we get around it by either setting up additional forms or, if the run is too short to warrant, we shift the lock-up of the form and run the stock through two, four or six times, as desired, cutting to individual size after printing. Our pressroom is comparatively small, but its capacity is astonishing when each press is turning out a constant, uniform and perfect output."

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

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NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 56. DECEMBER, 1915. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1916, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1916 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World. Omaha, Neb., October 1, 1915.

PRINTING BUSINESS FOR SALE — A chance of a lifetime; inventory $4,000, free and clear; located in the heart of the wholesale cloak, suit, furriers' and dry-goods business of New York city; business done from October 1 to October 15, 1915, was $718, which means about $17,000 a year; present owner must have outside work, and will solicit at 10 per cent for buyer; strictest investigation solicited; easy terms. DAVID COHN, 226 W. 31st st., New York city.

A GOOD JOB PRINTER can have a position in one of the best known ticket-printing offices of Los Angeles, California, if he is in a position to buy $4,000 worth of stock; we cleared nearly 20 per cent last year; good opportunity for the right man. DILLINGHAM PRINTING CO., 4847 Huntington drive, Bairdstown, Cal.

WANTED — An A-1 printer, who knows a printing-plant from A to Z, to interest himself with a small financial investment, and in return for same receive a large share of the profits and manage one of the best plants in the West; for further particulars, address D 977.

$10,000 will purchase large interest in thoroughly modern printing-plant, New York city, doing annual business of $60,000; investment carries share of profits, also management at good salary. C. L. W., 1729 Tribune bldg., New York, N. Y.

FOR SALE — $5,000 buys printing-plant invoicing $12,000 and worth it, doing good business; growing city not far from Chicago; owner not a printer, and must sacrifice; investigate at once if you want a snap. D 992.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FINANCIAL.

PRINTERS — I am prepared to make a few cash loans to responsible printers on collateral security, at reasonable rates; loans can be had in 24 hours after application is accepted. Address by mail Mr. E. L. F., 525 S. Dearborn st., Chicago.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

BARGAIN FOR BOOKBINDERS AND OTHERS — We offer 2 brand-new hand-feed German gluing machines, taking a sheet 20 inches wide, at a bargain price for one or both; if you have any possible use for them it will surely pay you to communicate with us. GIBBS-BROWER CO., 261 Broadway, New York city.

WHITLOCK 2-revolution press, 27 by 40, printed-side-up delivery; Cottrell, 25 by 30; Campbell, 23 by 30; Campbell, 32 by 46; drum cylinders, 5-col. folio to 6-col. quarto; job presses, 7 by 11 to 15 by 21; paper-cutters, all sizes; wire-stitchers, etc.; send for list. PRESTON, 49A Purchase, Boston.

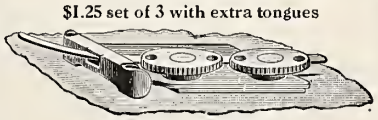
Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

FOR SALE — Two presses, 12 by 18, automatic feed and delivery; feed from French folio to 120-lb. card, 3,000 to 3,500 per hour; only run 5 months; cost $1,550 apiece, one-half that for quick sale; perfect order. INTERNATIONAL TICKET COMPANY, 516 Atlantic av., Boston, Mass.

CAMPBELL, 41 by 60 bed, $600; 41 by 56 bed, $650; 34 by 50 bed, $550; Hoe pony, 17 by 21 bed, $400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

FOR SALE — 00 Campbell press, bed 45 by 62 in., type-bed 40 by 58 in., sheet 41 by 62 in.; No. 8 Cottrell press, bed 38 by 55 in., type-bed 34 by 51 in., sheet 35 by 52 in.; in good order; can be seen running. SAMUEL YOUNG, 2239 N. Park av., Philadelphia, Pa.

FOR SALE — We both buy and sell printing-plants, and always have good bargains on hand in rebuilt presses, paper-cutters, type, cabinets, cases, stands, etc.; let us quote you prices. PHILADELPHIA PRINTERS' SUPPLY CO., 14 S. Fifth st., Philadelphia.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 1 font of 42-point and 1 font of 48-point Cheltenham Bold matrices for Thompson typecaster. D 980.

FOR SALE — Kirkman automatic feeder cheap for cash. CENTRAL MICHIGAN PAPER CO., Grand Rapids, Mich.

FOR SALE — INLAND PRINTERS from April, 1893, to April, 1910. L. J. WALLS, R. F. D. 2, Woodfords Station, Me.

HELP WANTED.

Composing-room.

ARTISTIC COMPOSITOR, one who has unusual ability in setting up booklets, folders, letter-heads and newspaper ads.; permanent position; state age, salary expected and, if possible, send samples of work. A. W. McCLOY COMPANY, Pittsburgh, Pa.

WANTED — First-class compositor, by large plant in central New York; one who can lay out and set tasty and effective type display; address, stating qualifications, salary expected, and whether union or non-union, D 991.

COMPOSITOR, capable of taking charge of and laying out work for 6 compositors; must be A-1 in stonework and color-striking; 9-hour open shop; plenty of overtime. D 990.

Managers and Superintendents.

MANAGER PRINTING-PLANT — Capable manager of the printing-plant of a large stationery and printing concern in a progressive Middle West city; business high-grade and well-established; prefer man with some capital investment to insure highest efficiency and success of department; give experience and references. D 988.

SUPERINTENDENT for plant in East; 3 cylinders, 6 jobbers, 7 compositors and small bindery; 9-hour open shop; plenty of overtime; must be capable of buying supplies; state wages expected. D 978.

Salesmen.

WANTED — Printing salesman able to suggest ideas for design and treatment of high-grade catalogues, and talk intelligently and assist in planning printed matter for advertising campaign. Address REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 5 hours, 3 evenings a week, $5 weekly; day course, 6 to 9 hours, 12 weeks, $80; unlimited course, $150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

SITUATIONS WANTED.

Composing-room.

WANTED — Situation as working foreman in private printing-plant, or foreman in medium-size job plant; employed at present, but am desirous of making change; can furnish the best of references as to character, ability, etc. D 973.

WANTED — Position as foreman by young man with all-around experience in medium-sized office doing better class of work; no boozer; no objection to high-grade country weekly; can furnish best of reference. D 993.

LINOTYPE OPERATOR wants position anywhere; understands machine thoroughly; speed, 3,000 to 4,000. D 974.

Engravers.

EXPERIENCED HALF-TONE AND COLOR PHOTOGRAPHER desires to make a change; also etch copper and zinc; competent to take charge of shop. D 943.

BEN DAY MAN, first-class, also designing and lettering, wants position in Chicago. SCHRAMM, 1937 Lincoln av., Chicago.

FIRST-CLASS PROOFER on color or black-and-white work looking for position. D 976.

Managers and Superintendents.

POSITION AS MANAGER OR SUPERINTENDENT desired by thoroughly practical printer of 20 years' wide experience; 8 years with present employer; reputation for efficiency, and can bring your product up to the highest standard of quality; a strictly first-class and reliable man. D 957.

MANAGER OR SUPERINTENDENT open for engagement with a reputable firm; has a thorough knowledge of both presswork and composition, familiar with office duties; has been with present concern for the past 9 years; A-1 reference. D 981.

Miscellaneous.

INSTRUCTOR IN BOOKWORK and bookbinding wishes to connect with trade school; A. F. of M. musician, and can teach band; married. Address JOS. W. CLARKE, R 15 Dart st., Buffalo, N. Y.

Newspaper Men.

SITUATION WANTED by experienced foreman as foreman or superintendent of morning or evening newspaper, or both, in West or Southwest; union, first-class references. D 983.

Office.

POSITION DESIRED by practical estimator (Master Printer system); nine years' composing-room experience and two years' executive work; graduate of I. T. U. Course of Instruction in Printing. D 984.

Pressroom.

DUPLEX TUBULAR PRESSMAN, free February 1, or three weeks' notice; age 30, married, sober, work guaranteed; 15 years' experience, Duplex presses, 9; understands stereotyping; not a cheap man. D 979.

OFFSET PRESSMAN desires position with good firm; conscientious worker and experienced on various classes of work; will go anywhere. D 971.

SITUATION WANTED — Pressroom foreman, thoroughly familiar with the production of high-grade work; first-class references. D 987.

POSITION as working foreman of pressroom; experienced on two-color Miehle Upham attachment; process and half-tone. D 975.

CYLINDER PRESSMAN, first-class, capable of taking charge, 20 years' experience on the better grades of printing. D 953.

SITUATION WANTED by first-class cylinder pressman outside of Chicago; can furnish good references; union. O 933.

SITUATION WANTED by cylinder and platen pressman; 15 years' experience. D 989.

Proofroom.

PROOFREADER, lady, four years in present position, desires change; book and job reader, revising, editing, press-revising; union. D 985.

WANTED TO PURCHASE.

WANTED — Secondhand photoengraving outfit; must be in good condition; give price and particulars. D 986.

WANTED — Catalogue-looping machine manufactured by Ward & McLean. N 773.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

GET RESULTS by using modern methods for half-tone overlays. Our shopright fee is reasonable. Send for sample and terms.

OVERLAY PROCESS

W. E. RADTKE, 121 Oklahoma Avenue, MILWAUKEE, WISCONSIN

WE MAKE overlays for the trade on a square inch basis. "Using is Proving." Prompt service and attention.

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77. 9-16

Job Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-16

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

GOLDING MFG. CO., Franklin, Mass. All makes. Big values. 9-16



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago. 9-16

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av. 8-16

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire-stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

FOR SALE—ELECTRIC MOTORS

We make a specialty of, and have the largest stock of second hand electric motors and generators in America, and buy and sell, rent, exchange and repair electrical machinery of all kinds. Send for our "Monthly Bargain Sheet," showing complete stock with net prices. All machines guaranteed in good order.

GREGORY ELECTRIC CO. CHICAGO, ILLINOIS

16TH AND LINCOLN STREETS, CHICAGO

KEYBOARD PAPER

for the **MONOTYPE MACHINE**

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue

ELECTROTYPES OF POULTRY



Made from line drawings by best poultry artists.

Liberal discounts to printers and publishers.

Write for catalog.

Reliable Poultry Journal Pub. Co.

Dept. C., Quincy, Ill.

A Modern Monthly— All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1915-1916 at the very special rate of $1.50 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

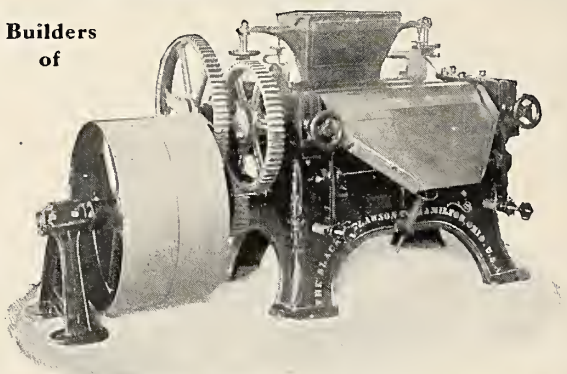
***The* PAPER DEALER**

186 NORTH LA SALLE STREET, CHICAGO

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches

With or without Hoppers. Solid or water-cooled Rolls

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New designs and improvements.

It will pay you to get full information

ECONOMY ENGINEERING COMPANY

423 So. Washtenaw Ave., Chicago

Proof Presses

Consult our Efficiency Engineer when considering Proof Presses best fitted for your requirements. His experience has been large along these lines. Suggestions will cost you nothing.

We carry Potter, Vandercook, Shniedewend Challenge and other standard makes in stock

WANNER MACHINERY COMPANY - 703 S. Dearborn Street, CHICAGO

A. F. WANNER, Prop.

OSWEGO
MACHINE WORKS

Exclusively Cutting Machines

OSWEGO, N. Y.
Write

R.R.B. PADDING GLUE

gives satisfaction. No trouble with boards falling off, or pads cracking. You get good pads with any kind of paper.

ROBT. R. BURRAGE
83 GOLD STREET, NEW YORK

Machinery

Babcock One and Two Revolution Presses; Chandler & Price New Series Presses and Cutters; Challenge Cylinder Presses, Cutters and Specialties; the 14 x 22 New Wonderful Hartford; Paper Balers of all sizes, makes and prices; Embossing Presses and Powders; Cutting and Creasing Presses; Large and Small Proof Presses; Boston and Other Wire Stitchers; Portland Punches, etc; a complete line of rebuilt machinery may always be bought of

BARNHART BROTHERS & SPINDLER
CHICAGO WASHINGTON, D. C. DALLAS SEATTLE
SAINT LOUIS KANSAS CITY OMAHA SAINT PAUL
SET IN PENCRAFT OLD STYLE FAMILY FACES

LETTERING AND DESIGN



Printers! here's a fine chance to increase your income. Take a good simple course in Lettering and Design so that you can give your customers better service. It will aid you in making layouts and dummies. You can make quick sketches and suggestions when talking to a customer and land the order. Get more and better business.

Foremen and Layout Men: Increase your value and your salary by being able to design and letter. Big growth of advertising makes constant demand for this kind of work. There is a big field. I personally correct all lessons. Course is simple and complete. Write for free booklet, testimonials, etc.

The Rosing School of Lettering and Design, 972 Union Bldg., Cleveland, Ohio

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LEADER ENVELOPE MACHINERY

Automatic, Selfgumming, Plunger Type

Built Since 1874 by

THE LESTER & WASLEY COMPANY
290 Franklin Street, Norwich, Conn.

Hartford Printing Cutting and Creasing *Presses*

NATIONAL MACHINE CO.
111 SHELDON STREET
HARTFORD, CONNECTICUT

SAMPLES

of your advertising criticized free by AD MAN JAQUES, 330 W. 11th St., Jacksonville, Fla. *He will tell you why it doesn't pull.*

The House of Satisfactory Service

Printing Machinery, Material and Composing-Room Supplies.
Electrotypers and Photo-Engravers Machinery and Supplies.

Anything You Want at the Lowest Price Possible

NEW YORK PRINTING MACHINERY CO.
The Fastest Growing Supply House in New York
60 BEEKMAN STREET NEW YORK CITY
A. C. Nauman, President

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building

ELF ECLIPSE (PN) ELF B. B. B. VULCAN KALISTA



Your Linotype NEEDS THIS Triangle Brake

Operates Where the Mats Assemble and Prevents Transpositions WILL LAST AS LONG AS YOUR LINOTYPE

Messrs. R. G. Dun & Co. say: "We find out after actual use the Indicating Assemblers installed a few months ago have more than paid for themselves."

Write for Literature and Special Offer **Indicating Assembler Co.** Collingswood New Jersey

---

PRINTERS' SUPPLIES

Purchasing direct from manufacturer means a saving and prompt service. Let us quote you on your wants.

FRED'K L. SCHLEY & CO.
59 BEEKMAN STREET NEW YORK, N. Y.

PROCESS WORK *—and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

VPM Quality Equipment VPM

AUTOMATIC FEEDERS
VACUUM BRONZING MACHINES
CHAPMAN ELECTRIC NEUTRALIZERS

United Printing Machinery Company
New York BOSTON Chicago



DURANT COUNTERS
For C. & P. Presses, $5.00
For Colt's Armory, $7.80
Meet most exacting requirements.
Ask your dealer why they are different.
W. N. DURANT CO. Milwaukee, Wis.

ADD TO YOUR PROFITS
By Taking Orders for Bonds
Write for particulars to
ALBERT B. KING & COMPANY, *Inc.*
Bond Specialists
206 BROADWAY, NEW YORK

AUTOMATIC CARD PRINTING IS EVER-LASTING-LY GOOD PAYING BUSINESS EVERYWHERE
WRITE TODAY FOR FREE BOOKLET OF OUR
AUTOMATIC SELF-FEEDING PRINTING PRESS
S. B. FEUERSTEIN & CO., MANUFACTURERS, 542 W. JACKSON BLVD., CHICAGO, ILL.

New and Rebuilt Printing Machinery
Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses
R. W. HARTNETT CO., 50 N. 6th Street
Philadelphia, Pa.

GUMMED PAPERS
CLOTH-LINED PAPERS
are specialties which we have studied thoroughly. They are not merely side lines with us. Let us know your requirements, and information and prices will be forwarded immediately.
Beekman Paper and Card Co., 56 Beekman St., New York

"Roughing" for the Trade
We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
632 Sherman St. Chicago

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
'Phone: Superior 3565 448 W. Ohio St., CHICAGO, U. S. A.

Bronze Powder
Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*
T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

PAUL BROWN
COMMERCIAL ARTIST
61 WASHINGTON AVE.,
GARDEN CITY, L.I.



"JELLITAC"
The paste without the water—the perfect "Make-Ready" Paste. In powder form. "Does not sour."
FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR $1
Just sprinkle "JELLITAC" into cold water and it instantly turns into a snow-white "make-ready" paste for immediate use. A postal brings a sample or a dollar box on trial.
ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY
Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.

EMBOSSING IS EASY
If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid
THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO.

We should like to have you as a regular reader of
THE AMERICAN PRINTER
A Magazine of Printing Made in America for American Printers
employing and employed, the purpose of which publication is to be useful. THE AMERICAN PRINTER presents in each issue helpful articles for those in the office and in the workrooms. There are ideas for mechanical, accounting, publishing, art, advertising and other departments. The editorial tone of THE AMERICAN PRINTER is inspirational. It is fighting for better printing, more efficient printers and more profitable business methods. It is with those who have ideals; it subscribes to the Standards of Ethical Practice adopted by the business press.
Three dollars a year. Send one dollar for four months' trial subscription
OSWALD PUBLISHING COMPANY
25 City Hall Place, New York

Protect Your Lamps



Save the lamp and lost time with the easily adjusted

"SECURITY" LAMP GUARDS

They lock with a key. The small first cost is the only one; they have long life.

Ask for catalog and net prices.

FLEXIBLE STEEL LACING COMPANY
522 SOUTH CLINTON ST., CHICAGO

Consult the Specialists who KNOW

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

TYPO

EIGHTEENTH YEAR

Will help to Increase Your Sales—Decrease Your Losses

RATINGS Most Carefully REVISED

and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY

160 BROADWAY General Offices NEW YORK

Interwoven Cover

Rich, neutral colors for high-grade advertising literature

ANTIQUE, PLATE and RIPPLE Finishes

Standard sizes and weights in stock

PRINTED SPECIMEN SAMPLE-BOOK ON REQUEST

Parker, Thomas & Tucker Paper Co.
535-539 S. Franklin Street, Chicago Tel. Wabash 2632

100% PROFIT

In Christmas Cards and Folders

There is a great deal of money spent each Holiday season for Greeting Cards and Folders.

Many printers throughout the country realize handsome profits by supplying this demand.

Are you one of them? If not write us *to-day* and find out how they do it.

STAUDER ENGRAVING CO.
231 N. Fifth Ave. CHICAGO

We Plant the Seed for Better Printing

Our national advertising bristles with thoughts like these:

"The man who is proud of his factory wants his printed matter to reflect the importance and dignity of the great business he has built up."

"Good paper in your catalog means as much as clean linen on your salesman."

"A catalog printed on cheap paper is not an efficient salesman."

"Don't get confused on side trails—competitive bids, economy, a cheaper-paper-that-will-answer, etc.; buy printing with presence, dignity, that commands attention."

The whole theme of our 1915 advertising is: "Buy better printing."

We plant the seed but you must cultivate it. Talk better printing. Don't let a customer use a poor paper without a fight. Talk Warren's Standard Papers.

In that way you not only get more profitable work but you win that confidence which can only be won by producing superior work.

Every job on a Warren Paper will increase your prestige.

Send for our new Portfolio—a work of art and a big help in selling Better Printing.

WATCH WARREN'S Advertising

S. D. WARREN & COMPANY
160 Devonshire Street Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers

For your coated stock, use

Cameo
Lustro
Silkote
Cumberland

Our Motto:—Constant Excellence of Product —the Highest Type of Competition

COLOR
Makes Sales

It has been proven that showing in colors the things you have to sell increases your sales 25% or more. ¶ But don't lose sight of the fact that to accomplish this, the foundation must be laid in printing-plates of quality. You will not have to ponder this long.

We have perfected a Direct Process of our own that will show your goods as they should be shown.

Call Harrison 4588 or address us as below.

PEERLESS ENGRAVING & COLORTYPE CO.

423 PLYMOUTH COURT CHICAGO

House of

THE DIRECT PROCESS

Color Plate Specialists and Experts in

HALFTONES	DRAWINGS
SKETCHES	PAINTINGS
PHOTODRAWINGS	AUTOCHROMES
PHOTOMICROGRAPHS	COLOTYPES
ELECTROTYPES	COM. PHOTOGRAPHY
LANTERN SLIDES	TELEPHOTOGRAPHS
RADIOGRAPHS	LINE ENGRAVINGS

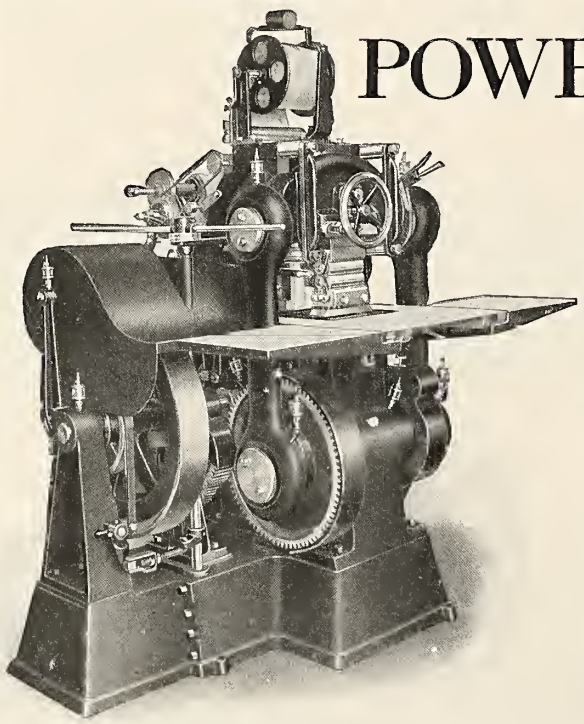
Waiting One Hour

for the delivery of an electrotype sometimes means the loss of several hours in the press room. You can avoid such occurrences, and keep your customers happy, by taking advantage of our *unequaled* service, which is made possible by a new patented process we have recently installed for making the shell. This process enables us to deliver a finished electrotype one hour and thirty minutes quicker than any one else. This extra time, added to our already quick delivery, makes us your logical electrotyper, especially when you consider that our quality and price can not be beaten. Telephone Harrison 7185.

Dinse, Page & Co.

725-733 South La Salle Street, Chicago

OUR LATEST DESIGNS AND SIZES OF POWER EMBOSSING PRESSES



SPECIFICATIONS

Size, 6 x 10 inches. Diameter of fly-wheel, 28 inches. Maximum speed of fly-wheel, 450 R. P. H. Minimum speed of fly-wheel, 225 R. P. H. Impressions per hour, 1,500. Height, 6 feet 9 inches. Weight, 6,000 pounds. Floor space required, 68 inches wide, 50 inches deep.

Are of beautiful design and powerful construction. Built for neat and hard work.

The New 6 x 10 — 1,500 Impressions per Hour
The New 4 x 8 — 1,800 Impressions per Hour
Our Baby 4 x 2½ — 2,400 Impressions per Hour

Also a complete line of Copper Plate and Hand Stamping presses.

All presses guaranteed to uphold every claim we make.

Catalogue, circulars, terms, etc. sent on request.

Modern Die & Plate Press Manufacturing Company

BELLEVILLE, ILLINOIS

Sole Agents for Australasia: Parsons & Whittemore, Inc., 352 Kent Street, Sydney

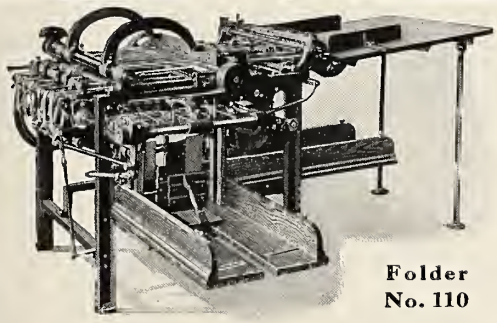


WETTER Numbering Machines

For 30 Years Renowned for Accuracy Service Durability

Send for our Booklet

Wetter Numbering Machine Co., 255-261 Classon Ave., Brooklyn-New York, U. S. A.



Folder No. 110

A simple, inexpensive machine, with all the advantages and none of the disadvantages of the large, expensive machines.

Send for complete information and list of users.

ANDERSON JOB FOLDER

A machine capable of handling a *great* variety of regular folds with the highest degree of efficiency at minimum expense.
Its output is extraordinary—4,000 to 6,000 sheets per hour, continuous 8 hours a day with a *girl* feeder. Range of sizes 6 x 6 to 22 x 28.

What this folder is doing for others it will do for you

Etheridge Printing Co., Grand Rapids, Mich. — We find that we are able to do on your machine, which takes a 22 x 28 sheet, approximately ¾ of the work we had previously used a larger one for, and with an increased production of about 150% over the larger folder.

F. O. Peterson & Sons, Aurora, Ill. — For rapidity and accuracy, it is perfectly astonishing the amount of work it will do. Having had other machines, and having investigated all other machines, we can truthfully say there is no other machine on the market to equal it in the work it will do.

C. F. ANDERSON & CO., 710 South Clark Street, CHICAGO

How About Those Improvements You Planned to Make This Fall?

If you have made them you are ready for your Winter's rush and can make better deliveries than ever before. If you have not made them there is time to

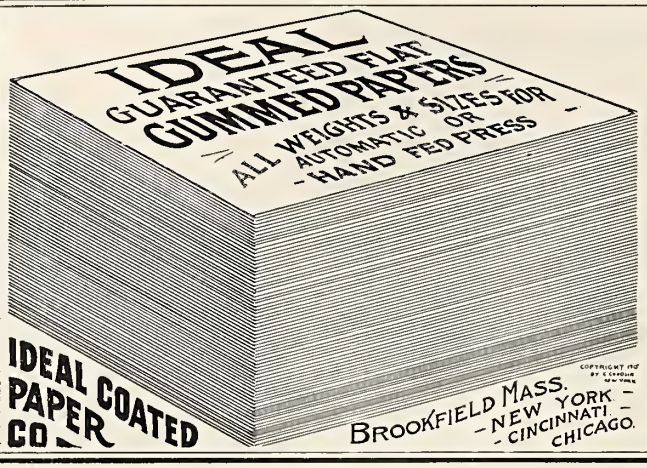
Put In Westinghouse Motor Drive Now.

Our power engineers have made a specialty of saving time in printing plants, and can show you various ways of improving your plant efficiency.

Write our nearest office and ask for our representative to call.

Westinghouse Electric & Manufacturing Company

Sale Offices in All Large American Cities — **East Pittsburgh, Penna.**



A WHOLE PILE

of gummed-paper troubles will be avoided if you specify and use

IDEAL GUARANTEED FLAT GUMMED PAPERS

Used by printers and lithographers and label printers everywhere. Send for sample book to nearest address given at left.

MONEY-MAKING PROPOSITION FOR SMALL-TOWN PRINTERS

Send for our plan to-day which tells you how to get, develop, handle and make money out of engraving jobs.

There is always a big demand in every community for wedding invitations, book-plates, business cards and stationery, seasonable greeting cards, etc.—it is all profitable business, and you are the logical person to get it.

WM. FREUND & SONS
ESTABLISHED 1881 INC. 1921
STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS
STEEL DIE EMBOSSING
16 TO 20 E. RANDOLPH STREET
CHICAGO

Now is the time to take orders for "Christmas Greeting" cards. Send for our plan to-day.

Members of the British printing industries have become great readers of trade books.

These publications are listed in our **TRADE BOOKS AND ODDMENTS**—a little catalogue setting brief particulars of text-books compiled by contributors to

The British Printer

and others whose work has been approved by the same journal.

The subjects treated of in these publications cover all branches of the printing craft.

Prices are very reasonable, usually much less than American book-buyers are called upon to pay.

Copy of List will be sent you on receipt of your application for such.

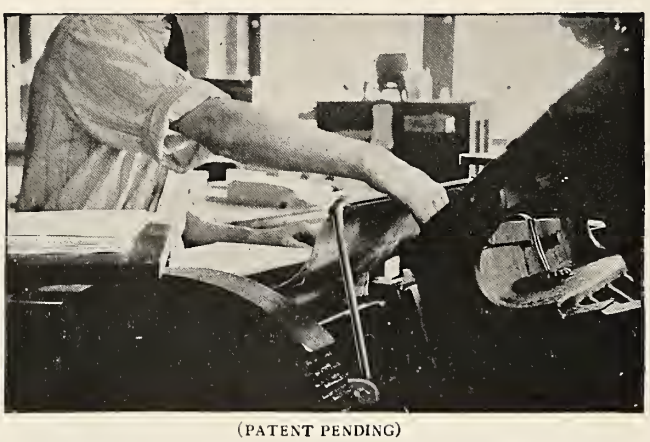
THE BRITISH PRINTER OFFICE
LONDON: Thanet House, 231 Strand, W. C.
or LEICESTER: De Montfort Press

The T-B Safety Guard for Gordon Presses

Is the Best Guard on the Market at Any Price, and Sold at the Lowest Price

Safety
First
Safety
Always

With a T-B



(PATENT PENDING)

No Cams, Springs, Gears, Chains, Complicated Levers or Adjusting Screws to Weaken or Break at a Critical Moment

Note the simplicity, rugged strength, absence of claptraps, positiveness of action. Never gets out of order; never wears out.

Two large print-shops of national reputation each bought a T-B Safety Guard and operated them for several weeks in competition with two other guards. Result—in both cases complete equipment of T-B Guards on their Gordons.

Order a trial Guard to-day under a guarantee of complete and lasting satisfaction. Price $10 f.o.b. Cleveland. Sent prepaid if cash accompanies order. Made for all sizes of C. & P. and Challenge Gordon presses. Specify size and make of press when ordering.

Manufactured and Sold by

TURNER-BLAND COMPANY

30 EUCLID ARCADE
CLEVELAND, OHIO

To Speak Frankly

THE dry color situation is getting worse every day, in that the amount of color available is rapidly diminishing and the price rising accordingly.

Last month the inkmaker thought he was paying top-notch prices for his raw material. He is now paying a great deal more, and the future, under present conditions, will bring no relief.

It looks as though the Printing Trade would have to content itself with untoned black and with colors lacking brilliancy.

Have faith in your inkmaker, and believe that he is doing the best he can under the worst conditions that have confronted him during his entire business experience.

Sinclair & Valentine Company

Main Office and Factory:
603-611 West 129th Street, New York City

BRANCHES:

Boston, Mass.	St. Louis, Mo.
Philadelphia, Pa.	Toronto
Cleveland, O.	Winnipeg
Chicago, Ill.	Baltimore, Md.

Turn Your Spare Time into Money



You're a practical printer. Why not cash in your experience by learning to write advertisements for small merchants who can not afford a regular ad.-man?

You can easily earn $8 or $10 a week extra this way. And maybe you can make a regular business of it and quit "type-sticking" for good. Hundreds of other printers have done it. *Why not YOU?*

The International Correspondence Schools' Course in advertising is the shortest and surest route to advertising efficiency you can find. It tells you all you've *got* to know—nothing more—and tells it in the simplest manner possible.

Advertising Men Are in Demand

Good positions at high salaries are waiting for men who know how to plan, write and lay out effective advertisements. Merchants, manufacturers, mail-order houses and advertising agencies are constantly looking for *trained* men. I. C. S. graduates have exceptional opportunities to engage in practical work.

In a few minutes' time each day, and without interfering with your present work, you can learn to increase your income. You can quickly become a star ad.-compositor, learn to prepare effective catalogues, booklets and other printed matter, and equip yourself to engage in any branch of advertising work, from the preparation of a newspaper advertisement to the direction of a national advertising campaign.

You study when you please and where you please. You have no books to buy; the I. C. S. furnish all text-books, instruction papers, examination blanks and envelopes, and pay the postage to you. I. C. S. text-books on advertising constitute a complete reference library, representing the life experience of a staff of advertising experts.

Mark the Coupon—Mail It Now

Scores of printers have earned more money as a result of I. C. S. training in advertising. *Why not let the I. C. S. help you, too?* Now is the time to act. Every day you delay keeps you that much longer from your goal. Mark and mail the coupon now, and the I. C. S. will tell you how you can enter the money-making profession of advertising in your spare time. It will cost you nothing to investigate. Clip and mail the coupon TO-DAY.

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, full description of your new and complete Advertising Course.

Name.....

Street and No......

City..... *State*.....

The Offset Process

Photo-Litho, Metal Decorating, Technical Treatises, Recipes and Instruction

are among the subjects found in the

National Lithographer

The only lithographic periodical published in America.

Subscription (United States) postpaid per year $2.00.
Subscription (Foreign and Canada) postpaid per year $2.50.

The National Lithographer Publishing Co.
Incorporated
150 Nassau St., New York City

INCREASE YOUR INCOME

You can earn $50 to $100 a week selling printing if you study the **Nashville Course in Sales Training** *by Edward P. Mickel.* You are given a thorough training in salesmanship and can get profitable orders and build up a large trade. It means a greatly increased income for every one who studies it. *Send for Booklet D.*

DUDLEY L. HARE 1730 Sansom Street. Philadelphia, Pa.

Have You a Satisfactory 40-Cent Black?

Branch Distributors

Clarksburg, W.Va.
R. D. Wilson & Sons

Cumberland, Md.
The Tri-State Paper Co.

Denver, Colo.
The Colorado Ink Co.

Indianapolis, Ind.
The Crescent Paper Co.

Montgomery, Ala.
Mercantile Paper Co.

Richmond, Va.
The Richmond Printing Ink Co.

St. Paul, Minn.
C. I. Johnson Mfg. Co.

St. Paul, Minn.
Wright, Barrett & Stilwell

Wahpeton, N. D.
Wahpeton Paper Co.

THERE are times when you, Mr. Printer, long for a good FORTY-CENT BLACK.

We have the ink you are looking for. It is a dense black that dries just right on the stock, works clean and gives a well-finished job when printed.

Write for an order to-day of No. 2500 FORTY-CENT BLACK.

The Ullman-Philpott Co.
Established 1881
4811 Lexington Ave. Cleveland, Ohio

Enclosed find.....for which send me.....lbs. of No. 2500 Forty-Cent Dense Black.

Name.....

Address.....(I.P.)

Two out of every three compositors pick the "Star" when they are given a choice. This was proved by an actual investigation and confirms our claims that:

THE STAR STICK

is the most perfect Tool of its kind manufactured.

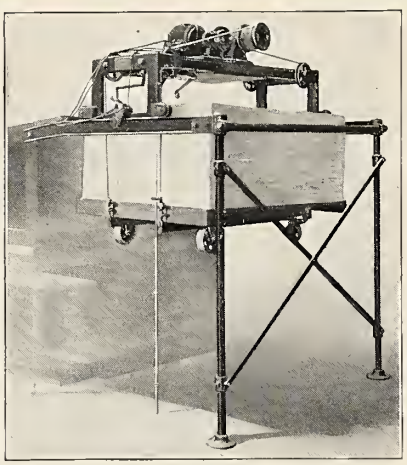


THESE ARE THE FEATURES THAT MAKE IT SO POPULAR:—

Dropping on the floor does not disturb the measure. Once set, it can not slip and "stays put" regardless of carelessness. It is lighter and neater, more convenient to handle, less tiresome than any other stick. It is more quickly set than any other. Graduated to half-ems, it has no eccentric movement. It can not be wedged out of measure by tight spacing. It has no holes to wear larger nor pins to wear smaller as in other sticks. The grooves will not be worn by continued use. It has the proper allowance for "squeeze" to make lines lift when locked up with machine set matter. A multiple of short measures set in this stick make up properly with lines set the combined length of the short ones. This is true of no other stick. It has more capacity by 6 to 8 ems than any other stick of equal size. It is the longest-lived graduated stick made.

ON SALE BY SUPPLY HOUSES GENERALLY

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.



Judge This Machine by the Firms That Use Them

The following firms each have from one to thirty ROUSE PAPER LIFTS in operation

MANZ ENGRAVING CO., Chicago.
AMERICAN COLORTYPE CO., Chicago and New York.
WILLIAMS PRINTING CO., New York.
MAX LAU COLORTYPE CO., Chicago.
EXCELSIOR PRINTING CO., Chicago.
REGENSTEINER COLOR-TYPE CO., Chicago.
WELLS & CO., Chicago.
BRETHREN PUB. HOUSE, Elgin, Ill.
FRANKLIN CO., Chicago.
ISAAC H. BLANCHARD CO., New York.
TOBY RUBOVITS, Chicago.
ROGERS & CO., New York.
BLAKELY PRINTING CO., Chicago.
RIVERSIDE PRINTING CO., Milwaukee.
THE HENRY O. SHEPARD CO., Chicago.
THE CASLON PRESS, Toledo.
WILLIAMSON-HAFFNER CO., Denver.
REPUBLICAN PUB. CO., Hamilton, Ohio.
THOS. B. BROOKS, New York

Send for a copy of "Rouse Handling vs. Man Handling" and get our plan for installing a Lift to be paid for out of its own earnings.

H. B. ROUSE & CO., 2214 Ward Street CHICAGO

Announcement

The Universal Type-Making Machine Company announce the purchase of the National Matrix Company, of Baltimore, Md., a company that has supplied matrices to many users of all makes of type-casters, both here and abroad.

This purchase not only adds 13 additional complete series from 6 to 48 point to our present stock of matrices but it also gives us what has long been considered one of the largest and best equipped plants manufacturing matrices for use on type-casting machines. The capacity of the National Matrix Company's plant will immediately be increased to 500 fonts of matrices per month.

As the result of this purchase of the National Matrix Company the price of Universal Matrices after this date will be $14.40 per font.

Universal Type-Making Machine Company

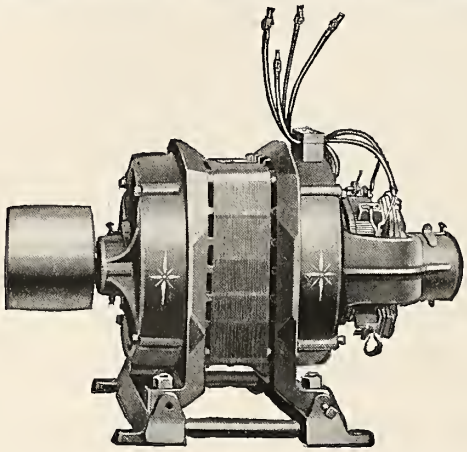
432 Fourth Avenue
New York

1730 Transportation Bldg.
Chicago

November 12, 1915.

If you are using or can get Alternating Current Electricity, we can cut your power bill away down

Yes, and increase your output per press, while reducing spoilage



KIMBLE
PRINTING PRESS MOTORS

(Alternating Current only)

have the distinct and EXCLUSIVE feature of giving you *absolute and flexible control of speeds* and of *reducing the amount of electricity* metered every time you reduce the *speed* of any press below its maximum.

Read that again—It means money

On every other motor you consume the maximum amount of electricity all the time, because the only way they can reduce speeds is by converting part of the current metered into *heat!*

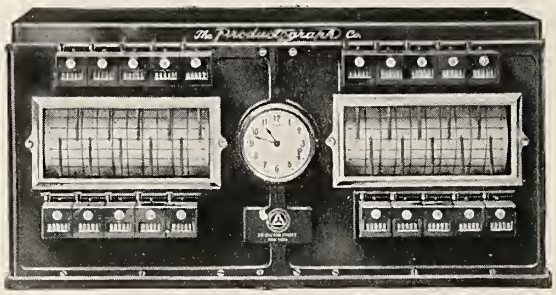
Just stop to think: How many minutes in any day is any press operated at its *maximum* speed?

And the other point—that of the personal equation of the feeder. Give him instant and flexible *control* of speed and you give him a confidence that enables him to work up to and *hold* high speed without use of the throw-off, or spoilage of stock.

All this is too important to be overlooked another day. Write us *now*, and let us show you how and *how much* we can cut your costs and increase your output.

KIMBLE MOTORS

KIMBLE ELECTRIC COMPANY
635 N. Western Ave., CHICAGO



The Productograph

An Assistant Factory Superintendent that gets each machine's own report of speed, lost time, productive working time and output, and tabulates it in mechanically accurate and readable form in your own office. Such a system is not an expense, but an investment that will pay for itself many times each year.

Send for catalog "J" and our demonstration offer.

The Productograph Co.

30 CHURCH ST. SLOCUM-AVRAM-SLOCUM MANAGEMENT **NEW YORK, N. Y.**

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9 x 12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

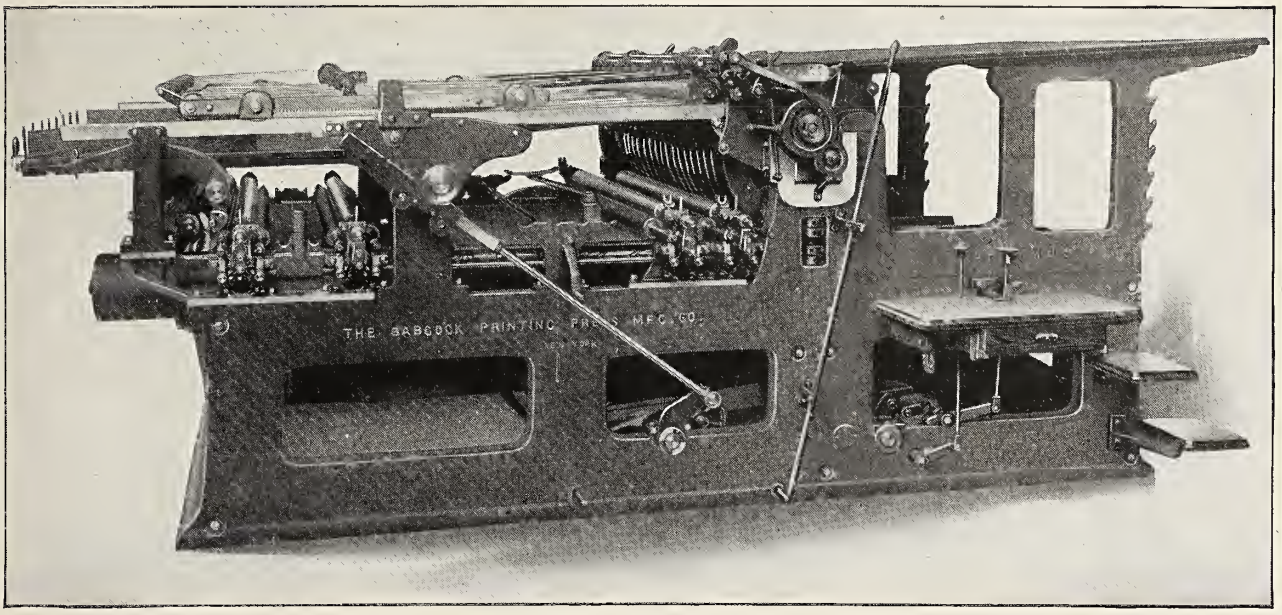
SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.

The Babcock "Optimus"



Optimus Economy

Economy in the pressroom means profitable business; the lack of it spells disaster. No amount of business ability can compensate for the loss sustained by using machines that are not time-savers.

All Babcock Presses

whether one revolution or two, are the *greatest savers of time, labor, material and money.*

We have at hand a letter from a customer who, less than a year ago, bought two of our machines, and now writes to duplicate his first order, adding, "An increase of 25% in the output of my cylinder press department since the installation of the new machines has shown me how to close up a leak of many years duration."

This printer has worked out his per cent of saving wholly on the basis of the

Many Economies of the Optimus

They appeal to every printer who is in the business to make money and enjoy his work while doing it.

Our latest catalog tells of many of them. Write for the catalog. Talk with men who *run the Optimus* and remember that ***our best advertisements are not printed—they print.***

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

PROGRESS-PROSPERITY

Thirty-two years ago, THE INLAND PRINTER was introduced to the trade. It declared for progress at the start, which *compelled* the attention and support of the trade.

Because of its methods, THE INLAND PRINTER has made greater progress than any other journal in the field, *until it is to-day admitted to be the leading journal in the printing and allied industries.*

In the years that it has been a vital factor for progress, it has become firmly intrenched in the hearts and shops of thousands of printers.

In the box we show the circulation figures of THE INLAND PRINTER and show its distribution throughout the country. A glance at these figures will suffice to show its circulation supremacy, and it will be interesting and significant to note that 2,500 of THE INLAND PRINTER'S subscriptions have been added within the past two months—the result of a recent campaign—and they are still coming in on the average of 100 per day.

Its readers include the most prosperous men in the trade, and THE INLAND PRINTER has had a large part in their growth, as these men themselves will testify. THE INLAND PRINTER feels justly proud of the fact that it has done the trade good service. Its power and influence are increasing daily, which means that it will be of greater service in the future, to the individual worker and to the trade as a whole, than it has been in the past.

CIRCULATION

TOTAL December,	**15,000**
TOTAL November,	**13,250**
New England States,	**828**
North Atlantic States,	**3,166**
South Western States,	**592**
South Eastern States,	**340**
Middle States,	**5,799**
Western States,	**1,256**
Canada,	**535**
Alaska, etc.,	**42**
Foreign,	**692**

The large and rapid increase in the circulation of THE INLAND PRINTER shows the generous support the trade has given it.

The circulation of THE INLAND PRINTER indicates beyond question that it occupies *first place* in the hearts of the progressive printers—the men who read and study.

This could not be unless THE INLAND PRINTER had done things—big things. By making its pages more interesting, more valuable and more progressive—therefore more useful to the printer—it has outstripped from the start all of its contemporaries.

THE INLAND PRINTER was and is able to do this because it is the oldest in the field, its editors and contributors are masters in their particular branches, and their ideas and opinions bear the stamp of authority. Its closeness to the trade gives THE INLAND PRINTER the opportunity, which it uses well, to draw upon vast information, and bring to the attention of its readers those things that vitally affect and interest all of them.

The trade is not the only gainer by this. It is good for the manufacturer, the man who has machinery and supplies to sell. It gives him an insight into the inner workings of the trade, and enables him to realize and more intelligently cater to the needs of the progressive printer, who is ever on the lookout for up-to-date equipment.

So, while THE INLAND PRINTER is mighty proud of its circulation supremacy, it is only proud because it is an endorsement of the aims and ambitions of THE INLAND PRINTER to be of use to the printer and promote the progress and prosperity of the trade.

A magazine with the following that THE INLAND PRINTER has is bound to bring results to the advertiser. Why not let us talk to you about a conservative publicity campaign?

THE INLAND PRINTER, CHICAGO

632 SHERMAN STREET
H. S. BROWNE, Business Manager

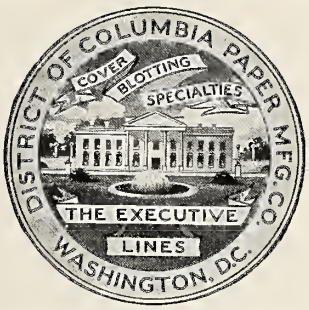
MEMBER
AUDIT BUREAU OF CIRCULATIONS

COLORED COVERS

BLOTTING AND SPECIALTIES *for the* ADVERTISING PUBLIC

Covers

ARTILLERY
CABINET
CIRRUS
CONGRESS
EXECUTIVE
FLORA
MODERN
NATIONAL
POTOMAC
WHITE HOUSE



Text Papers

CONGRESS
EXECUTIVE
NATIONAL

Blotting

ARTILLERY
CONGRESS
EXECUTIVE
FLORA
FLORA EMBOSSED
NATIONAL
OFFICIAL
POTOMAC HALF-TONE

No colors have been discontinued on account of the scarcity of dyes.

The many stock colors, sizes and weights manufactured by this mill can be procured now in spite of the present unsettled conditions of the raw material market.

Two million pounds of cover and blotting, carried at mill in sheets and rolls for immediate shipment.

Stock carried by dealers in large distributing centers throughout the country.

Large quantities of coloring material were purchased soon after the beginning of the war whenever obtainable, enabling us to furnish at this time every stock item shown in our advertising literature, in addition to special orders, including Scarlet, Greens, Blues, Browns and other distinctive colors. In some instances prices were affected owing to the unusual run on some shades, necessitating the use of the new stock of exceedingly high priced dye stuffs.

Get acquainted with the great variety of the *colored COVERS and BLOTTING* embraced in the

Executive Lines

If your sample files do not include this assortment, a new set will be sent upon request, if written on your business letter-head. Full size or part sheet samples for dummies furnished without charge.

Upon failing to procure the desired items through dealers, write or telegraph mill direct.

DISTRICT OF COLUMBIA PAPER MFG. CO.

WASHINGTON, D. C., U. S. A.

Read What These ITSO Users Say

Rollers Cost Less Than One-Quarter

Our roller expense for four presses in our printing department for 1913 was $80.02; for 1914 and 1915, since Dawson's Mixture has been used on our rollers, it was $30.20 for the two years. The presses were running practically incessantly all this time.

Willson Bros. Monarch Laboratory,
Edgerton, Wis.

Deserves to Be Used in Every Pressroom

I find after several weeks' use of Dawson's Itso Mixture that as a dry ink remover it is fully as efficient and considerably cheaper than any I have heretofore used, including one mixed by myself. Its use seems to put new life into old rollers and it can be used for scrubbing out forms on press without causing the delay incident to the use of gasoline. Dawson's Itso Mixture deserves to be used in every pressroom.

Walter Mayer, Madison, Wis.

Recommends It to All Users

In reply to your inquiry as to the merits of your ink remover, we wish to say that it has proven entirely satisfactory, and would recommend it to all users.

Badger State Printery, Milwaukee, Wis.

Will Send for More

Good stuff. What we have been looking for. Will send for more when this is out.

The Washburn Times, Washburn, Wis.

Struck the Right Thing

Enclosed please find my check in payment for Dawson's Itso Mixture. I didn't want to write you until I gave the mixture a good test. I find it takes old ink out of type fine, and for the rollers it is excellent. You have struck the right kind of mixture which every printer ought to have.

Theodore A. Berger, Medford, Wis.

Well Pleased

We are well pleased with Dawson's Itso Mixture, and will order again when needed.

Frank Leuschen, Marathon, Wis.

You've Been Waiting for Itso!

$1.50 GAL.

DAWSON'S ITSO MIXTURE

A ROLLER LIFE SAVER AND DRY INK REMOVER

$1.50 GAL.

WE UNRESERVEDLY GUARANTEE ITSO TO DO THE FOLLOWING:

ITSO will clean ink off anything, no matter how long it has dried.

ITSO used regularly will make your rollers last twice as long under twice as hard usage.

ITSO consistently used will make your rollers always have that snap which bites into the ink no matter what the climatic conditions.

ITSO will remove any ink which has corroded into the fine screens of half-tones, electrotypes, or in type.

All things considered, you will find ITSO the best all-around cleaner manufactured, and it will reduce your roller expense at least one-half. ITSO positively contains no injurious acids or deadly fumes.

ITSO sells for half the price of other cleaners. $1.50 per gallon.

OUR TRIAL OFFER

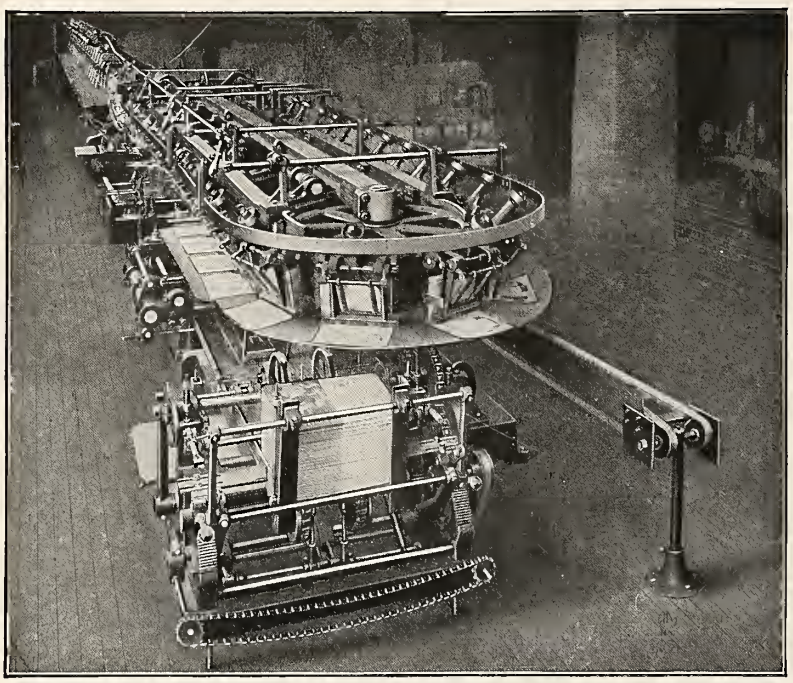
We will send a trial can prepaid to any place in the United States. You can try it for 10 days. If you are not more than pleased we will refund your money and pay return charges on unused portion of can. This is an honest offer of an article that will stand the test and which we guarantee to save you big money. Better send remittance and order right now.

TRIAL GALLON $1.50 PREPAID

DAWSON MANUFACTURING CO.

30-40 Swift Street, Edgerton, Wis.

If you are in doubt write us and we will send you proof that will convince the most skeptical



The Juengst

Gatherer

Gatherer-Stitcher

Gatherer-Stitcher-Coverer

Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

LATEST "PROUTY"

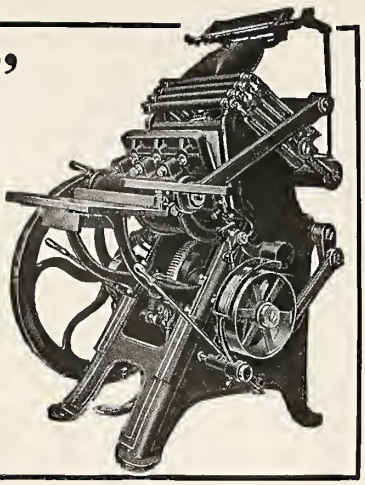
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



The Best and Largest German Trade Journal for the Printing Trades on the European Continent

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. *Manufacturers and dealers in Printers' Supplies who wish to introduce or extend their business on the European Continent will find this publication a good medium for advertising.*
Yearly subscription for foreign countries, $3.75—post free.
Sample copy, 25 cts.

Deutscher Buch- und Steindrucker
ERNST MORGENSTERN
19 Dennewitz-Strasse :: :: :: BERLIN, W. 57, GERMANY

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

Make Your Service Complete

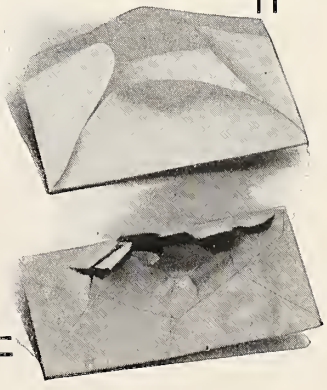


WHEN you sell a booklet, a folder or a circular, *why stop with giving your customer an incomplete service*—and yourself an *incomplete profit?* Don't you know that the go-ahead printers—the money-makers—are finding increased profits by *completing* their service with envelopes?

There's a Demand for Ideas in Envelopes

Write today for the Big Free Service Book that shows you how to complete your service and give your customers envelope ideas that they will snap up like hot cakes—envelopes that will sell easier, net you better money and print to better advantage than the old, obsolete way.

In a hundred ways you need that book of better envelope ideas, so send for it right now.



Stop furnishing envelopes that come apart in storage. Get acquainted with WesternStates "Sure Stick" envelopes that stick for keeps.

Western States Envelope Company

Independent Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

Dept. N Milwaukee

IMPORTANT NOTICE

A new and completely revised edition of the Vest Pocket MANUAL OF PRINTING is just off the press.

This little book fulfills the great need of a technical reference book of convenient size and form, and no pains have been spared to make it comprehensive and accurate but still brief. The greatest care has been taken throughout to include matter of utility only and to reject the obsolete and trivial, so that the work in fulfilling its purpose will not encroach upon the preserves of the regular text-book.

It is invaluable to all printers and their customers. An idea of its scope can be formed from the following contents:

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

The diagrams of imposition in the back part of the book are the most complete and accurate ever published.

PRICE, 50 CENTS POSTPAID

The INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

ABC

THE Audit Bureau of Circulations is the result of a nation-wide movement to put circulation on a commodity basis—to secure uniformity and standardization.

It is a purely co-operative organization—not for profit. Its membership consists of 958 leading Advertisers, Advertising Agents and Publishers of newspapers, magazines, farm, class, trade and technical journals, forming the most powerful and influential organization in America—it is growing all the time.

The A. B. C. is the *only* organization that audits, analyzes and verifies circulation figures and facts.

It benefits Advertisers by giving them facts instead of claims. It protects the Agency in its judgment of mediums. It puts the Publisher's circulation on a "known value" basis.

The members of the Audit Bureau of Circulations are pledged to buy and sell circulation as a commodity—both as to quality and quantity.

Complete information regarding the service of the Bureau furnished on request. Send for "Standardized Circulation Information," addressing Russell R. Whitman, Managing Director.

Audit Bureau of Circulations

703-716 Venetian Bldg., 15 E. Washington St., Chicago

THE INLAND PRINTER

is a member of the AUDIT BUREAU of CIRCULATIONS



WE will not say that with a Humana at work your feeders can get away to run errands, but with a Humana your work will be greatly "speeded up," and the saving in feeders' time and gain in efficiency will be considerable.

The Humana is an automatic feed for platen presses, sizes 10 x 15 and 12 x 18, that will feed paper and cardboard (all weights and surfaces), envelopes (made up and blanks), tags, blotters, pamphlets, flat bags, box cartons, index cards; and, in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

A hair-line register is absolutely guaranteed, as is also a minimum spoilage on all jobs. Two Humanas may easily be operated by one boy. They will produce more work and at less cost than any automatic flat-bed press ever invented.

If you are really interested in efficient production of printing, we will send you the machine on terms which may be either cash or deferred payments; $500 for the 10x15 and $550 for the 12x18; 25 per cent may be paid down; or 5 per cent will be deducted for cash.

The HUMANA Co.

Offices and Salesroom, Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

A Christmas Gift That Will Last a Lifetime

¶ *If you wish to endear yourself forever and aye to an apprentice who wants to become a good compositor,* get him started on the I. T. U. COURSE. Nearly 7,000 enrollments attest its value.

¶ HENRY TURNER BAILEY, a well known authority on craftsmanship and art, says of the Course:

> "A happy combination of the technical and esthetic, based on wide practical experience and a thorough knowledge of beauty as embodied in the printing art."

¶ The enrollment and Mr. Bailey's statement form conclusive proof of the great value of the Course.

FOR PROSPECTUS AND COMPLETE INFORMATION ADDRESS

The I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO

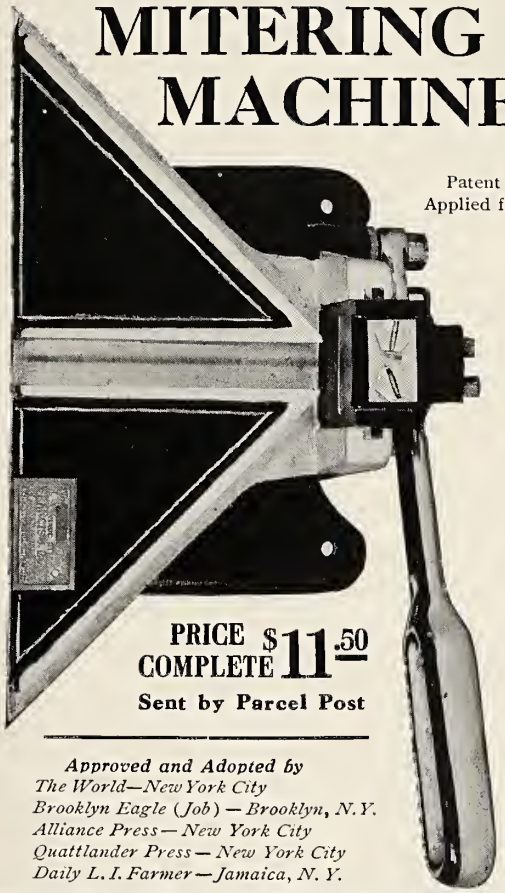
A New Machine

For the Composing Room

THE ALWAYS SET

Stationary Guides

MITERING MACHINE



Patent Applied for

PRICE COMPLETE $11.50

Sent by Parcel Post

Approved and Adopted by
The World—New York City
Brooklyn Eagle (Job)—Brooklyn, N.Y.
Alliance Press—New York City
Quattlander Press—New York City
Daily L. I. Farmer—Jamaica, N. Y.

THE ALWAYS SET STATIONARY GUIDES MITERING MACHINE enables the compositor to bevel a rule or slug—either side, or straight edge—without first loosening a screw and pushing the angle-guide from side to side.

There is no screw to become loose or be screwed tight by some "strong-fingered comp." which causes time to be lost by the next man desiring a different miter.

You often see corners that do not join in a border around an ad. or other matter, which is caused by the compositor having to adjust the angle-guide for the opposite bevel or straight-edge and being unable to place the guide in EXACTLY the same position.

With the Always Set Mitering Machine this can not occur, as both right and left guides and straight-edge channel are stationary.

When you think of the time lost (by every man) in loosening and tightening the screw and adjusting the angle-guide on the mitering machines now in vogue, it is obvious that the Always Set Mitering Machine will pay for itself in a very short time, besides enabling you and your men to produce cleaner and better work.

The time lost by "make-ups" and stone-hands in trying to make corners join is profitably saved when rules are mitered on the Always Set Mitering Machine; as all bevels are mitered on the same angle, the corners must join. The knife is made of the best Jessup steel and will shave brass as well as soft metal slugs. Extra knives 75 cents each.

PRICE, COMPLETE, $11.50

Sent by Parcel Post on Receipt of Money Order

Made and for sale only by

FRANCIS J. BONN

SEND FOR DESCRIPTIVE CIRCULAR

362 PEARL STREET NEW YORK CITY

Telephone 4103 Beekman

Rich in Suggestion

The printed samples in the sample cabinet are rich in suggestion for advertising of all kinds.

Study these samples of Acorn Brands or write for direct advertising helps for your special customers.

Consult the Service Department.



"Hold Daily Conferences with Your Cabinet"

CHICAGO PAPER COMPANY

801 South 5th Avenue, CHICAGO, ILL.



The Henry O. Shepard Co.

Printers, Binders and Engravers
Stippling for the Trade
632 Sherman Street
Chicago, Ill.

THE INLAND PRINTER is a monthly exhibit of the average character of the work of The House of Shepard

TABLE OF CONTENTS

DECEMBER, 1915

PAGE

Advertiser, Service to the..... 329
American Numbering Machines, Tool Outfit for Inserting and Removing Skip Wheels for (illustrated)..... 399

APPRENTICE PRINTERS' TECHNICAL CLUB:
Distribution of White Space, The..... 355
Specimens, Review of..... 358
Automatic Justifier, The..... 401
Automatic Pressroom, An..... 404
Autopress Contest, Prize-Winners in the.. 400

BOOK REVIEW:
"Lithography and Lithographers"..... 396
"Typical Newspaper Stories"..... 395
Books and Utilities for Printers, New Catalogue of 399

Commercial Press, The, Limited, Shanghai, China (illustrated)..... 373

CONTRIBUTED ARTICLES:
Advertiser, Service to the..... 329
Commercial Press, The, Limited, Shanghai, China (illustrated)..... 373
Fixing It with Follansbee (illustrated). 321
Hampton Institute, The Work of the (illustrated) 379
Judgment, The Faculty of..... 333
Literature of Typography, The — Great Britain — *Continued* (illustrated) .. 345
Varying Styles and Proofreading — No. VI 326

CORRESPONDENCE:
Mergenthaler Memorial, The..... 341
"Signs of the Times in Composing-Machinery" 341

COST AND METHOD DEPARTMENT:
Coöperation within the Plant..... 369
How the Other Fellow Does It..... 370
Job Press, The Cost of Running a..... 369
Theory versus Practice..... 371
Year End, The..... 369

EDITORIAL DEPARTMENT:
Merry Christmas and a Happy New Year, A 337
Money Lying Around..... 337
Printers' Colors and War Munitions..... 337
Thermostat Control of Metal-Furnaces... 337
What Have You?..... 337
Embosso Process, Growth of the..... 399

Fixing It with Follansbee (illustrated).... 321
Foreign Graphic Circles, Incidents in..... 351

Hampton Institute, The Work of the (illustrated) 379
"How to Sell Old Hampshire Bond"..... 387

ILLUSTRATIONS:
"A Merry Christmas and a Happy New Year" 382
Banquet in Celebration of the Seventieth Anniversary of the Birthday of E. P. Ripley 388
"Coöperation" 343
Il Traghetto (The Ferry)..... 378
Industries Illustrated — Mining Coal — By Carl Scheffler..... 340
"Mama, Where's the Soap?"..... 386
On the Bank of the Desplaines River, at Riverside, Illinois 372
The Desplaines River, at Riverside, Illinois 371
Typographical Saint, A.— Cartoon by John T. Nolf..... 336
Incidents in Foreign Graphic Circles..... 351
"Itso" Dry Ink Remover and Roller Saver. 403

PAGE

JOB COMPOSITION DEPARTMENT:
Spacing, A Lesson in..... 353
Judgment, The Faculty of..... 333

Kidder Press Company Rushed with Orders 399

Linotype Slugs Used as Plate Base (illustrated) 400
Literature of Typography, The — Great Britain — *Continued* (illustrated)..... 345

MACHINE COMPOSITION:
Asbestos Packing Becomes Detached..... 383
Camphor in Gasoline Improves Its Quality 383
Clutch Buffers May Be Gummy..... 384
Device for Filing Pot Mouthpiece..... 383
Double-Priced Matter 384
Lower Ears of Matrices Damaged..... 383
Machine Composition, A Specimen of Intricate (illustrated) 384
Merry Christmas and a Happy New Year, A 337
Mitering-Machine, The Bonn "Always-Set" (illustrated) 399
Money Lying Around..... 337
Munsell, Prof. A. H., Addresses American Institute of Graphic Arts..... 389

Nashua Non-Curling Gummed Paper Sample Book 401
National Automatic Press Company Plant Reorganized 400

NEWSPAPER WORK:
Review of Newspapers and Advertisements 392
Which is the Better Announcement?..... 391
Why Do We Lose Money on Special Editions? 390
Noble Geometric Pen, Work of the (illustrated) 401

OBITUARY:
Fenner, George Potter..... 397
Ridder, Herman 398
Valentine, Theodore S..... 397

Poster Exhibition, A Wonderful (illustrated) 344

PRESSROOM DEPARTMENT:
Color Plates Develop a Worn Edge..... 387
Meaning of Terms Employed by Printers, The 386
Mechanical Overlay, The Valuable Points of a 386
Printing on Felt with White Ink..... 385
Printing on Paraffined Paper..... 385
Printing with Gold Ink on a Lithographed Label 385
Safety Inks 385
Tearing of Silk Used When Printing Imitation Typewritten Letters..... 385
Varnishing Labels 387
Printers' Colors and War Munitions..... 337
Printers' Mutual Insurance, Experience in. 342

PROCESS ENGRAVING DEPARTMENT:
Brief Replies to a Few Questions..... 379
Color, to Read, Write and Speak It..... 377
Copper and Silver Intensifier..... 377
Enamel Lifting from Copper Plates..... 377
Lens Facts a Photoengraver Should Know 378
Name-Plates for Processworkers..... 379
Preserving Ink for Offset Plates..... 377
Sunday Supplements Printed by Offset Process 378

PROOFROOM DEPARTMENT:
Copy, Preparation of..... 381
Punctuating Quotations 381

PAGE

Remarkable Feat of Photographic Reproduction Marks Birthday Banquet of Santa Fe Railroad President..... 389
Renuzit, Renewing Multigraph and Other Ribbons with (illustrated)..... 404
"Rosback Creations"..... 401
Rule-Case for the Make-up, A Handy (illustrated) 402

Scott Offset Perfecting Press, The..... 401
SPECIMEN REVIEW 359
Sprague Electric Works Opens Office in Cincinnati 399

THE MAN AND THE FIELD..... 376
Thermostat Control of Metal-Furnaces..... 337
THE WORD AND THE PRINTER:
"A Sort of An Introductory"..... 367
"From Cheese to Hay Rakes"..... 367
One of the Elect..... 365
T & T Imprint Talks — and Says Something 366
Thompson Type Machine Company, Larger Business and New Employees for the (illustrated) 403

TRADE NOTES:
American Numbering Machine, Tool Outfit for Inserting and Removing Skip Wheels for (illustrated)..... 399
Automatic Justifier, The..... 401
Automatic Pressroom, An..... 404
Autopress Contest, Prize-Winners in the. 400
Books and Utilities for Printers, New Catalogue of 399
Embosso Process, Growth of the..... 399
"Itso" Dry Ink Remover and Roller Saver 403
Kidder Press Company Rushed with Orders 399
Linotype Slugs Used as Plate Base (illustrated) 400
Mitering-Machine, The Bonn "Always-Set" (illustrated) 399
Nashua Non-Curling Gummed Paper Sample Book 401
National Automatic Press Company Plant Reorganized 400
"Newspaper Men of the Night"..... 403
Noble Geometric Pen, Work of the (illustrated) 401
Renuzit, Renewing Multigraph and Other Ribbons with (illustrated)..... 404
"Rosback Creations" 401
Rule-Case for the Make-up, A Handy (illustrated) 402
Scott Offset Perfecting Press, The..... 401
Sprague Electric Works Opens Office in Cincinnati 399
Thompson Type Machine Company, Larger Business and New Employees for the (illustrated)..... 403
Universal Type-Making Machine Company Acquires the National Matrix Company 404
Typographical Operation, An Unusual..... 380
Typography, The Literature of — Great Britain — *Continued* (illustrated) 345

Universal Type-Making Machine Company Acquires the National Matrix Company 404

Varying Styles and Proofreading — No. VI 326

What Have You?..... 337

BOOSTING YOUR SALES

On the
PACIFIC SLOPE { From British Columbia to South America / From the Mississippi to California
and
PHILIPPINES-HAWAII and the FAR EAST { China / Japan / East Indies

CAN BE DONE MOST EFFECTIVELY AND MOST ECONOMICALLY

Through the columns of The PACIFIC PRINTER & PUBLISHER. ¶ The only printing trade paper in the Pacific West. ¶ The only trade paper with a circulation in the printing offices of the ORIENT.

NOW IN ITS EIGHTH YEAR

We solicit your correspondence.

PACIFIC PRINTER & PUBLISHER

440 Sansome Street, San Francisco, California

Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

THE PROCESS PHOTOGRAM — ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY

14 Farringdon Avenue **London, E. C.**

AMERICAN AGENTS:

SPON & CHAMBERLAIN 123 Liberty Street, New York

THE BEST SPECIAL

Works for Lithographers

ETC., ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, *$1.50 each part.*
AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, *$3.50 each series.*
TREASURE OF GRAPHIC ARTS—24 folio plates in color, *$4.50.*
TREASURE OF LABELS—*the newest of labels*—15 plates in color, *$3.00.*
"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, *$3.00.*

AND THE

FREIE KÜNSTE

SEMI-MONTHLY PUBLICATION

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The linotype department of the Inland Printer Technical School has been attended by printers from *every State in the Union and every Canadian province, as well as from Russia, Serbia, South Africa, Australia, New Zealand, Italy, Sweden, Norway, Belgium, England, Ireland, Scotland, Wales and the Isle of Man.*

Australian and South African graduates were so well pleased with our linotype instruction that they induced other printer compatriots to travel to the other side of the world to learn the linotype way. So far as we know, these men were glad they came and are convinced that they got the value of their money when doing so. It is a cinch that the American or Canadian compositor is missing a chance when not attending the

INLAND PRINTER TECHNICAL SCHOOL

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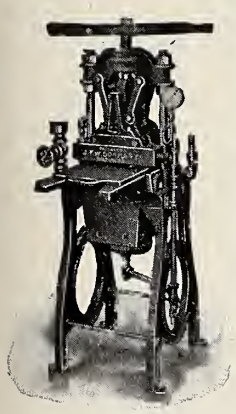
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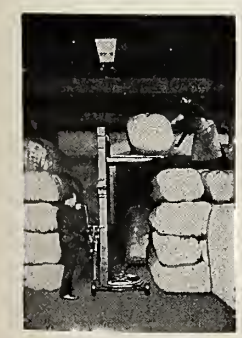
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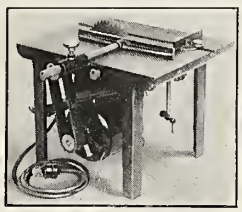
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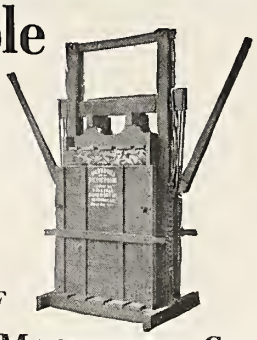
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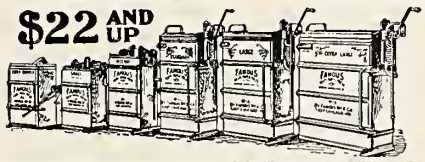
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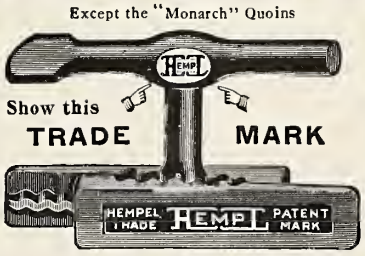
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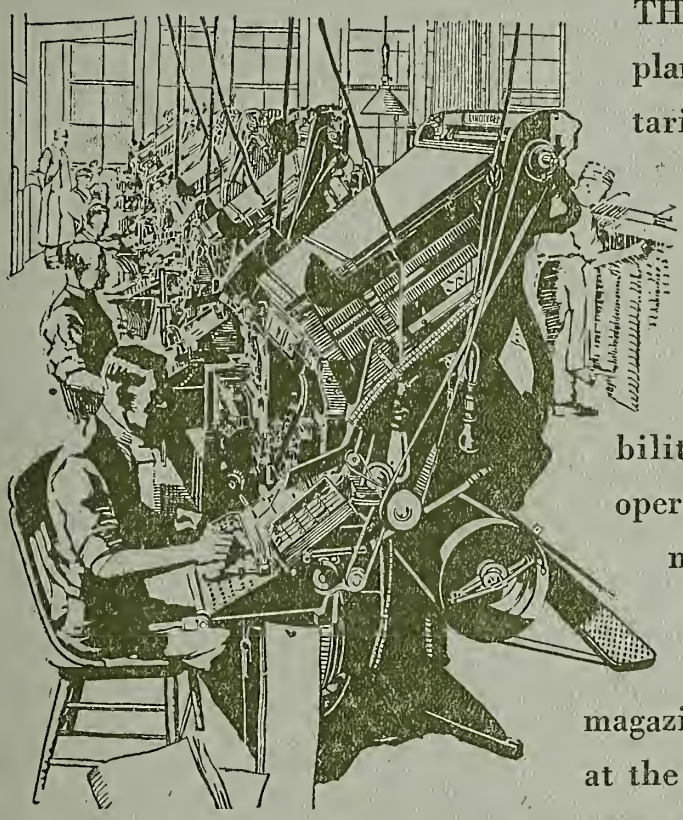
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INDEX TO ADVERTISEMENTS.

	PAGE
Acid Blast Process	312
American Autopress Co	299
American Electrotype Co	314
American Folding Machine Co	296
American Numbering Machine Co	319
American Pressman	423
American Printer	410
American Steel & Copper Plate Co	314
American Type Founders Co	302, 307
Anderson, C. F., & Co	413
Anway, H. B	316
Art Reproduction Co	431
Audit Bureau of Circulations	424
Babcock Printing Press Manufacturing Co.	419
Barnhart Bros. & Spindler	409
Beekman Paper & Card Co	410
Bingham's, Sam'l, Son Manufacturing Co.	294
Black-Clawson Co.	408
Blatchford, E. W., Co	431
Blomgren Bros. & Co	318, 431
Bonn, Francis J	427
Boston Printing Press & Machinery Co	423
Bradley, Milton, Co	310
British Printer	414
Brown, Paul	410
Burrage, Robert R	409
Butler, J. W., Paper Co	289
Cabot, Godfrey L	409
Carborundum Co.	318
Challenge Machinery Co	319
Chambers Bros. Co	315
Chicago Paper Co	427
Cleveland Folding Machine Co	292
Colonial Co.	408
Crane, Harold G	431
Crane, Z. & W. M	432
Dawson Manufacturing Co	422
Dennison Manufacturing Co	313
Deutscher Buch- und Steindrucker	423
Dewey, F. E. & B. A	315
Dexter, C. H., & Sons	Cover
Dexter Folder Co	305
Dick, Rev. Robert, Estate	311
Dinse, Page & Co	412
District of Columbia Paper Manufacturing Co.	421
Dorman, J. F. W., Co	431
Durant, W. N., Co	410
Economy Engineering Co	408
Emboso Sales Co	316
Feuerstein, S. B., & Co	410
Flexible Steel Lacing Co	411
Franklin Co.	295
Freie Künste	430
Freund, William, & Sons	414
Glaze, J. L	431
Globe Engraving & Electrotype Co	311
Globe Type Foundry	431
Gregory Electric Co	408
Hamilton Manufacturing Co	303
Harris Automatic Press Co	290
Hartnett, R. W., Co	410
Hellmuth, Charles	310
Hempel, H. A	431
Hoyt, Arthur S., Co	410
Huber, J. M	314
Humana Co.	425
Ideal Coated Paper Co	414
Illinois Electrotype Co	431
Indicating Assembler Co	409
Inland Printer Technical School	430
International Correspondence Schools	415
I. T. U. Commission	426
Jaenecke Printing Ink Co	306
Jaques, Percy M	409
Jones, Samuel, & Co	306
Juengst, George, & Sons	422
Justrite Manufacturing Co	309
Kast & Ehinger	310
Kidder Press Co	317
Kimble Electric Co	418
King, Albert B., & Co	410
Kohl & Madden Manufacturing Co	431
LaMonte, George, & Son	291
Lanston Monotype Machine Co	297
Latham Machinery Co	309
Lester & Wasley Co	409
Manz Engraving Co	431
Megill, E. L	405
Meisel Press Manufacturing Co	313
Mergenthaler Linotype Co	Cover
Miehle Printing Press & Manufacturing Co.	298
Miller Saw-Trimmer Co	318
Mittag & Volger	431
Modern Die & Plate Press Manufacturing Co.	412
Monitor Controller Co	312
Morgan Expansion Roller Truck Co	309
Nashua Gummed & Coated Paper Co	308
Nashville Typothetæ Course in Sales Training	317
National Lithographer	416
National Machine Co	409
New Era Press	307
New York Printing Machinery Co	409
New York Revolving Portable Elevator Co.	431
Oswego Machine Works	409
Pacific Printer & Publisher	430
Paper Dealer	408
Parker, Thomas & Tucker Paper Co	411
Peerless Engraving & Colortype Co	412
Penrose, A. W., & Co., Ltd	409
Pioneer Paper Stock Co	410
Pittsburgh White Metal Co	431
Printing Art	418
Process Engraver's Monthly	430
Productograph Co.	418
Queen City Printing Ink Co	300
Radtke, W. E	406
Regina Co.	307
Reliable Poultry Journal Publishing Co	408
Riessner, T.	410
Ringler, F. A., Co	311
Riteway Machine Works	308
Roberts Numbering Machine Co	306
Rosing School of Lettering & Design	409
Rouse, H. B., & Co	416
Schley, Frederick L., & Co	409
Scott, Walter, & Co	301
Seybold Machine Co	300
Shepard, Henry O., Co	410, 428
Sinclair & Valentine Co	415
Sprague Electric Works	313
Standard High-Speed Automatic Job Press.	312
Star Tool Manufacturing Co	416
Stauder Engraving Co	411
Stokes & Smith Co	308
Sullivan Machinery Co	431
Swift, George W., Jr	431
Tatum, Samuel C., Co	310
Turner-Bland Co.	414
Type-Hi Manufacturing Co	316
Typo Mercantile Agency	411
Ullman-Philpott Co.	416
Ullman, Sigmund, Co	Cover
United Printing Machinery Co	410
Universal Type-Making Machine Co	417
Veeder Manufacturing Co	319
Wagner Manufacturing Co	407
Wanner Machinery Co	408
Want Advertisements	405
Warren, S. D., & Co	411
Wells & Co	283
Western States Envelope Co	423
Westinghouse Electric & Manufacturing Co.	413
Weston, Byron, Co	306
Wetter Numbering Machine Co	413
White, James, Paper Co	316
White, L. & I. J., Co	311
Wiggins, John B., Co	319

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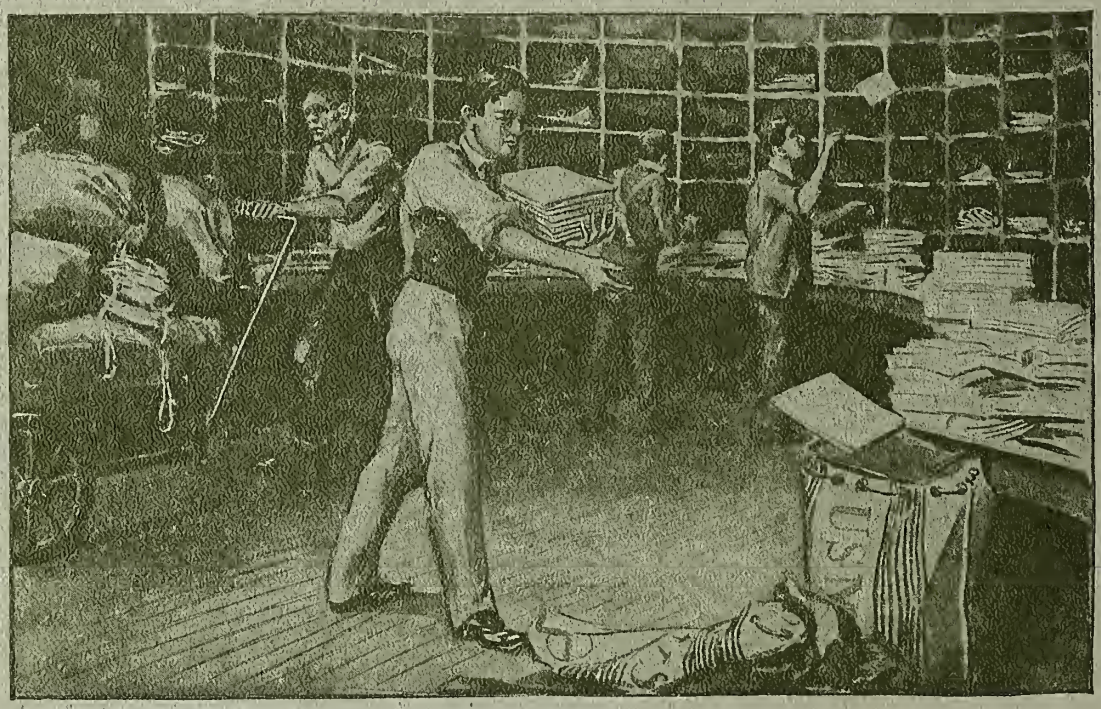
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The Inland Printer

January 1916





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Catalogue
of An Exhibition *of*
Original Etchings
By Donald MacLaughlan



Albert Roullier
Fine Art Galleries
410 S. Michigan Blvd.
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Set in Caslon Oldstyle No. 471 (Original Line)

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Original Etchings
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Chicago

Set in Cloister Oldstyle

American Type Founders Company after the splendid models of one of the earliest Roman type-faces. We have been told that in Cloister Oldstyle we have produced a letter which for character values and beauty rates higher than the remarkable masterpiece of William Caslon. Is this true? Judge for yourself from the two examples herewith. These are partial copies of actual work produced by a prominent Chicago printer and were on gray-brown handmade paper. The two type-faces were compared and the one in Cloister Oldstyle was a favorite over the Caslon. The Cloister seemed to give a trifle more strength and character. What is your opinion? Keep in mind that we make both these type-faces. Send for specimen sheets.

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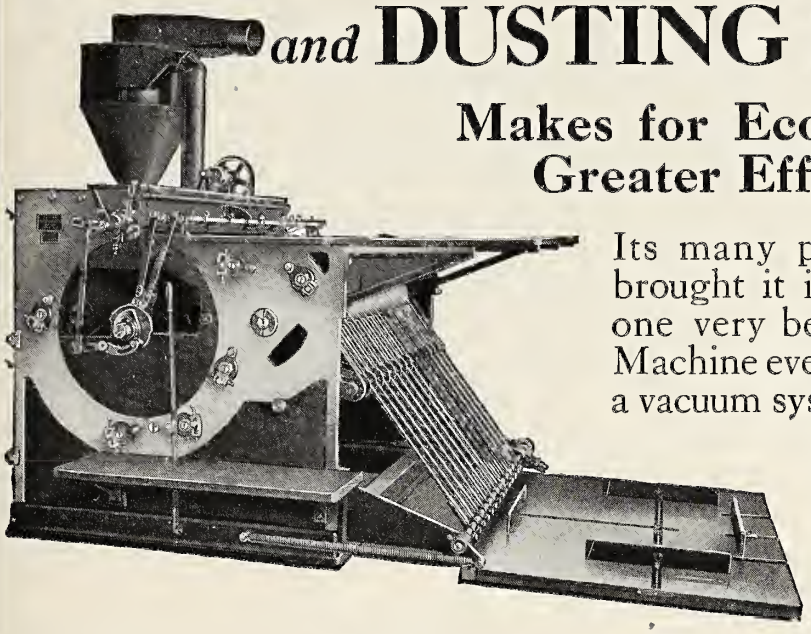
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The RUTHERFORD COMBINATION BRONZING *and* DUSTING MACHINE

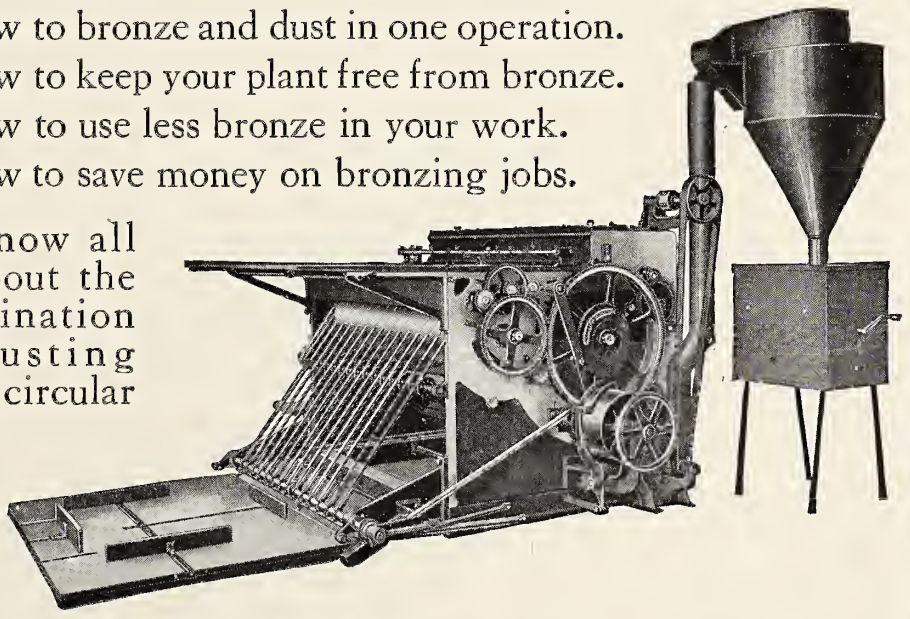
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PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

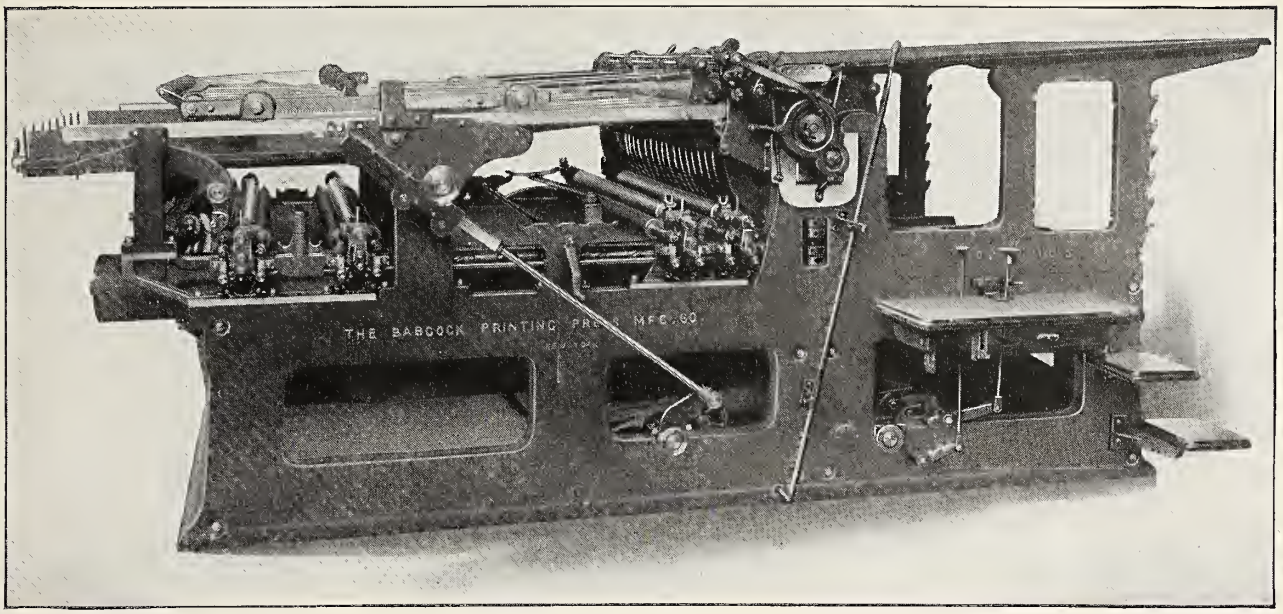
MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

The Babcock "Optimus"



Optimus Economy

Economy in the pressroom means profitable business; the lack of it spells disaster. No amount of business ability can compensate for the loss sustained by using machines that are not time-savers.

All Babcock Presses

whether one revolution or two, are the *greatest savers of time, labor, material and money.*

We have at hand a letter from a customer who, less than a year ago, bought two of our machines, and now writes to duplicate his first order, adding, "An increase of 25% in the output of my cylinder press department since the installation of the new machines has shown me how to close up a leak of many years duration."

This printer has worked out his per cent of saving wholly on the basis of the

Many Economies of the Optimus

They appeal to every printer who is in the business to make money and enjoy his work while doing it.

Our latest catalog tells of many of them. Write for the catalog. Talk with men who *run the Optimus* and remember that ***our best advertisements are not printed—they print.***

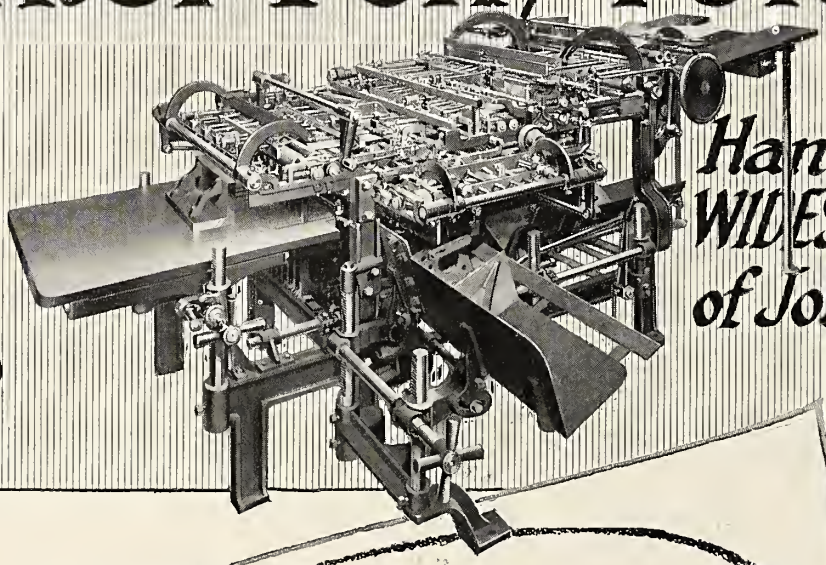
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Dexter Pony Folder

No. 722



Handles the WIDEST RANGE of Job Folds

"After thoroughly trying other makes of machines to do similar work, we find that your #722 will handle the largest variety of work and do the most accurate folding of all. Changes for different folds are easily and quickly made. We want you to know that we are delighted with the machine"

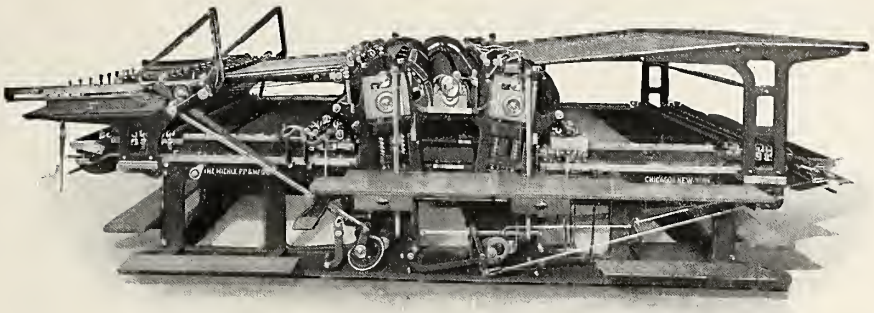
These are the facts in a nutshell

If *you* haven't seen the *remarkable range of usefulness* that puts this new Dexter Folder *at the head of its class,* write for detailed circular and specimen folds.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

NEW YORK CHICAGO PHILADELPHIA DETROIT BOSTON
ATLANTA DALLAS SAN FRANCISCO TORONTO



The Miehle

TWO-COLOR, FLAT-BED PRESS

Is an established factor in the economical production of many classes of printing. Your pressroom should be equipped with one of these machines.

WRITE US FOR INFORMATION

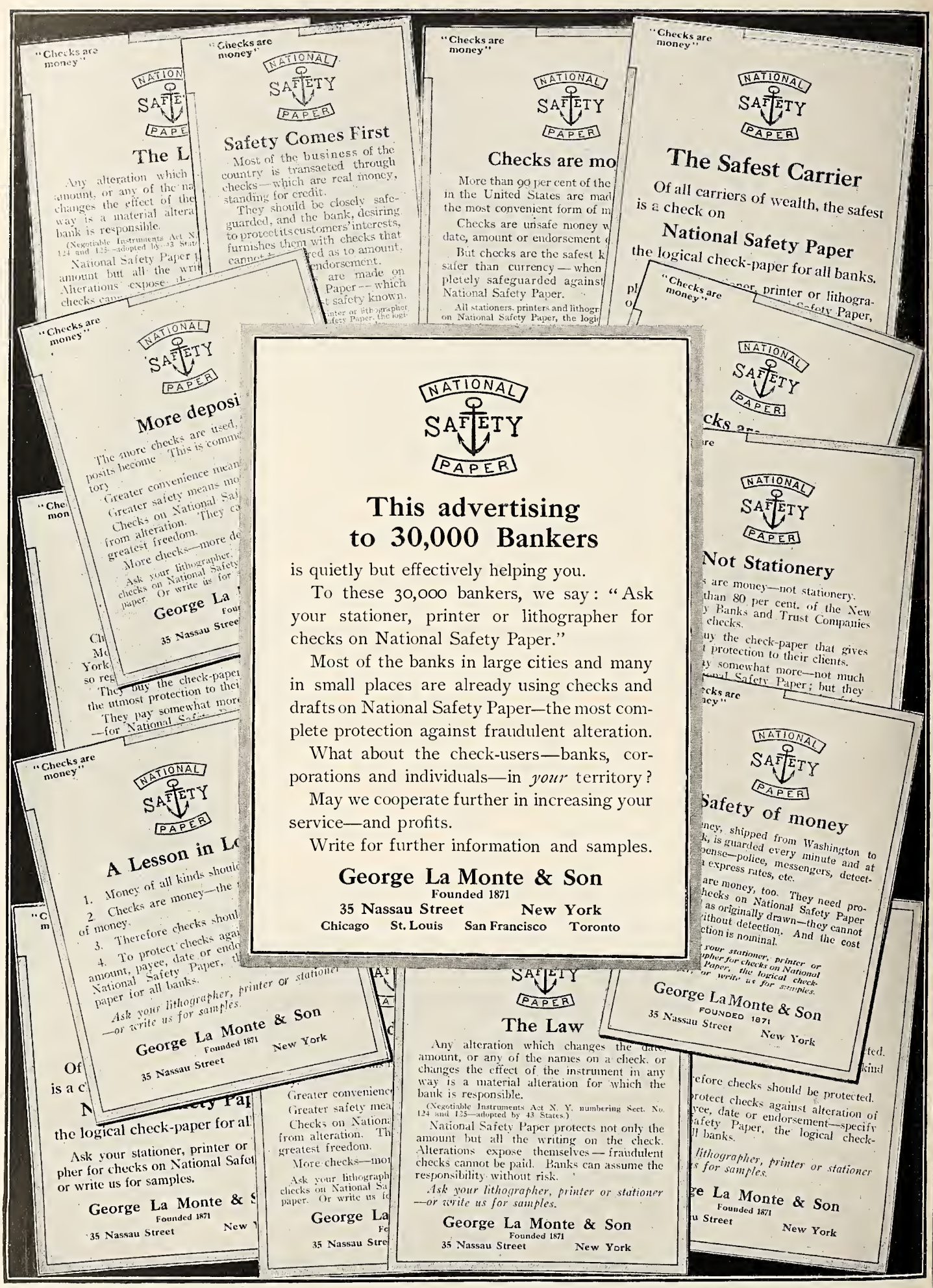
Miehle Printing Press & Manufacturing Co.

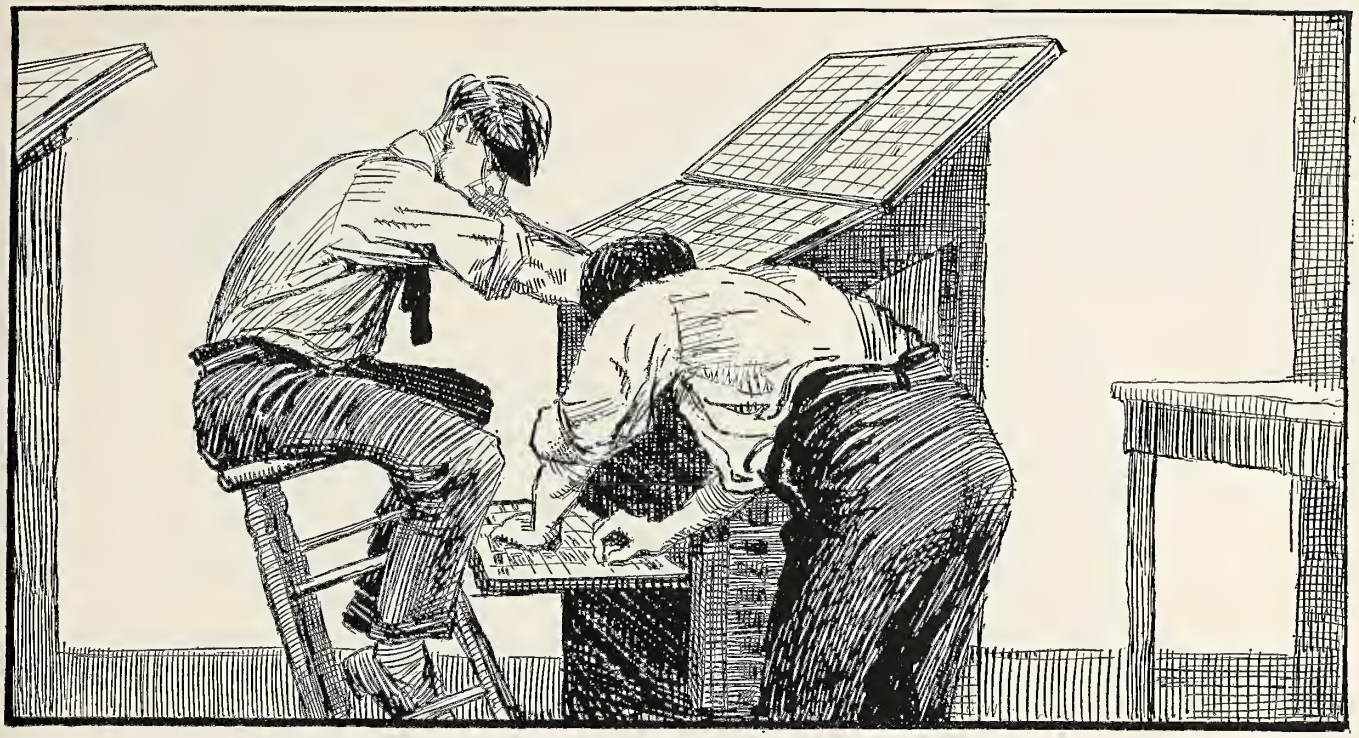
Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL. . . . . 1218 Monadnock Block
NEW YORK, N. Y. . . . . 38 Park Row
DALLAS, TEX. . . . . 411 Juanita Building
BOSTON, MASS. . . . . 176 Federal Street
SAN FRANCISCO, CAL. . 401 Williams Building
ATLANTA, GA. . Dodson Printers Supply Company
PHILADELPHIA, PA. . . Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada


"Checks are money"
NATIONAL SAFETY PAPER
Safety Comes First
Most of the business of the country is transacted through checks—which are real money, standing for credit.
They should be closely safeguarded, and the bank, desiring to protect its customers' interests, furnishes them with checks that
The Safest Carrier
Of all carriers of wealth, the safest is a check on
National Safety Paper
the logical check-paper for all banks.
Checks are mo
More than 90 per cent of the
in the United States are mad
the most convenient form of m
Checks are unsafe money w
date, amount or endorsement
But checks are the safest k
safer than currency — when
pletely safeguarded against
National Safety Paper.
All stationers, printers and lithogr
on National Safety Paper, the logi
The L
Any alteration which
amount, or any of the na
changes the effect of the
way is a material altera
bank is responsible.
(Negotiable Instruments Act N
124 and 125—adopted by 43 State
National Safety Paper p
amount but all the writ
Alterations expose it
checks cannot
More deposi
The more checks are used,
posits become This is comm
tory
Greater convenience mean
Greater safety means mo
Checks on National Saf
from alteration. They
greatest freedom.
More checks—more de
Ask your lithographer,
checks on National Safety
paper. Or write us for
George La
Fou
35 Nassau Stree
They buy the check-paper
the utmost protection to the
They pay somewhat more
—for National Safe
A Lesson in L
1. Money of all kinds should
2. Checks are money—the
of money.
3. Therefore checks should
4. To protect checks agai
amount, payee, date or endo
National Safety Paper, th
paper for all banks.
Ask your lithographer, printer or stationer
—or write us for samples.
George La Monte & Son
Founded 1871
35 Nassau Street New York
the logical check-paper for all
Ask your stationer, printer or
pher for checks on National Safet
or write us for samples.
George La Monte &
Founded 1871
35 Nassau Street New
Greater convenience
Greater safety mea
Checks on Nationa
from alteration. Th
greatest freedom.
More checks—mo
Ask your lithograph
checks on National Sa
paper. Or write us f
George La
Fo
35 Nassau Stre
The Law
Any alteration which changes the date, amount, or any of the names on a check, or changes the effect of the instrument in any way is a material alteration for which the bank is responsible.
(Negotiable Instruments Act N. Y. numbering Sect. No. 124 and 125—adopted by 43 States.)
National Safety Paper protects not only the amount but all the writing on the check. Alterations expose themselves — fraudulent checks cannot be paid. Banks can assume the responsibility without risk.
Ask your lithographer, printer or stationer —or write us for samples.
George La Monte & Son
Founded 1871
35 Nassau Street New York
Not Stationery
s are money—not stationery.
than 80 per cent. of the New
y Banks and Trust Companies
checks.
uy the check-paper that gives
l protection to their clients.
y somewhat more—not much
nal Safety Paper; but they
Safety of money
ney, shipped from Washington to
k, is guarded every minute and at
pense—police, messengers, detect-
express rates, etc.
are money, too. They need pro-
hecks on National Safety Paper
as originally drawn—they cannot
ithout detection. And the cost
ction is nominal.
your stationer, printer or
pher for checks on National
Paper, the logical check-
or write us for samples.
George La Monte & Son
FOUNDED 1871
35 Nassau Street New York
refore checks should be protected.
protect checks against alteration of
yee, date or endorsement—specify
afety Paper, the logical check-
ll banks.
lithographer, printer or stationer
s for samples.
ge La Monte & Son
Founded 1871
u Street New York
NATIONAL SAFETY PAPER
This advertising to 30,000 Bankers
is quietly but effectively helping you.
To these 30,000 bankers, we say: "Ask your stationer, printer or lithographer for checks on National Safety Paper."
Most of the banks in large cities and many in small places are already using checks and drafts on National Safety Paper—the most complete protection against fraudulent alteration.
What about the check-users—banks, corporations and individuals—in *your* territory?
May we cooperate further in increasing your service—and profits.
Write for further information and samples.
George La Monte & Son
Founded 1871
35 Nassau Street New York
Chicago St. Louis San Francisco Toronto



Old Case Stands Meant Inefficient Alleys

THE old case stand was not only an inefficient producing unit. It made up into alleys which multiplied all its deficiencies four-fold. To get the necessary spacing and justifying materials and display types, the compositor continually had to leave his alley and interfere with his neighbor, as shown above. Every time this happened, it meant an increased cost of production for the shop.

Hamilton Cabinets hold 100 per cent more type than the old style stand. Each compositor has within arm's length 48 type cases and all the spacing materials he will ordinarily put into his type stick.

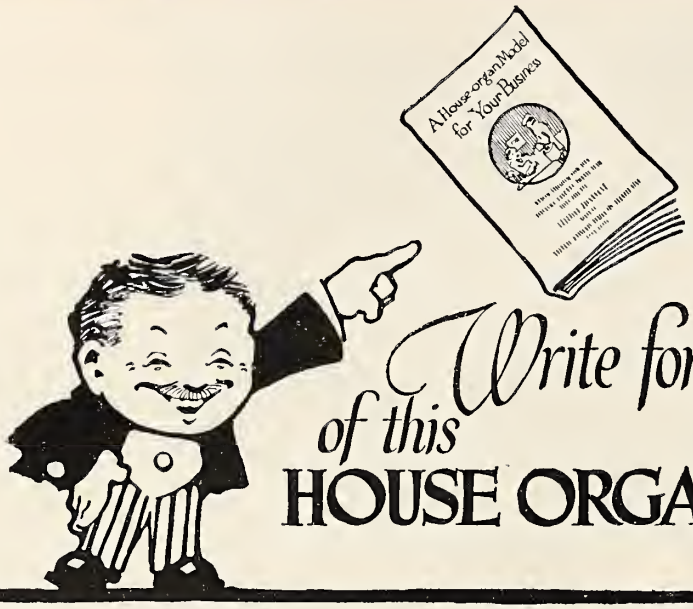
Arranged in alleys, Hamilton Cabinets can be used simultaneously by four compositors without interference. They make it possible for each compositor to produce from 25 to 50 per cent more typesetting.

You can not make what you should on your composition as long as your composing room is equipped with old and inefficient stands. Send for our latest catalog and see how you can lower your costs and increase your output with Hamilton Equipment.

THE HAMILTON MANUFACTURING COMPANY

Hamilton Equipments Are Carried in Stock and Sold by
All Prominent Type Founders and Dealers Everywhere

Main Office and Factories . . . . . TWO RIVERS, WISCONSIN
Eastern Office and Warehouse . . . . . RAHWAY, N. J.



Write for your Copies of this HOUSE ORGAN MODEL

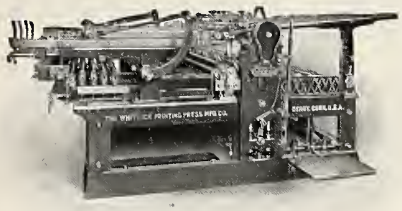
HERE is a booklet for buyers of printing which gives complete specifications for getting out an efficient, up-to-date house organ. It suggests lay-out, type, pictures, editorial and advertising matter, and shows not only the approximate cost but the results that should be obtained. It is based throughout on the experience of firms who are now getting out successful house organs.

Every printer and printing salesman has customers who have at some time considered publishing a house organ. This booklet will revive and stimulate their interest. It will also start many of your prospects to thinking about the house organ proposition. It demonstrates in a very tangible way the economy and effectiveness of this form of Direct Advertising.

If you care to receive copies which you can leave with your customers, write us to-day on your business letter-head. Be sure to specify the number you can use.

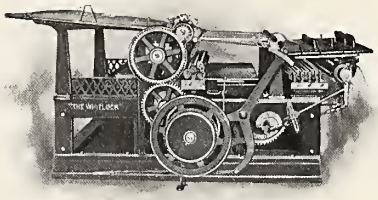
West Virginia Pulp & Paper Company

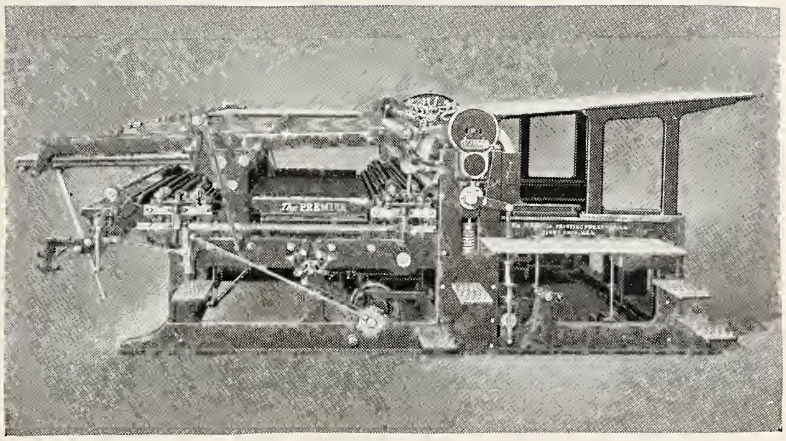
Fifth Avenue Building, NEW YORK CITY, N. Y. Printers' Building, CHICAGO, ILL.



The WHITLOCK PONY

2-ROLLER





The PREMIER

4-ROLLER

Absolute Leaders in Their Respective Fields

For many years *The* WHITLOCK Pony, because of its simplicity, swiftness and smoothness of operation, ability to get work on and off with dispatch, and by reason of the excellence of its product, has held first place among pony presses against all competitors.

With that unfailing certainty with which all good things surely achieve the ends for which they are designed, *The* PREMIER has won recognition from printing-press users everywhere for its provable superiority in every mechanical feature entering into modern printing-press construction.

For the production of presswork in the largest quantity, of the highest quality and at the least cost of production

The Premier—*The* Whitlock Pony

are the Best of ALL the Two-Revolution Presses

Let us tell you about them!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

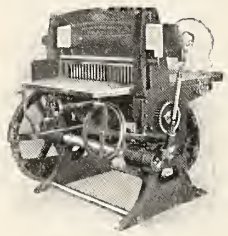
NEW YORK: 1102 Aeolian Building, 33 West 42d Street. CHICAGO: 1406 Fisher Building, 343 South Dearborn Street. BOSTON: 510 Weld Building, 176 Federal Street

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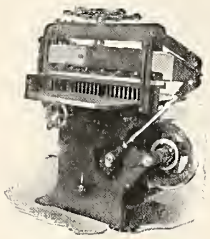
AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver —AMERICAN TYPE FOUNDERS CO. Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada, West. Montreal, P. Q.—GEO. M. STEWART, ESQ., 92 McGill St., Canada East. Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—ALEX. COWAN & SONS, Ltd., Australasia. Great Britain and France —P. LAWRENCE PRINTING MACHINERY CO., Ltd., 57 Shoe Lane, London, E. C., England. Europe, except Great Britain and France—Firm of WALTER KELLNER, Barmen, Germany.

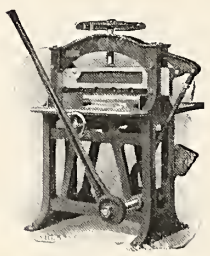
OSWEGOS



B. & C. HAND CLAMP
The Reliable Perfect Cutter
Twelve Sizes, 32″ to 84″
(Also New Semi-Auto with Treadle and Quick Clamp Action)



OSWEGO MONOFRAME
High Speed, Accurate
27 Cuts a Minute
Four Sizes, 26″, 30″, 32″ and 36″
(Also with Hand Drive)



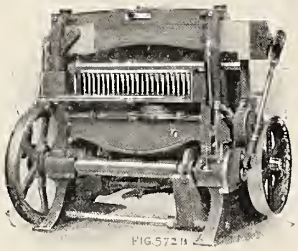
OSWEGO LEVER AND BENCH
New Toggled Lever Increases Power
Seven Sizes, 16″, 19″, 23″, 26″, 30″, 32″ and 34″
(Also with Power Attachments)

AT

PEKIN
PERSIA
PERU
PETROGRAD
PARANA
PODOLSK
PERNAMBUCO
PORTO RICO
PLACETAS
PORT SUNLIGHT
PANAMA
PUEBLA
PHILIPPINES

To say nothing of that great city of Equador

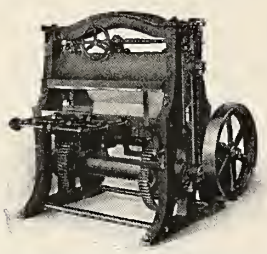
QUITO



NEW OSWEGO AUTO RAPID
A Tripler of Production
Twelve Sizes, 32″ to 84″
Three Styles for Each Size



OSWEGO HAND WHEEL DRIVE
Easy Running and Accurate
Two Sizes, 30″ and 32″



OSWEGO DIE CUTTING PRESS
Rigid and Quick Acting
Nine Sizes, 30″ to 60″

Testify to the world-wide reputation of Oswego Machine Works and Oswego Cutting Machines, which has come from the fixed purpose of doing our work as well as we could. Oswego Machines are built in a large modern plant specializing exclusively on Oswego Cutting Machines and making no other kind of machinery whatsoever.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., PROPRIETOR

OSWEGO, NEW YORK, U.S.A.

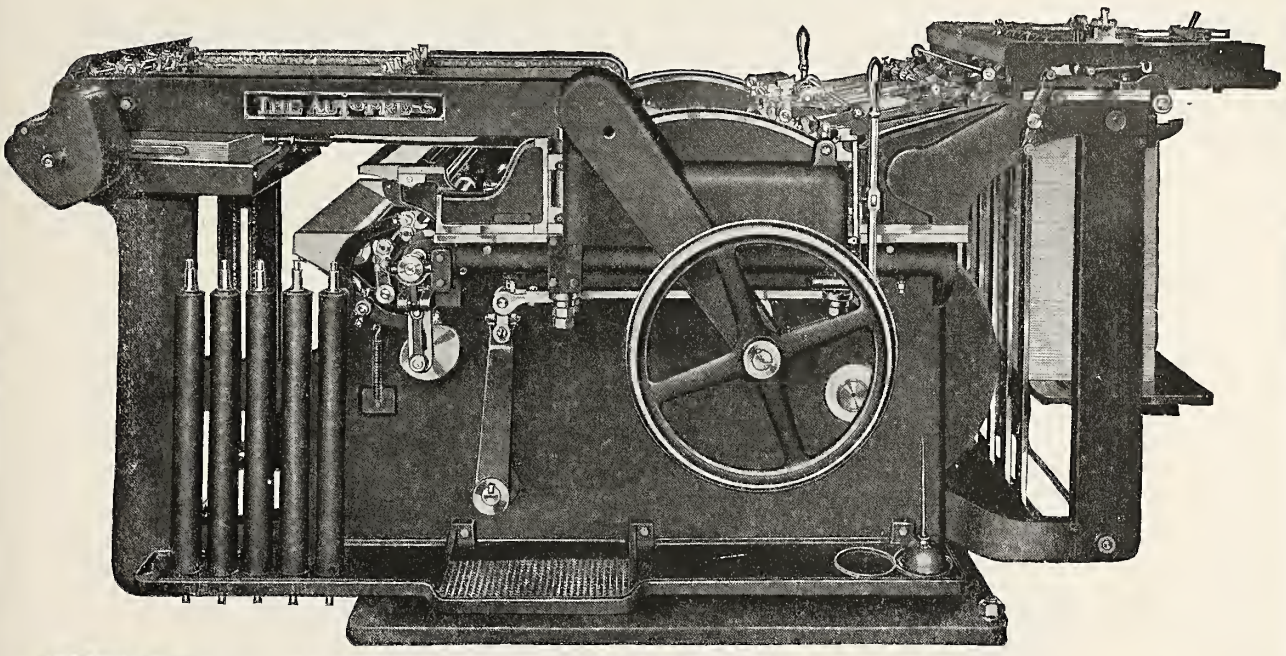
Cutting Machines Exclusively.

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

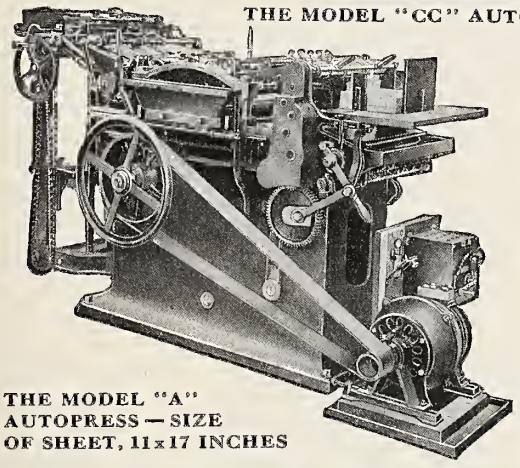
Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.

THREE WONDER-WORKERS

For Pressroom Profits and Efficiency

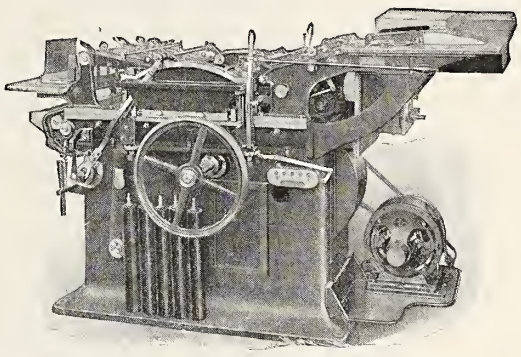


THE MODEL "CC" AUTOPRESS—SIZE OF SHEET 14 x 20 INCHES



THE MODEL "A" AUTOPRESS — SIZE OF SHEET, 11 x 17 INCHES

Where long runs lead, this splendid machine can reduce huge paper stacks to nothingness in short order.



"THE BABY" CYLINDER—SIZE OF SHEET, 11 x 17 INCHES

For the printer whose work consists mainly of SHORT RUNS this press is a marvelous money-maker.

YOU need one or more of these three flat bed cylinder presses, unlike any other printing mechanism, in your plant. "The Baby" Cylinder (hand-feed, semi-automatic) has an output of from 3,500 to 4,500 impressions per hour; especially designed for short runs of 250 and up, but can profitably handle runs of 5,000, 10,000, 20,000 and more impressions. The Model "A" AUTOPRESS (automatic) runs at a guaranteed speed of 5,000 impressions; unexcelled for long runs, and can handle the occasional short run to advantage. The Model "CC" AUTOPRESS (automatic), 4,500 impressions per hour, is wider in range, due to larger size, and has mechanical improvements not to be found on any other printing press. All machines guaranteed as to output and finest quality.

Send for particulars about one or all presses to

AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

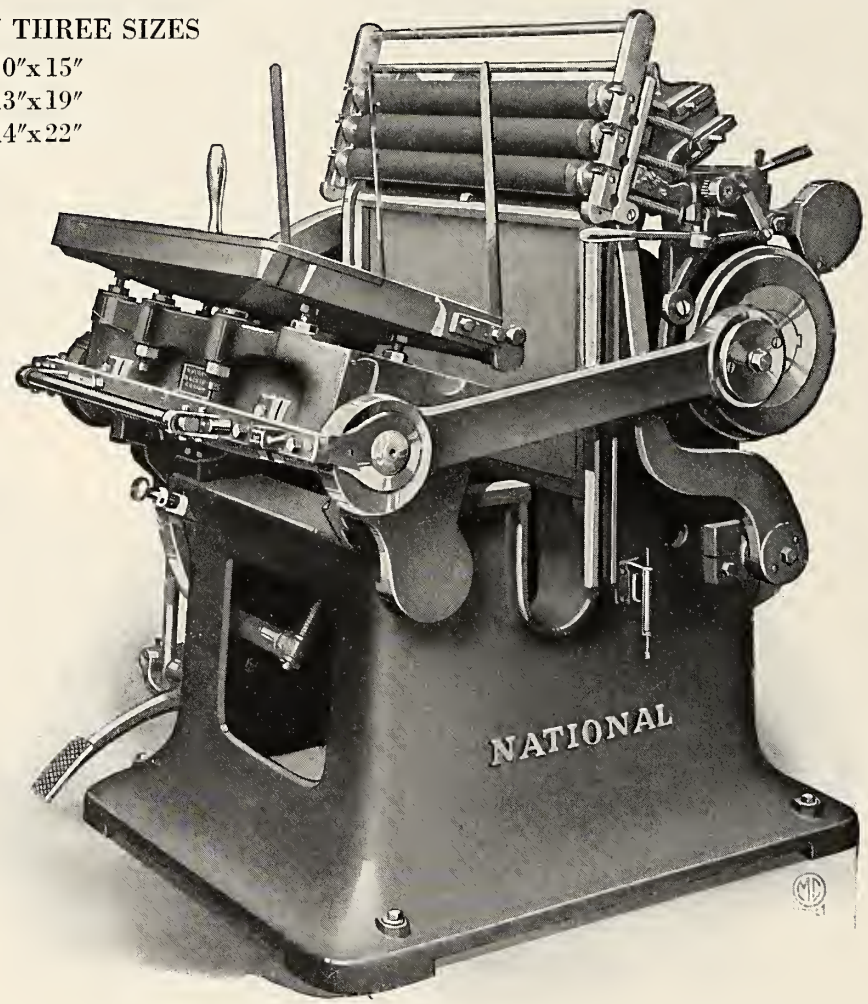
110-112 West Fortieth Street, NEW YORK CITY

A New Factor Making for Better Printing

National Printing Presses

Answering a comparatively new demand in modern plants
due to the higher standard of commercial printing

MADE IN THREE SIZES
10″x15″
13″x19″
14″x22″



FRONT VIEW

Designed and built expressly for the better class of work including Half-tone, Color-plate and light Embossing.

AN ALL AROUND MACHINE
Combining the Newest Conveniences, High Speed, and Great Efficiency.

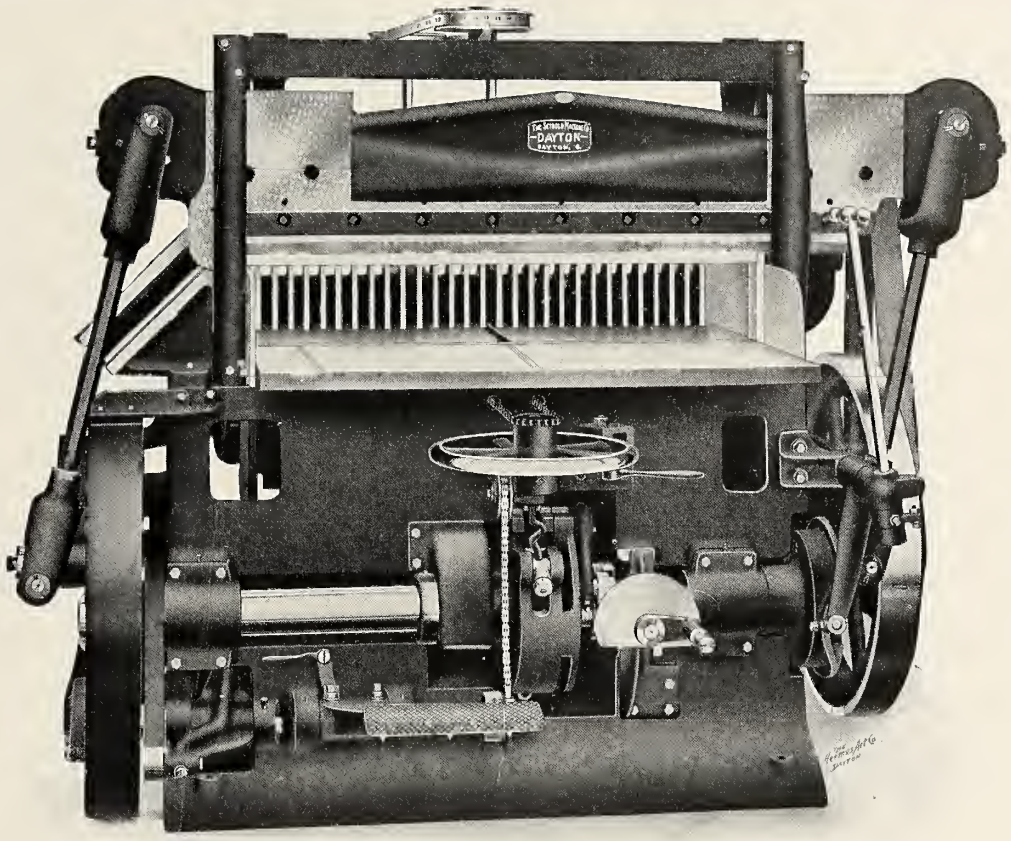
Designed and Manufactured by

NATIONAL MACHINE COMPANY

HARTFORD, CONN., U. S. A.

Sold Exclusively Through Leading Type Foundries and Dealers in Printing Machinery

The Seybold "Dayton" Automatic Cutting Machine



Illustration, 35-inch, 40-inch, 44-inch and 50-inch sizes.

The cutting machine that is built to SERVE BEST instead of SELL BEST. Time determines VALUE.

SEND FOR PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

New York	151-155 W. 26th Street
Chicago	112-114 W. Harrison Street
Atlanta, Georgia	J. H. Schroeter & Bro.
San Francisco, Cal.	The Norman F. Hall Co.
Dallas, Texas	The Barnhart Type Foundry Co.
Toronto, Canada	The J. L. Morrison Co.
Winnipeg, Canada	Toronto Type Foundry Co., Ltd.
London, England	Smyth-Horne, Ltd.



WE will not say that with a Humana at work your feeders can get away to run errands, but with a Humana your work will be greatly "speeded up," and the saving in feeders' time and gain in efficiency will be considerable.

The Humana is an automatic feed for platen presses, sizes 10 x 15 and 12 x 18, that will feed paper and cardboard (all weights and surfaces), envelopes (made up and blanks), tags, blotters, pamphlets, flat bags, box cartons, index cards; and, in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

A hair-line register is absolutely guaranteed, as is also a minimum spoilage on all jobs. Two Humanas may easily be operated by one boy. They will produce more work and at less cost than any automatic flat-bed press ever invented.

If you are really interested in efficient production of printing, we will send you the machine on terms which may be either cash or deferred payments; $500 for the 10x15 and $550 for the 12x18; 25 per cent may be paid down; or 5 per cent will be deducted for cash.

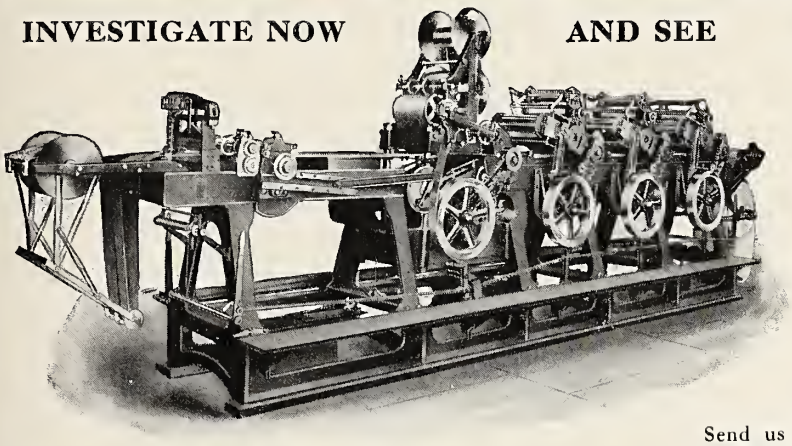
The HUMANA Co.

Offices and Salesroom, Clinton and Beaver Streets, NEWARK, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

Flat-Bed Work at 5,000-8,000 Impressions Per Hour—How? On a NEW ERA MULTI-PROCESS PRESS

INVESTIGATE NOW **AND SEE**



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Great Variety of Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

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Stonemetz Two-Revolution

EXTRAVAGANT ECONOMY

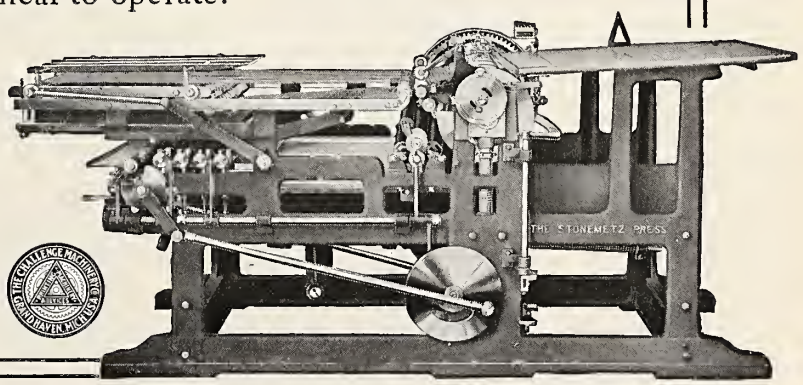
In buying a Cylinder Press paying too little is just as extravagant as paying too much

The first means a sacrifice of efficiency with a corresponding increase in productive costs, which is a continual loss. Example: The printer who buys a drum cylinder, or possibly a heavy platen jobber, when he needs a two-revolution.

The second means the burden of an unnecessary overhead expense, which is a continual loss. Example: The printer who buys a large four-roller when a speedy, first-class two-roller pony cylinder will do his work.

True economy considers service paramount. That's why the discerning buyer selects the STONEMETZ TWO-REVOLUTION when he wants the best press for a line of general job printing. The Stonemetz is not only the most economical two-revolution to buy, but it is the most economical to operate.

Write for catalog, samples and full particulars—the price of one postage stamp may save you many dollars.



THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN

Chicago: 124 South Fifth Ave. New York City: Tribune Bldg.

The Season's Greetings

We extend to our many friends the Compliments of the Season, and beg to express our sincere gratitude for your generous support during the past years. It shall be our aim to serve you better in the years to come.

56 YEARS OF KNOWING HOW

The Sam'l C. Tatum Company

Loose Leaf Devices; Stationers' Specialties
Power Paper Drills; Paper Punches and Perforators

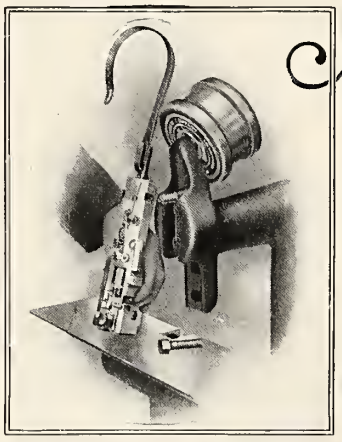
MAIN OFFICE AND FACTORY:
CINCINNATI, OHIO

NEW YORK OFFICE:
54-60 LAFAYETTE STREET

MAKERS OF "THE LINE OF TRUE MERIT"

THE SPEEDY

No. 2 Boston Stitcher



ALTHOUGH on the market but a short time, the No. 2 Boston has revolutionized pamphlet binding. Built for speed and high-grade wire stitching, the output is limited only by the operator's ability. Two hundred and fifty stitches per minute may be obtained, and if equipped with direct current motor and controller, the speeds may range downward to 125 stitches per minute. The illustration shows how easily heads are removed if desired. Where several No. 2's are used, an extra head insures uninterrupted service. All working parts are hardened steel and SINGLY ADJUSTED. The capacity of the No. 2 Boston is two sheets to one-quarter inch, using wire from No. 30 to No. 25 round. The shipping weight is 200 pounds. Write for catalogue.

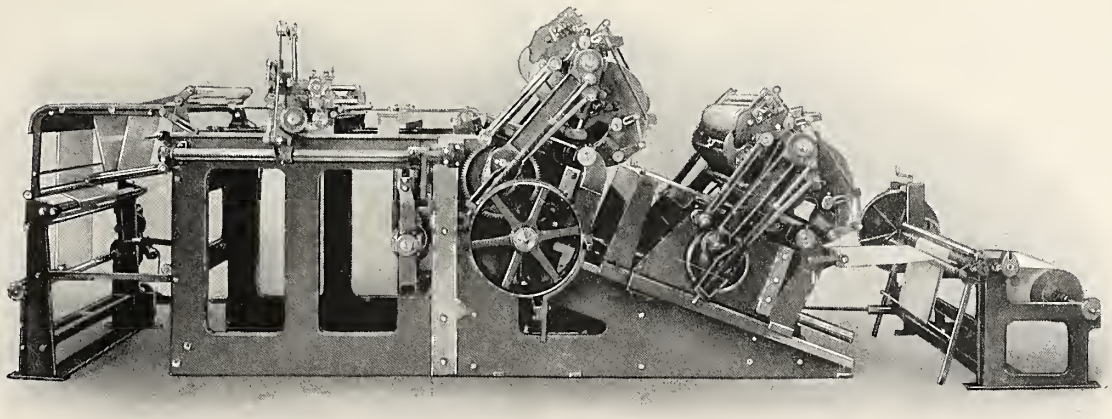
American Type Founders Co.

GENERAL SELLING AGENT FOR BOSTON WIRE STITCHERS

Set in members of the Cloister Family

DOUBLE-HEAD ROLL-FED PRESS

An unsurpassed machine for long-run particular jobs, such as label work, etc. Prints from one to four colors. Delivers product either rewound or flat. If interested, let us tell you about it.



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Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

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WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

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TO RENT, for long lease, the entire building, 632 Sherman Street, now occupied by The Henry O. Shepard Co., The Inland Printer Co. and the entire Shepard interests. Special inducements and full particulars on application.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
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NICKEL-STEEL
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THE HOME OF THE
GLOBE ENGRAVING & ELECTROTYPE CO.
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

No. 1
5 Things to Look for in Buying a Cutter

Clean Cuts

The Knife Bar and Housing

Look first at the knife bar and housing if you want to know whether a paper cutter will give you clean, accurate work.

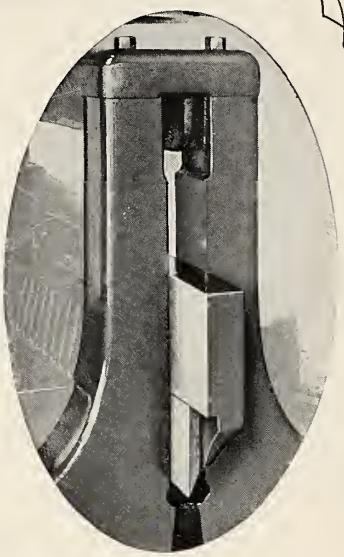
C & P Paper Cutters

The bearing surfaces of the knife bar and the housings which hold it are hand-scraped and carefully fitted to each other by expert workmen.

The housings are extra deep so that the surface on which the knife bar operates is 2⅞ to 3 inches wide (depending on size of cutter).

C & P Cutters are adjusted *once* and for all before they leave the factory, and given a severe test on actual cutting work. They must make the deepest cuts with absolutely no deflection of the knife. Once fitted these parts are so simple and strong that they do not need a mechanic's attention and will remain perfectly true as long as the cutter lasts.

It costs a little more to make you a C & P Cutter that needs no "tinkering"—but isn't it worth the price?



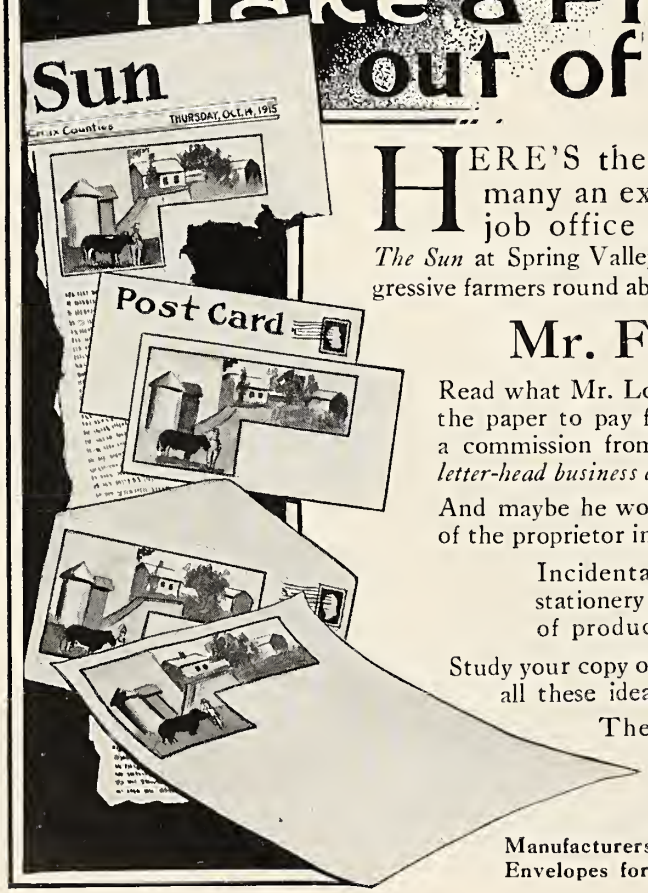
Detail view of knife bar and housing, showing construction

The Chandler & Price Company

Dealers in All Important Cities **Cleveland, Ohio**

Make a Printing Customer out of Mr. Farmer

"We Protect the Trade"



HERE'S the clever scheme that brought many an extra dollar all last Summer to the job office of Mr. Lowater, publisher of *The Sun* at Spring Valley, Wis. By the simple device of "write-ups" of the rich, progressive farmers round about, he tapped a big market that maybe you never dreamed of.

Mr. Farmer Is Ready, if You Are

Read what Mr. Lowater wrote us:—"I got orders enough for extra copies of the paper to pay for the cut. Then I got orders for post cards, and received a commission from the photographer who finished them; *then the envelope and letter-head business came also.*"

And maybe he would have found selling still easier if he had included a *portrait* of the proprietor in the group photograph.

Incidentally Mr. Lowater made a good thing out of that stationery business by adopting the "Western States Way" of producing the envelopes and stationery at double profit.

Study your copy of our Free Service Book—or send for a new one—and bring all these ideas into realization in your plant—and in your cash drawer.

The book has nothing to *sell* you, but worlds to *tell* you.

Western States Envelope Co.

Manufacturers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

Dept. N, Milwaukee

CONFIDENCE

Another good year gone by and "ARCO" is still in the running.

WHY?

Because we have the confidence of our customers.

Our reputation for reliable work has grown.

"ARCO" plates have individual attention. Our customers are pleased with both Quality and Service; therefore we retain them, and naturally obtain others through same reason.

We have always made a specialty of high-class Catalogue Color Illustrations, and printers catering to this class of trade would do well to ask for specimens and prices.

Our "ARCO" plates secure you repeat orders.

Can we not be of service to you?

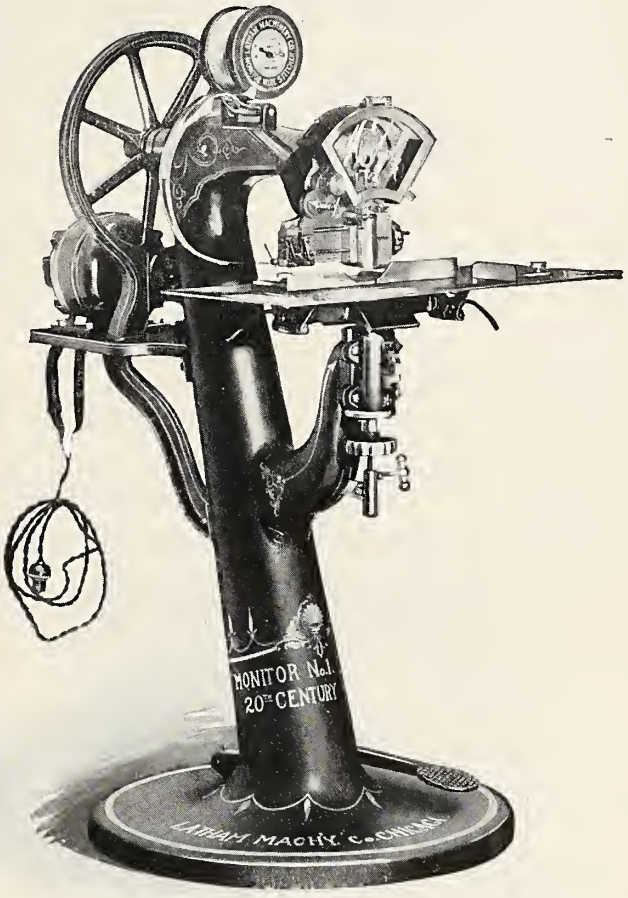
Phone: Franklin 2181

Art Reproduction Company

Designers and Engravers
Multi-Color Plate Specialists

412-420 ORLEANS STREET, CHICAGO

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK CHICAGO BOSTON

Defiance Bond

"A Byron Weston Writing"

Demand for a correspondence paper of the same quality and standing as the other Byron Weston products led to the production of Defiance Bond. This paper has supplanted many higher-priced bonds for use as business stationery, invitations, announcements, deeds, banknotes, bonds, checks—all high-grade advertising purposes

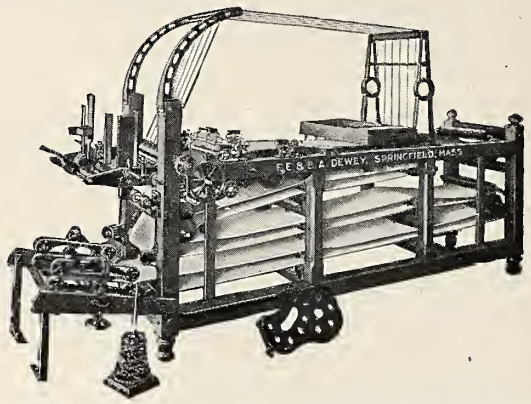
SEND FOR SMALL SAMPLE-BOOK CONTAINING PRINTERS' ENDORSEMENTS

BYRON WESTON COMPANY

"The Paper Valley of the Berkshires"

DALTON, MASSACHUSETTS

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

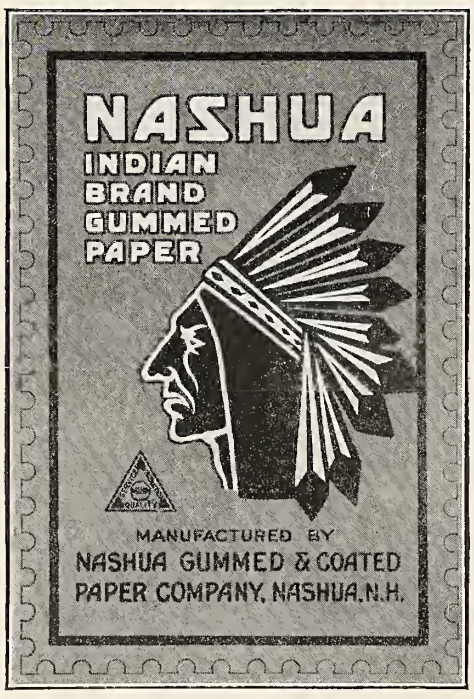
This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



THIS sample-book, reproducing a complete set of Poster Stamps and many examples of sticker and label printing, will be sent *free* to any printer.

Nashua Gummed and Coated Paper Company

NASHUA, N. H.



SECURITY BENZINE CANS

1 PINT 75¢

A better built, easier to operate, Underwriters approved can costing no more than old-style unapproved and 50c less than other labeled cans.



1 QUART $1.00

Operated by a natural grip of the handle and lever. Does not cramp the fingers.



2 QUART $1.25

Approved, Tested and Inspected by the

Underwriters Laboratories, Inc.

Under Direction of the National Board of Fire Underwriters

At leading dealers or sent postpaid on receipt of price.

JUSTRITE MFG. CO.

Dept. P

No. 327 So. Clinton St., Chicago

We also make the Justrite Safety Cans and Approved Oily Waste Cans.

Look at the Prices

Cost no more than unapproved cans—reduce fire risk and secure lowest insurance rates.

Special funnels not required

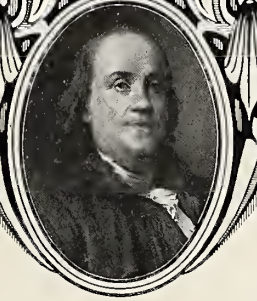
Fill rapidly through the nozzle with regular funnel

No Leakage

No Waste



1 GALLON $1.50

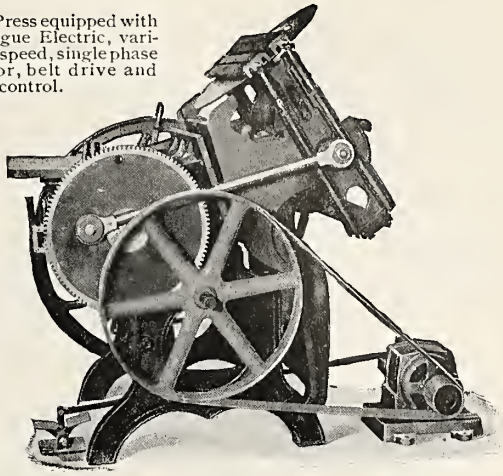


THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS OF PLATES BY ALL PROCESSES ELECTROTYPERS, CATALOG AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO

Job Press equipped with Sprague Electric, variable speed, single phase motor, belt drive and foot control.



Sprague Electric Motors and Controllers

are thoroughly *modern* and *efficient*, both A. C. and D. C., for application to any machine in the printing trades.

Experience of twenty years in the business has resulted in greatly improved designs, which increase the quality of the apparatus and decrease the cost to the buyer.

Let us help you SAVE MONEY by installing Sprague Electric Motor equipments. *Write for Exhibit Sheet No. 8304.*

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 West 34th Street, NEW YORK, N. Y.
Branch Offices in Principal Cities

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

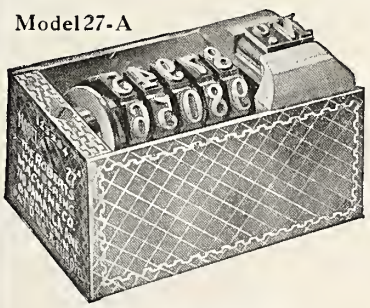
WAVERLY PARK, N. J.

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression
Size 1½ x 15/16 inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.

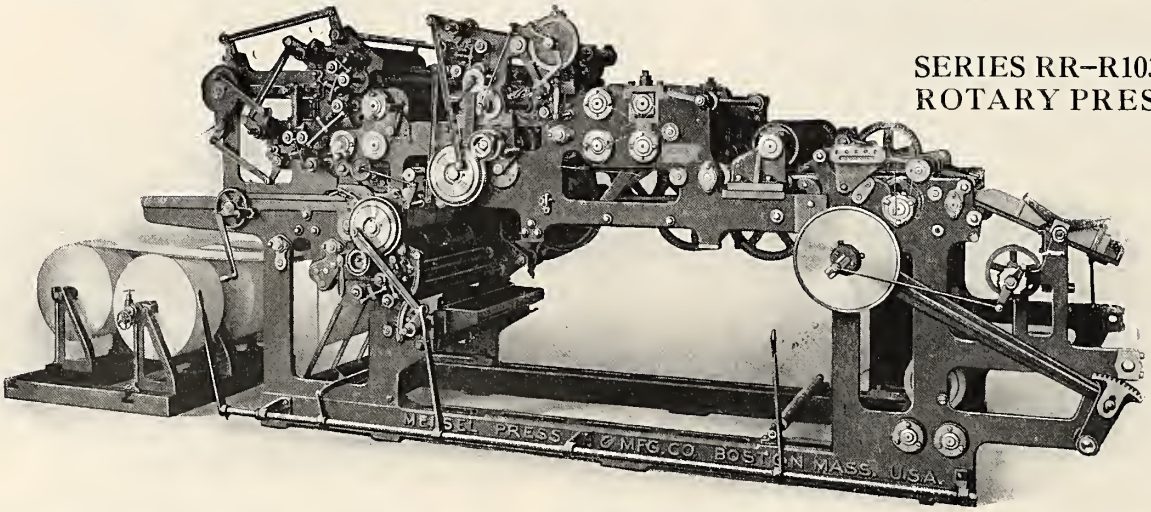


Style K

123456

MEISEL PRESS MFG. COMPANY

Designers and Builders of Automatic Presses Delivering Finished Products in One Operation
Slitters, Rewinders, and Special Machinery for the Printer. Correspondence Solicited



SERIES RR–R1037
ROTARY PRESS

This press is especially well adapted for Order and Loose-Leaf Forms, Bills of Lading, etc. Prints both sides, perforates, numbers, punches, collates one to four webs and piles packages of fifty sets of single, duplicate, triplicate or quadruplicate 1" to one side. Output 10,000 full size sheets. Automatic in feed and delivery and has the well-known Meisel patent automatic numbering throw-off device.

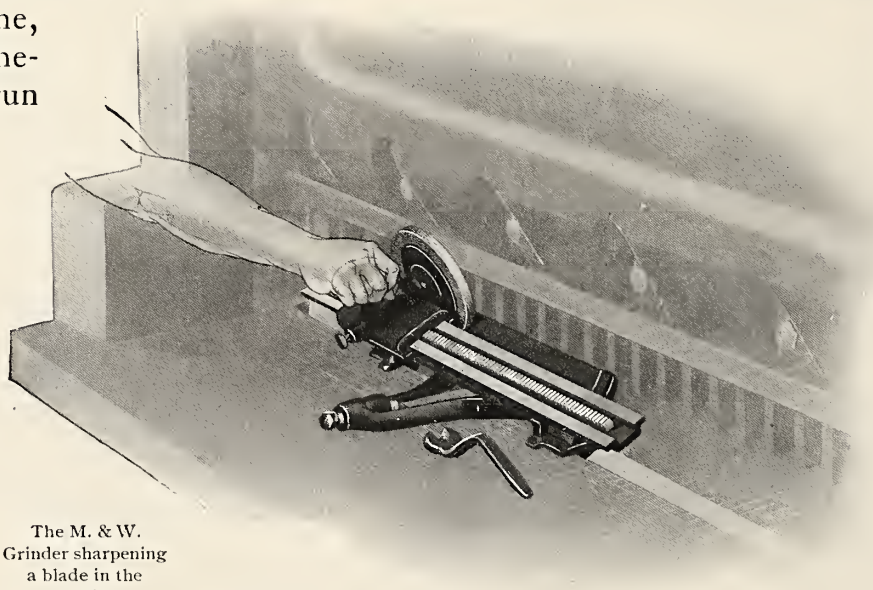
ADDRESS—FACTORY, 944-948 DORCHESTER AVENUE, BOSTON, MASSACHUSETTS

You pay too much for keeping your cutter knives sharp, and *they are not sharp all the time*, either.

It hurts your machine, shortens its life, sometimes breaks it, to run a dull knife. It should be sharpened before it gets dull enough to grind. The M. & W. Grinder saves 75%.

It is worth $50.00

Costs only $25.00



The M. & W. Grinder sharpening a blade in the machine.

MORGANS & WILCOX MANUFACTURING CO.

(Booklet) *Originators and Producers of Printers' Material and Machinery* MIDDLETOWN, N. Y.

Stauder Card Case or Holder

It is well worth your time to look into this case — the Best and Simplest on the market.

(Carried in 23 Sizes)

The only case in which Folder cards can be used.



It holds one card in place as well as twenty cards.

Ordinary cards can be used, which does away with the expensive scoring or perforating and tabbing.

We will send one Sample Case for 50c net prepaid (to the trade). Money refunded if not satisfactory.

STAUDER ENGRAVING CO.
231 N. Fifth Avenue CHICAGO

Parsons & Whittemore, *Inc.*

174 Fulton St., New York, N.Y.

EXPORT SPECIALISTS *to the* PRINTING INDUSTRY



News and all grades of Printing Paper, Coated Art and Lithograph Paper, Bonds and Writings of all qualities, Vegetable Parchment, Grease-proof and Wrapping Paper.

PRINTING MACHINERY, INK AND TYPE

Correspondence and Specifications Invited.

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THE JAENECKE PRINTING INK CO.

The German government's embargo on Dye and Chemical exports is still in effect; American-made Dyes are limited in supply and very high in price; some Colors are unobtainable; chemicals necessary in pigment-making have also greatly advanced as have Carbon Blacks, Linseed Oil and Rosin; so manufacturers' costs steadily increase on all Inks.

Branch Offices in
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St. Louis New Orleans Detroit
And from Jobbers Everywhere



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.



Quality Flexible Glue

Superior Quality because it is not merely a *glue.* It is a scientifically prepared combination of selected glycerine, laboratory-tested glue, clean water and non-injurious preservative. Produced by experts with the object in view of giving you the best *flexible glue obtainable.*

Nothing enters into the manufacture of this glue but what is absolutely essential to produce the highest degree of flexibility and strength.

It contains:

GLYCERINE—The necessary quantity to give the maximum amount of flexibility.

GLUE—The grade that will give the maximum amount of strength and adhesiveness.

WATER—Just enough to dissolve the glue.

PRESERVATIVE—The kind that will not be injurious to the flexibility or strength and keeps the glue fresh and sweet indefinitely.

It Is a Wonderful Flexible Glue and Gives Wonderful Results

and entire satisfaction to the most critical buyers.

By prior contract arrangement for glycerine, we are guaranteed against any increase in the cost of this necessary ingredient, making it possible for us to maintain our regular price.

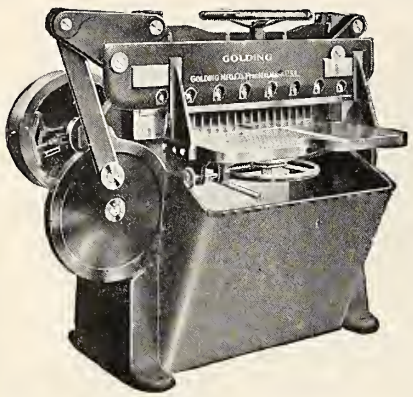
Send for Free Working Sample.

BAYARD & COMPANY, Inc.

132 Front Street, New York City

GOLDING CUTTERS

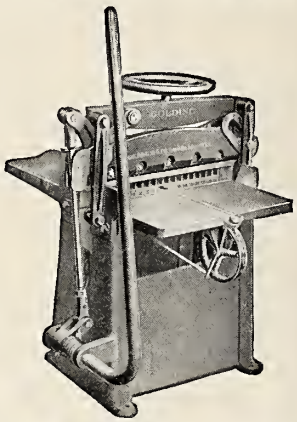
CLIP PAPER CUTTING COSTS



Auto Clamp—Hand Clamp
Power—Hand Wheel—Hand Lever. Made in Sizes 13, 19, 26, 30, 34, 36 and 42 inches.

Prices $40.00 up to $750.00, List

Special Discounts Effective Beginning November

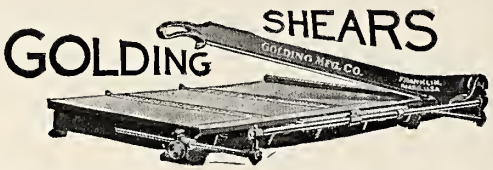


We are prepared to improve your cutting service—to lower your cutting costs—make all cutting easier for the operator—all at considerable saving in the initial investment.

BOSTON AND OFFICIAL CARD CUTTERS AND SHEARS

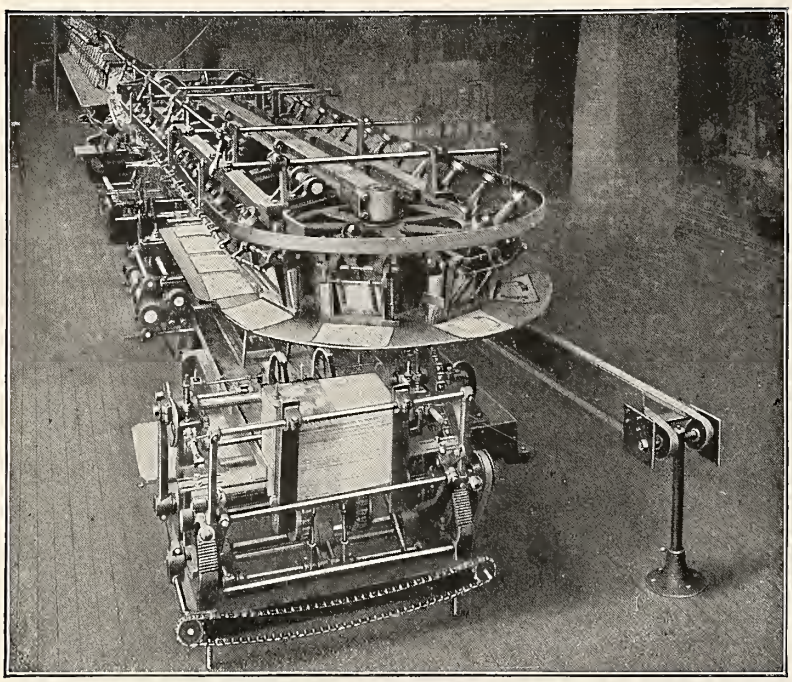
Have balanced handle, no clamp required. Cut square, clean, quickly and easily. Made in sizes 8, 12, 16, 24 and 36 inches.

Prices from $4.00 up to $70.00



GOLDING MFG. CO., Franklin, Mass.

Additional Products: Golding Jobbers, Pearl Presses, Embossers, Safety Appliances, Tools, etc.



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-Coverer
Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

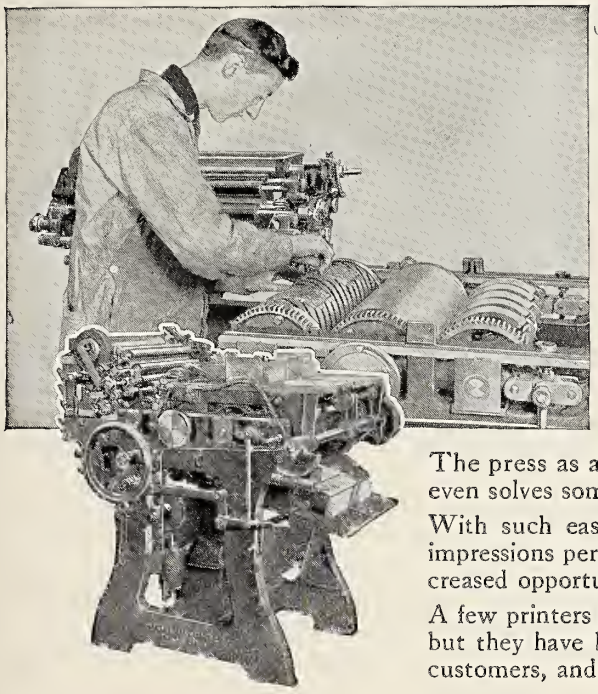
A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

7,000 to 8,000 Impressions per Hour



Easy to Adjust

NO feature of the Stokes & Smith Rapid Rotary Printing Press will appeal to the practical printer more strongly than the one shown in the illustration. By turning a crank the entire feed table can be raised, and by another simple operation of loosening a locking bolt, the entire inking mechanism can be swung away from the cylinders; this completely exposes the plate, impression and delivery cylinders so that the pressman can conveniently attach his curved plates, make ready and complete the adjustments. The inking mechanism is accessible from all sides and the hand-wheel for turning the cylinders forward and backward is in convenient reach of the adjuster at all times.

The press as a whole presents no new difficulties to the printer, but even solves some of the old ones.

With such ease of adjustment, and a production of 7,000 to 8,000 impressions per hour, the Stokes & Smith press offers to the printer increased opportunities for profit on long runs of commercial work.

A few printers are somewhat skeptical about our claims for production, but they have been frequently substantiated and even exceeded by our customers, and can easily be proved by actual demonstration.

Catalog and complete information on request.

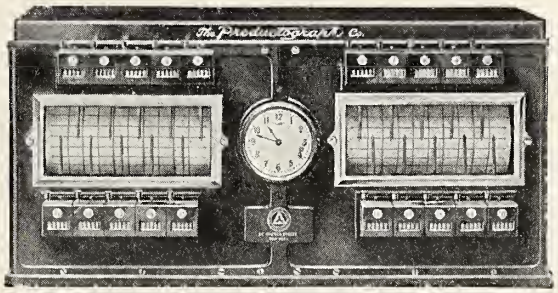
Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

Waiting One Hour

for the delivery of an electrotype sometimes means the loss of several hours in the press room. You can avoid such occurrences, and keep your customers happy, by taking advantage of our *unequaled* service, which is made possible by a new patented process we have recently installed for making the shell. This process enables us to deliver a finished electrotype one hour and thirty minutes quicker than any one else. This extra time, added to our already quick delivery, makes us your logical electrotyper, especially when you consider that our quality and price can not be beaten. Telephone Harrison 7185.

Dinse, Page & Co.
725-733 South La Salle Street, Chicago



IF YOU BELIEVE

in the necessity for the supervision of your operating machinery, why not do it in the modern way, the PRODUCTOGRAPH way? This new system will give you, in your own office, a mechanically accurate record, made by each machine, of average speed, output, lost time and productive working time. With such information at your command you can *supervise your supervisors.*

SEND FOR CATALOG "J" AND OUR DEMONSTRATION OFFER

The Productograph Co.

30 CHURCH ST. SLOCUM-AVRAM-SLOCUM MANAGEMENT NEW YORK, N. Y.

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 56 JANUARY, 1916 No. 4

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

THE HOLD-UP (Illustrated) 467
By Ross Ellis

VARYING STYLES AND PROOFREADING—No. VII 472
By F. Horace Teall

VIEWS AND PRACTICES REGARDING APPRENTICES—No. 1 474
By William H. Seed

FUNDAMENTAL PRINCIPLES OF IMPOSITION 477
By Roscoe E. Haynes.

LABOR UNIONS AND THE VOCATIONAL SCHOOL (Editorial) 481

BISCUITS AS AN INSTANCE (Editorial) 482

"L'INDEPENDENCE BELGE" (Correspondence) 485

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 486
By Our Special Correspondent

MASTER MINDS OF TYPE AND PRESS—No. 1 491
By John S. Ritenour

THE PROPER ARRANGEMENT OF COPY FOR CATALOGUE COMPOSITION 494
By Our Representative

STUDY OF COPPER ELECTROTYPING BATHS 495

PRINTING-PRESS BUILT FROM ODDS AND ENDS (Illustrated) 496
By Eyre Powell

GORDON ERTZ AND HIS WORK 516

QUALITY IN PRINTING 516
By Frederick W. Goudy

BOOK REVIEW 533

Complete Classified Index will be found on page 573

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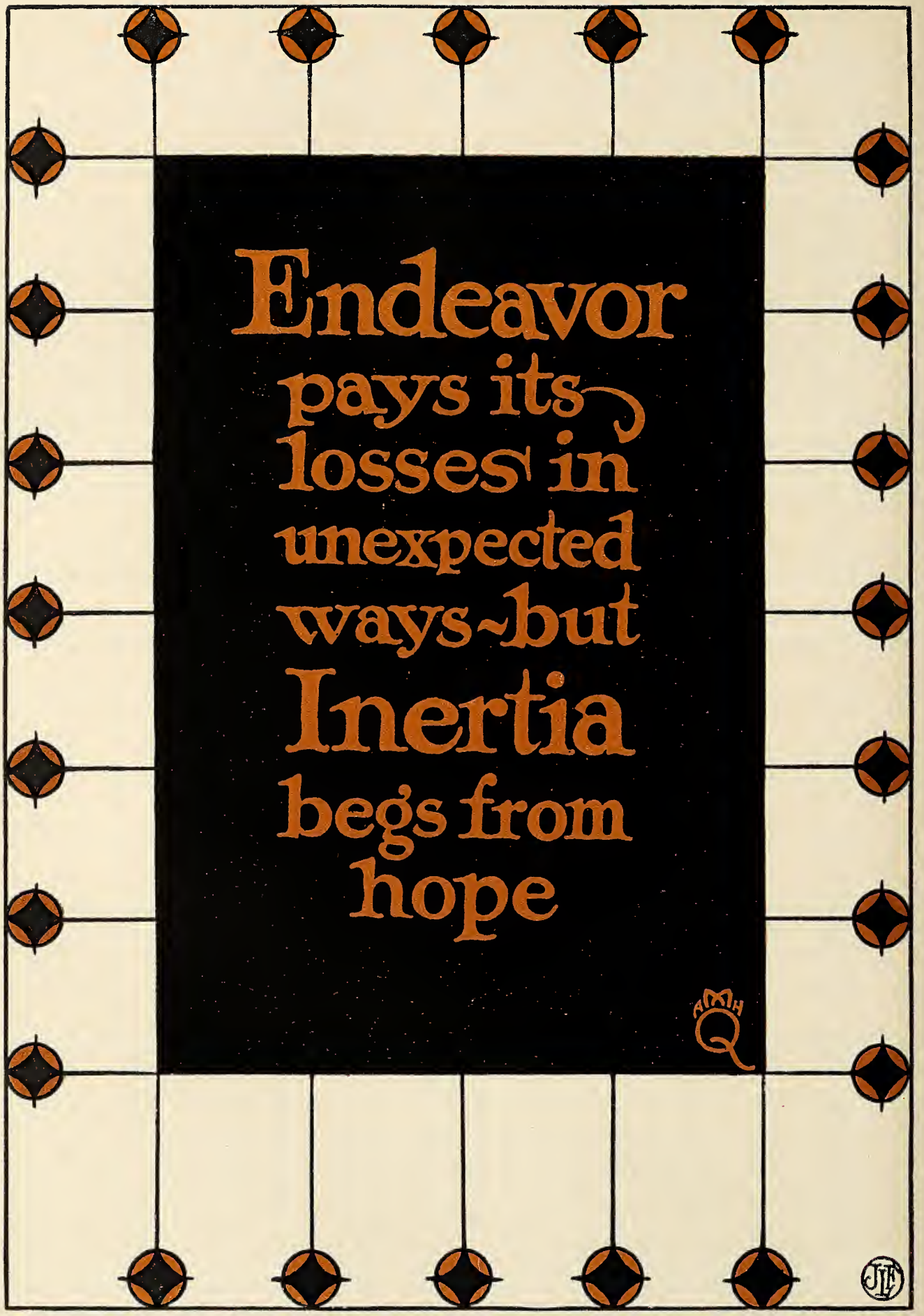
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The Hold-up

By ROSS ELLIS

WHEN Bryson Tracy was killed in an automobile accident — Bryson Tracy, who had been buyer for the Fairhaven Harvester Company almost thirty years — he left his company, as the saying goes, "flat on its back." Arrogant with the vigor of healthy middle age, he had trained no understudy. He had an assistant, it is true; but she was merely a record-keeper. Therefore, the Fairhaven Harvester Company hastily inserted an advertisement for some one to fill his place in several of the Chicago newspapers.

There were many replies, but the choice centered on Henry Block, chiefly because Henry put a fire and energy into his application that seemed to indicate potentialities. Henry was very sick of his job as assistant buyer in a Chicago machinery concern, and he descended on his new office with a determination to make a record right from the beginning.

"About everybody in Fairhaven who isn't on this Company's pay-roll is making his living out of the things he sells us," he announced to the general manager on the day he arrived. "We hold the whip-hand here, and we're foolish if we don't use it. If you'll give me a free hand, I'll save you some money."

"That's what we hired you for," said the G. M. "Go as far as you like."

Henry went quite a distance, even branching out into affairs that did not properly belong in his department. Ivan Slofski was the first man to feel the weight of the new buyer's hand. For many years Ivan had carted away and dumped in gullies in the surrounding country burnt sand and slag that were a worthless by-product of the Harvester Company's foundry. Bryson Tracy had always O. K.'d Ivan's charge of one dollar per load.

"Seventy-five cents a load or we'll handle the job with our own teams," was Block's ultimatum.

Ivan had a family of eleven to provide for. He had not the slightest idea of what it cost him to keep up his equipment. He thought not at all of the days



"Seventy-five cents a load or we'll handle the job with our own teams."

soon to come when his own stout body's strength would wane. He only knew that even at the reduced income his family and himself could keep alive, and to live at all was an achievement for Ivan.

"Aw right, I do it," he said, and pulled his forelock.

Thrilled by this victory, Henry charged on through the various lines, arriving in time at the publicity end of the company's business.

"Apparently all our printing has been going to Grant Corbett," he challenged his assistant. "Is his price always lower than the other man's?"

The girl shook her head.

"There isn't any other printing-office in Fairhaven," she said.

"And he's been getting the work all these years without competition?" demanded Block, aghast at the idea.

"There couldn't be competition on some of it," said the girl. "You know we send out a printed weekly bulletin to our agents all over the country, and we give each one of them enough extra copies so that he can distribute them among his customers. The copy changes each week and we never can get it to Mr. Corbett until the morning of the day we mail out the bulletin. It has to be handled by somebody right here in Fairhaven. Mr. Corbett fitted up specially to take care of it for us, and Mr. Tracy thought it only fair to give him the rest of our work, even the standard forms that we would have time to order from one of the big city shops."

"Hum!" said Block. "Corbett has practically built his shop around this company's business, has he?"

"Yes, sir."

"If he didn't have our work he couldn't get along at all, could he?"

"No, sir. The other work in Fairhaven would never support a big shop such as Mr. Corbett has."

"Hum! Well, it looks to me as if we had Mr. Corbett about where we want him. Get out samples of all the various printing jobs we have ordered in the past year; then I want you to write a few letters to some Chicago printers I used to do business with."

A week later, Grant Corbett walked into the office of the Harvester Company's purchasing agent and offered his hand to the man who sat behind the flat desk.

"You sent for me, Mr. Block," he smiled. "What's on your mind?"

"Sit down," said the other briefly, ignoring the hand. There was nothing

cordial in his manner. "Corbett, you've been making a fat thing out of this concern. In twelve months you have trimmed us out of over a thousand dollars."

"Huh? What's that?" There was an expression of intense surprise on the printer's wrinkled face. "Why, Mr. Block, I don't know what you mean."

"I mean just what I say. I've been checking you up, Corbett, and I find that you have charged this company for the work you have done in the past year almost eleven hundred dollars more than I would have paid in Chicago."

Corbett scratched his grizzled head. His amazement held him speechless for a moment. Then he burst out excitedly:

"It isn't possible! Why, I haven't made eleven hundred dollars profit on the whole darned business. Whoever quoted you prices like that was losing a lot of money."

"That hasn't anything to do with me," said Block, calmly. "They can do the work, and that's all I care about. If you want any more orders from this company you'll have to put your prices on a competitive basis."

"But I never would have loaded up with the equipment I have except for the understanding I had with Mr. Tracy that I'd get all of the Harvester Company's printing."

"You can get it if your price is right. I'll favor you to this extent: I'll give you a chance to meet the lowest figures I receive elsewhere." Block passed across the desk a collection of printed matter of various kinds, with memoranda attached. "Here are some orders that I expect to place soon — some standard forms on which our stock is getting low. If you want them at the prices stated, all right; if not, all right again."

Grant Corbett's hands trembled as he pawed over the pile, and Block smiled triumphantly as he watched him. Let the old printer wriggle as much as he liked, there could be only one result.



"If he didn't have our work he couldn't get along at all, could he?"



"In twelve months you have trimmed us out of over a thousand dollars."

"Mr. Block," said Corbett at length, looking the buyer squarely in the eyes, "there is not a job here that can be done at the prices you have indicated and show a fair profit. On some of them there would be an actual loss."

"There's some loss, too, in having half your shop idle, isn't there? However, that's your look-out. Take the orders or leave them."

"It's a hold-up."

"It's business."

Grant Corbett slowly got to his feet. His face was somber.

"I'll have to do some thinking about this," he said. "You seem to have me up against a wall. If I don't keep the Harvester Company's business I can't make a living in Fairhaven. If I take it at these prices I can't make a living." He turned on the other hopefully. "Say, Mr. Block, meet me half-way, won't you? The prices I've been charging you only allow twenty per cent profit. I'll do this work for cost and ten per cent rather than lose it."

"You'll do the work at the prices I've stated, or you'll not do it at all," said Block, firmly.

The printer turned dejectedly away.

"I can't do it," he said. "I might as well quit now as later. No, sir. I'm going to go out of business. I'll sell my equipment for what I can get and go to raising chickens. I've always kind of wanted to do that, anyhow."

Block laughed. "Your successor will probably feel differently about it."

"I'm not going to have any successor," said Corbett. "I'll not bunco anybody into the same sort of a mess I'm in now. Any man who starts in the printing business in Fairhaven will do so against my advice."

He started for the door.

"Oh, Mr. Corbett," called the assistant, "here is the copy for the weekly bulletin. The president just sent it down to me."

"I don't want it," said Corbett. "I've done the last work I ever expect to do for the Harvester Company."

"But this is the day," persisted the girl. "It's got to go out to-day."

"Let some of your Chicago printers handle it," said Corbett, gloomily.

"But there isn't time."

"See here, Corbett," put in Block. "For the present I'll let your price stand on the weekly bulletin." He had a vision of what the president would say, were the bulletin delayed.

"I don't want it," said Corbett again.

Block began to be worried. "But man, you've got to get it out for us. Here we've been depending on you —"

"Drop it!" said the printer, curtly. "I tell you, I've decided to go out of business." He laid his hand on the door.

"Hold on!" cried Block. "Say, I don't know but that you may be right about the cost of those other jobs. I'll accept your proposition to do them for cost and ten per cent."

"I've changed my mind," said Corbett. "That offer was subject to immediate acceptance, and you turned it down. Hanged if I'll touch any of your work now for less than cost and twenty-five per cent. And I want an agreement from you to give me *all* of it, too. Take it or leave it."

"It's a hold-up!" yelled Block.

"It's business," said Corbett.

"I'll not pay any such figure!"

Corbett opened the door and started out.

"Come back here," capitulated the buyer. "I guess you win."



"I tell you, I've decided to go out of business."

Varying Styles and Proofreading

No. VII.—By F. HORACE TEALL

IF the diffuseness with which these papers treated the opening detail, punctuation, were maintained throughout its possible range, the writer might live long enough to reach some sort of conclusion, but that felicitous result would be attained, no matter how long delayed, with the consciousness that his exercitation had not been exhaustive. To be really exhaustive, he would probably need time approximating that which Dickens had one of Doctor Strong's pupils calculate for the completion of the Doctor's dictionary — one thousand six hundred and forty-nine years. Since the enjoyment of sufficient longevity is beyond this writer's expectation, the lucubration now in process will terminate the series.

The greatest desideratum in these writings has been to show impressively that men not only differ widely in decisions as to form, but also are generally obstinate in upholding their individual opinions, often to the point of utter intolerance of opposing opinions. In fact, men are frequently more intolerant in these and similar really unimportant matters than they are in regard to things of vital import. Our one great point for faultfinding (much of what has been said will be mistaken for faultfinding) lies in the fact that directions as to style, often given more or less permanence in style-books, are so loosely made that no two persons ever can construe them exactly alike.

For instance, a style-book made for a large New York establishment contains as one of its rules, "In case of doubt or disagreement De Vinne's 'Practice of Typography' to be followed." Such a rule can never work efficiently, for various reasons, chiefly for the reason that the work named is itself almost entirely a statement of "doubt and disagreement," with comparatively few decisions of choice. Real preference is clearly shown mainly in cases where there is very little doubt. Possibly the strongest objection to such a rule is purely practical or mechanical. Undoubtedly in that establishment, as everywhere else, the strongest point of insistence is that correction by proofreaders shall be kept down to the minimum. They certainly do not want fussy changing of capitals, hyphens, or punctuation in the type. Operators can not stop every little while to consult a book, and would not if they could. Proofreaders are supposed to be better prepared to make decisions, but are not always so efficient as they well might be. The usual result in such cases is that the operator follows copy, and the proofreader, even when he knows better, leaves everything he possibly can — and often too much — without correction.

We have examined at some length most of the differences in punctuation and capitalizing that seem worthy of attention — enough, at least, to prove that various persons do not think alike, if any proof were needed. Another phase of our language showing even greater diversity is the compounding of words. Here one is strongly tempted to rest contented with Benjamin Drew's conclu-

sion that "as to agreeing with anybody else, that is out of the question," but the fact confronts us that many books show practical agreement with each other, though made by different persons, and this could not be so if Drew's assertion were a fact. But it is decidedly true that in this matter we have never had, and are not likely to have, anything like universal agreement.

Drew said something else that never was true, and never can be true, except in a few isolated instances. It is that "the proofreader is left to his own discretion, and can do very much as he pleases." Drew's book was published in 1889, when handwork was still common; but even then the proofreader was seldom allowed to use his own discretion if it led him to mark in many hyphens on proofs. If the proofreader were preparing copy for composition, he would then or now have more liberty. Now, however, with machinework practically universal, the only possibility of decent consistency is in such preparation of copy, for almost invariably the operator will follow copy, and very few proofreaders will insert a hyphen on the proof, and the few who do so often have their marks canceled by a foreman or a head reader. "Safety first" is good policy for the proofreader, and it generally demands positively "follow copy."

Probably the most efficient agents in conservation of the prevalent confusion as to use of hyphens are the persons who think themselves most competent to settle the question. The Century Dictionary was early advertised as being widely used by printers because of its consistency in the use of hyphens. Yet it made base-ball and foot-ball hyphened words, though they had long been established almost universally as baseball and football, and this was done with many other single words. The exact opposite is what most printers prefer. The editor of another large dictionary insisted that he was open-minded in this respect, and undoubtedly he was sincere; yet he spent many days in examining good books and failed to see the hyphens that were surely in them, and solidified many established hyphened compounds and made two words of each of many others. Of course it was because he personally disliked hyphens. But why did he use them sometimes and omit them sometimes in terms that are exactly alike in every respect, including accentuation and familiarity, giving story-writer and letter writer, for instance? And how can the latest writer on the subject, who says that various books he edited show perfect consistency, suppose that any one can accept his decision that notebook is correct form for a book for one kind of notes and that for other notes it should be note-book? The present writer does not believe that any one of these "authorities" is right.

A great many publishers now order their printers to make single words anyone, everyone, someone, today, tomorrow, tonight, oneself, while many others insist upon having any one, every one, some one, to-day, to-morrow, to-night, one's self. Of course each one thinks his own form is better than the other, and does not approve the opposite reasoning. Every individual one of them expects the printers to use the form he chooses, and the printers have to do what their customers wish. This is true not only of compound words, but also of many other forms.

It is becoming more common every day to find 2nd and 3rd instead of 2d and 3d; although the shorter forms have been for a lifetime at least almost universally preferred in the United States, some unaccountable influence seems to be changing the common preference.

Webster's New International Dictionary gives the preterite of spell as spelled or spelt, thus implying that its own choice is spelled; but every time the word occurs in the text of the book the form used is spelt. This is mentioned not because it is important as a general matter, one form being actually as good as the other. It may serve as a good exemplification of the positive fact that the most scholarly men (for the one who decided these things for that work is a real scholar) are not great sticklers for consistency in mere matters of form.

We have shown in many details how much men may and do differ, not because the fact was not already well known by every one, but more for the hope of convincing those who incline to dogmatic choice in every case that such settlement is impossible, and in support of the advice to proofreaders to "follow copy" as a rule when working in general printing-offices.

Views and Practices Regarding Apprentices

No. 1.—By WILLIAM H. SEED

With the purpose of obtaining a consensus of opinion regarding the education and control of apprentices and the practices in operation in the leading printing-offices, this series of interviews has been undertaken by Mr. Seed, a newspaper man of experience, and a student of economics. He approaches the subject with a large sympathy for the apprentice. The value of a record of ascertained facts in arriving at just conclusions on what is best to be done for the trade by all interests is obvious, and to this end we invite the contributions of all directly or indirectly concerned in this symposium.—Editor.

DURING the course of an inquiry into the subject of the training of apprentices, I have been very much struck with the variety of opinions expressed by those in responsible positions. I visited several first-class printing establishments, and from the welter of opinions expressed I noticed two points of view began clearly to emerge, those of the managers or proprietors, and those of the foremen. In the offices in which the more conservative methods of training are in vogue, the manager would unhesitatingly express the view that the only way to make a printer was to allow a few errand-boys to potter around, handle leads and slugs, and when one showed signs of picking up a little knowledge and skill along with the leads and slugs, apprentice him. After apprenticing him, let him take "pot-luck," as one employer said to me, leaving it to the foreman to give him the necessary instruction when he was not too busy. This is the old way, and opinion is rather sharply divided as to whether it should be described as the "bad" or the "good" old way.

Where manager and foreman expressed such different opinions, however, was upon the very material point of whether the foreman had the time and the

patience to fulfil the duties of an instructor in addition to those more germane to his position. More than once the head of an establishment has assured me that although it might be true that *some* foremen neglected their boys, *his* foremen were excellent fellows, fond of their charges, and keenly interested in turning them into good printers; yet when I have gone to these same foremen they have declared that boys were a nuisance, that they had not the time for teaching them, and that, anyhow, teaching was not in their line. I have found a great variety of views as to the remedy to be applied, and also as to the possibility and even the desirability of any remedy. I have found in too many instances a complacent confession that they had not given any thought to the subject. But scarcely anywhere have I failed to find a conflict of view on this vital point between the higher management and the foreman who had actually to deal with the boys.

These remarks are based upon inquiries made personally in some eight or nine large printing establishments, mostly situated in the Chicago area. I have only two exceptions to make to the above general conclusion, and in both cases they were managers who took a great and (one is sorry to have to say it) an unusual amount of interest in their boys, with the result that they were converted to the foreman's view as to the unsuitability of foremen as instructors.

I should be sorry to appear too hard upon the managers, and I must say at once that I found more desire, upon the whole, on their part to consider the question from a broad point of view. Unfortunately, however, in many cases they appeared to exhibit a complacency born of ignorance of conditions obtaining in their own workshops so far as boys were concerned. The vice of the foremen, on the other hand, is frequently a lack of interest in boys, and a total absence of concern as to whether they learn anything or not. Truly, in the hands of such "instructors," apprentices do indeed take "pot-luck," and the wonder is that we have such a large proportion of satisfactory journeymen, and so comparatively few failures. In no workshop I have visited, with the single exception of R. R. Donnelley & Sons Company, whose excellent school has been made familiar to readers of The Inland Printer, has there been any departure from this system of "pot-luck," which is another name for the vicious practice spoken of in England as "muddling through." One can not avoid, in passing, putting the question as to whether the training of the next generation of printers is not a matter of too much importance, both to employers and to workers, to be allowed to drift in this way. The system actually in vogue, and the opinions of those who maintain it, were put before me in a most straightforward and candid way by the manager of a large house.

"I have never fewer than ten errand-boys handling leads and slugs," said he. "If a boy shows capacity we may put him to proving galleys. Of course they are put in different places, according to the exigencies of the moment. A boy may go direct from the slugs to the case, or he may go to the correcting-stone. Next the foreman may give him simple advertisements to set, and so he goes on

until he becomes a pretty good ad.-setter. When he gets as far as the correcting-stone we are willing to consider him an apprentice, and he takes out his apprentice card in the union. So he goes, step by step. He may lay out small forms for electrotyping. At first we may have to put a man with him, and then he can lock up forms for the small presses. There is none of the old mischief of keeping him at one thing all the time. He gets a try round."

"Yes," I remarked, "but a boy wants something more than a severely practical education if he is to become an intelligent printer. Do you make any provision for a knowledge of the theory of printing, or does he get it at the continuation school or at a trade school?"

"No!" was the emphatic response. "We would not take him in unless he had a good grammar-school education to begin with, and then only if he showed the right bent for it."

"So it is all left to the foreman?"

"Yes."

"Now, what have you to say about the universal complaint on the part of foremen that they have not time to teach boys? At any rate, you must admit the interests of the business must come first with them, and the boy at best is a secondary consideration."

"Our foreman is a pretty good man," was the typical reply. "He knows that the boys aim to become printers. We can show you full-fledged printers who started with us as errand-boys. That shows that the system works. It delivers the goods. There is no dearth of printers. I have never found it so. I do not believe in doing too much for the boys. It spoils them. I have known boys to get the fatal notion that they are going on getting things done for them. I had to fight my own way, and it does a boy good. Besides, I am in this business to make money, not to benefit boys. If I want to do anything for charity, I would rather draw a check for a charitable institution. I don't care to mix business with philanthropy, and that is what I should be doing if I went in for giving any training such as you speak of. The continuation school is enough. If a boy wants, he can go there; and if he has not enough interest to give three nights a week in the winter, I don't think it is worth while bothering about him."

In further conversation I pointed out the advantages of having workmen who understood the general principles they were called upon to apply, and particularly the value of a little artistic training in setting up work.

"But we simply can not afford to give such an education to every printer, nor is it worth while," was the reply.

On points of this kind I have found a fairly close connection between the opinions expressed and the class of work done in the office. This office might be described as a good, medium house. It turns out, chiefly, catalogues and some railroad publications, also a number of trade journals. I asked my host whether he did not think his opinions would undergo a little modification if he had to do a more artistic class of work.

"No!" he confidently replied. "I should still see no reason for making every printer a designer of type, or of anything else. I would simply have one or two designers to do all my designs, and leave the printers to set them up."

Notwithstanding this dictum, I have in practice found that in houses where more artistic work was done a higher education was demanded of apprentices, and suggestions for their better training were less unfavorably received.

This particular employer was strongly opposed to the proposal to send apprentices to school half a day, especially if it meant that they were to receive pay for the time so spent. He regarded it as another form of philanthropy, which he was opposed to in business.

Fundamental Principles of Imposition

By ROSCOE E. HAYNES

MANY young printers who desire to become good stone hands, or who wish to round out their experience in the composing-room by a term at this part of the work, feel discouraged and lose interest because at the start they are not instructed in the deep mysteries of book imposition or the layouts of unique work-and-whirl jobs, etc. In this department, as in almost all other parts of the printer's art, attention to details is a most necessary feature of the work, thus the would-be stoneman must master the elementary principles of this branch before he can hope to advance to the larger problems involved in bookwork or unique layouts of various kinds.

As the stoneman's position is the connecting-link between the compositor and the pressman, the beginner must learn about the requirements of presswork as it relates to forms and their handling on the press in order to become a proficient workman.

To begin with, on almost all presses where the impression is taken direct from the type-form or plates, the form is held stationary upon the bed of the press and adjustments of margin are made by changing the registering devices upon the press itself. This establishes the first principle of correct imposition, namely, that forms should be imposed with the quoins farthest from the feed-edge. This for the reason that in this way there is no possible chance for variation if the form is unlocked either on the stone or press during the work of make-ready.

Next of importance is that the type-matter must be squarely upon its feet and remain so throughout the processes of lock-up and planing, and to this end the workman must use great care in handling the corrected type-matter as it is turned over to him by the compositor. He should be careful to see that no type or spaces are dropped in lifting the matter about. If a letter or space is

missing from a line, all the other letters are sure to get off their feet. Lines are also easily tipped sideways when a tied-up form is carelessly slipped from a galley to the stone with the galley tilted at too sharp an angle.

After the type is safely lodged on the imposing surface it should be placed as near the center of the chase as possible, with the register edges at the left end and side nearest the workman. The furniture may then be arranged as required and the quoins placed properly to give even pressure where necessary. Planing and lock-up then follow in the order mentioned.

For the help of beginners and others who are interested in practical advice on the simpler problems of imposition, the following suggestions are given:

In locking up a small form for a platen press a quick arrangement of furniture is to place pieces slightly longer than the job at either side, the ends extending one on one side and the other on the other side. Smaller pieces may then be placed in a similar manner at the ends of the form, and the matter can then be locked up quickly without the furniture binding at any point.

The stoneman should always be careful in locking forms with patent quoins to see that the key is inserted squarely and not inclined from the vertical position. When improperly used the key not only suffers, but the quoins are likely to be spoiled and a poor lock-up result.

A type-form should always be locked with the quoins as near the type itself as may be allowable, providing for sufficient furniture or reglet to keep the form true and under even pressure. It is well to remember that it is the type which is being locked up and not the chase.

Where much electrotyping is done it is always wise to place a reglet or furniture between the metal quoins and the chase to prevent slipping. Where space will not permit the use of reglets, ordinary blotting-paper will answer the purpose.

The ordinary planer manufactured and sold by the supply houses is best for large work, but for cards or single lines, envelope corners, etc., a small planer made from an old-fashioned woodcut will be found very handy and much better for the type-faces in use on this class of work. It is never a good plan to use pieces of wood furniture for planing purposes, as the grain on the surface of the wood is not fine enough and it is seldom smooth enough for planing small forms.

The careful stoneman early acquires the habit of wiping off the face of his planer before planing each form. Grit and dirt on a form will cause more rapid destruction of type-faces than many thousand impressions. Many pressmen also use a brush to clean off the type-form before starting the press after changes have been made on the press bed. This may sometimes reveal leads, tweezers, broken type, etc., on the face of the form.

After locking the form, raise it slightly and test by placing one end of the quoin key or small piece of furniture beneath one side and pushing downward on the face of the form with the fingers.

In removing the form from the stone never drag it across the stone, as in case one or more of the quoins happens to be locked unevenly the metal will scratch and mar the surface of the stone, injuring it permanently.

Iron tools, such as hammers, chisels or quoin keys, should never be dropped carelessly upon the stone, as this will easily mar and chip the surface and make it unfit for fine work.

When a small form is to be locked in one end of a large chase, a cross-bar may be used to advantage and the furniture locked against this. The cross-bar should be reinforced by furniture in the open space and this should be locked into position with quoins.

When a form is unlocked on the cylinder-press bed, be sure to loosen up the press-locking parts opposite the quoins in the chase. If this is not done accurate lock-up can not be secured, and, also, the form will be found to be loose when the run is finished, and difficult to remove from the bed of the press.

The rules and suggestions here given, while intended primarily for beginners in the work of imposition, may well be studied by many of those who are further advanced in the art, as frequently through carelessness or oversight the older stone hands are wont to overlook some of the simpler, yet most important, principles of good workmanship in this part of the printer's craft.

THE PRINTER MAN

I listen to the printer man discourse about his art, and trace the wisdom of his ways and take his words to heart. No thing that ever was produced upon the printing-press but he has done long years ago, and freely he'll confess that if he'd laid his mind to it and let his genius run he'd set a pace would dust the face of mighty Edison. I knew him long, long years ago, when rollers first came in; he viewed them with sardonic eyes and most sarcastic grin. He twirled the ink-balls then and there with mighty muscled thews, and said, "Them candy rolls for sure give me a fit of grues." The days are gone when patiently he set the type by hand, for now machines set words and lines and old-time ways are canned. But still the printer reaches back to the top shelf in his mind, and all new things are old to him and naught to him is blind. Assured he is in mysteries of his mysterious art, the glories of the past are his, and I am just a wart.



OPENING A YEAR OF PROMISE AND FULFILMENT.

Drawn by John T. Nolf, Printer.

EDITORIAL

Green and Ripe Printing. An experienced pressman points out that printing requires a few weeks to set and ripen to show its true quality. A new sheet printed with type and cuts, although perfectly dry enough to handle and bind, will not show to as good effect as it will a few weeks later when the ink has become more closely incorporated with the stock. This statement is supported by some very capable printers. But can it be proved? if so, how?

For the Blues. The balance-sheet may not come up to the expectations of some of our friends this year, but they can take comfort in the reflection that money is not everything and there is always a future to improve on the past. Most of us have more friends than we think we have, and most of us have more money than we really need to meet our wants. A little more thought to the art of living, and a little less to the art of making, will cure the blues.

An Investment in Knowledge. An unusually competent printer, though still in early manhood, took a position with a firm in an eastern city at lower wages than he had been receiving as an executive in a western city. "There is an opportunity in this new berth," he explained, "to get valuable experience, so I am making an investment in knowledge." He is a fortunate man who has the opportunity and who can afford to make an investment in knowledge.

New Ideas and the Market. Men with new ideas and no money have a hard row to hoe. They are unable to "feel out" the prospective market. THE INLAND PRINTER is always ready to give publicity to these ideas and to new inventions, and many a business has been established on the gratuitous service that THE INLAND PRINTER has supplied. Other progressive trade papers do the same thing. The point we wish to make is to assure men who have ideas that will promote the art that the trade papers want to help them and that they will not be hounded for advertising until they are ready to advertise, and then they will be aided to advertise profitably. More coöperation with the trade paper will be helpful to every interest, for the trade paper is the real forum of the trades.

Machine for Disinfecting Books. William H. Rademaekers, the library bookbinder of Newark, New Jersey, has invented a book-disinfecting machine. Its sphere, let us hasten to explain, is purely the material one. Mr. Rademaekers does not aspire to succeed the late Mr. Comstock. His enemy is the wily microbe of fever and smallpox which may occasionally inhabit the malodorous pages of the much-bethumbed public-library volume, not the more insidious moral microbe which infests the newest and, literally speaking, the cleanest sex novel. There are great possibilities in the idea, apart altogether from hygiene. The pleasure of reading a book is enhanced by the beauty of its get-up, and this principle can be applied to the olfactory sense as well as to the eye. Indeed, just now when we are likely to suffer from the inability of the makers of books to obtain many of their customary colors, the inevitable esthetic loss may perhaps be to some extent repaired in this way, and, as we have already hinted, there is more than one kind of cleanliness in books, so there are some whose subject-matter seems to render desirable some kind of device at once for disinfecting and perfuming.

Labor Unions and the Vocational Schools.

The Chicago Board of Education is wrestling with an old problem which, notwithstanding its antiquity, never shows its head without causing surprise, and frequently indignation, to well-meaning people who ought to know better. The Board has been spending a lot of public money on vocational training, only to find that there are no situations for the boys it has trained. It looks around for somebody to blame, and the labor unions come in for some knocks. Their reply, however, is pat. They have plenty of unemployed members, so they feel justified in keeping any fresh labor from entering their respective trades.

The fact is that the ordinary gate of apprenticeship is usually wide enough to admit a stream

of young labor to replace the old men as they drop out, and it requires no extraordinary foresight to see that if a new agency suddenly increases the supply of available labor the existing balance of demand and supply must be upset, and that to the disadvantage of the wage-workers. The great defect of most vocational schools is that they increase the supply of what may be described as rank-and-file labor, of which there is usually a fair supply. Almost any employer would tell them that he has no great difficulty in getting as many workers as he ever wants, of quite good average skill. A vocational school, to do any good either to the trades concerned or to its pupils, should avoid overstocking the market, and its aim should obviously be to turn out graduates who will supply a demand not at present being met through the ordinary channels. That there are such demands is an acknowledged fact, but to know what they are generally takes a little more knowledge of current conditions than is usually possessed by those who have the arranging of the curricula of these schools.

Speaking generally, however, it is safe to say that while most employers can get all they want of fairly highly skilled average labor, they would be willing to pay fancy prices for a still higher grade of skill if they could get it. The usual channels supply the rank-and-file worker all right, and in sufficient numbers, but they do not supply the foreman, the expert, or the man with directive ability. Put in another way, we might say they supply workers, but not thinkers. If the schools will turn out some thinkers they will be supplying a demand at present sorely felt. It does not seem necessary to emphasize the further point that the best source of material for these superworkmen is the existing ranks of the skilled. These ranks are already overcrowded with men upon whose training much time and money has been spent. Why not turn this skill, of which there is an oversupply, into a new product for which there is a demand?

Biscuits as an Instance.

We have received from the counsel for the National Biscuit Company a copy of the fifth edition of "Trade Mark Litigation," a record of the numerous cases that company has fought in various United States courts in defense of its trademarks. The company is evidently determined to make the most of the very comprehensive protection which the courts extend to it, and wishes every one to be made aware of it. We find ourselves not quite convinced that the state of things disclosed is altogether satisfactory, although, of course, we have no sympathy whatever with the class of business man who seeks to confuse the public as to the identity of his wares, nor do we, on the other hand, criticize the National Biscuit Company. Neither do we quarrel with the law itself so much as with the administration of it. It is a kind of law which is bound to leave very much to the discretion of the courts. If it were simply enacted that a particular trade mark or name were not to be literally copied, the market would doubtless be flooded by goods bearing marks and names so nearly alike that the casual buyer would be deceived; yet, when once we depart from that simple principle it becomes entirely a matter of individual judgment whether any specific case is truly an infringement or not. In the litigation of which the volume before us is the record, the law certainly seems to be stretched to its utmost possible extent for the benefit of the complainants.

One of the National Biscuit Company's great assets is the catch-word "Uneeda," which appears on many of its biscuit wrappers. Judge Kohlsaat, of Illinois, gives the company a judgment restraining Messrs. Thomas and Clarke from calling their goods "Uwanta" biscuits. Had the judgment been given on the ground that these hideous puns were a defilement of the English language we should have applauded it, but the reasons for this particular decision are not given. They become plain in the next recorded decision, by Circuit Judge Lacombe, delivered in the New York Southern District Court. Here the defendants are restrained from using the word "Iwanta" on their biscuit wrappers, and the learned judge gives as one of his reasons that the two words "both express the same idea, namely, that the prospective purchaser's personal comfort would be promoted by the acquisition of a biscuit." If this language means anything, it must surely be that the National Biscuit Company has secured a monopoly of all words which suggest the idea referred to, and our heart goes out in sympathy to the unfortunate advertising man who has to boost biscuits without suggesting that their acquisition will promote the prospective purchaser's personal comfort.

So the story goes on. Messrs. Henry Punchard & Son are restrained from calling their product "Ulika Bis-kit," the Hargrave Biscuit Company must not urge the public to "Eta Hargrave Biscuit," and Isaac F. Whiteside, after being restrained from using a large number of marks, some of which do certainly go beyond all reasonable bounds in the direction of imitation, has to have inserted in his judgment a stipulation safeguarding his use of the phrase "for goodness sake." At the risk of ourselves infringing the National Biscuit Company's rights, we can not

refrain from remarking that some of these judgments " take the biscuit."

We have every desire to give full weight to all the points raised in the decisions recorded. It is stated again and again that the judgment rests upon, not a single similarity, but the occurrence together of a number of similarities. Even so, however, the principle is pushed so far that it becomes necessary for any one attempting to devise a new trade name or wrapper to study very carefully all previously existing examples, lest by accident he should infringe some one's rights. The Oneida Community has for many years put its name on a great variety of goods which it has manufactured, including silver plate, canned goods and steel traps — a sufficiently dissimilar assortment. Should this corporation decide to go into the biscuit trade it seems exceedingly doubtful whether they could use the term " Oneida Biscuits," although to prevent them from doing so would be a glaring injustice. It seems certain, too, that James W. Chew, the Circuit Court clerk who records Judge Morris' decision againts the use of the term " Eta Hargrave Biscuit," will have to be very careful should he ever be concerned in selling biscuits. He certainly would not be allowed to put his own name on the packets. And what are we coming to if an American citizen has not the right to the use of his own name? That right, however, is expressly taken away in a judgment by Judge Kohlsaat in the Illinois Circuit Court, restraining Theodore Weise and John P. Kennedy from using the name " Kennedy " in advertising and selling their biscuits. Looking again at the eighteen clauses in the final decree granted by Chancellor Walker, of New Jersey, against the Pacific Coast Biscuit Company, we find that the latter concern must not only not use the term " Uneeda Biscuit " (which, indeed, they never thought of doing), they must not say they have " Abetta Biscuit "; that the words " Parfait " and " Fiesta," when used in the same manner of display, are infringements of the National Biscuit Company's trade-name, " Nabisco "; that " Elite Biscuit " is an infringement of " Social Tea Biscuit " in the same way; that " Fig Sultana " is an infringement of " Fig Newton "; that " Hoo Hoo " is an infringement of " Zu Zu," and " Maritana " of " Frotana "; that because the National Biscuit Company sells a " Fancy Assortment " of cakes their rivals must not sell " Fancy Assorted Cakes "; and that the complainant firm has an absolute monopoly of the terms " Oysterettes," " Marshmallow Dainties," " Cocoanut Dainties," " Old Time Sugar Cookies " (of which " Old Fashioned Sugar Cookies " is an infringement), " Zwieback," " Oatmeal Crackers " and Animal Boxes. The last named is not a name merely. It apparently covers any kind of biscuit box decorated by figures of animals. There is, of course, no limit to the number of names, marks, patterns and colors of paper, and what not, to which a single firm may acquire an exclusive right. From numerous decisions, it is clear that the use of any sort, shape or pattern of red label on a parcel of biscuits is an infringement of another of the National Biscuit Company's rights, and as Isaac F. Whiteside gets out of some of his difficulties by undertaking to use a yellow label instead of a red one, it seems only reasonable to suppose he has now a monopoly in yellow labels. There are far more biscuit manufacturers than there are colors for labels, and it is interesting to speculate as to what will happen in the very near future when the available colors are all appropriated, and there is still a demand for more.

We have by no means referred to all the monopolies, either of names, marks, or color and pattern of label granted " for ever " to the National Biscuit Company by the decisions contained in this remarkable volume, nor can we suppose that the volume contains all the rights they would be able to lay claim to. We have, however, indicated sufficient to show that we are drifting into an intolerable position. It would be ridiculous to pretend, as we said at the outset, that we have any sympathy with the type of business man who has not sufficient faith in his wares to desire to escape from all possibility of having them confused with those of anybody else. On the other hand, we seem to be approaching a condition of things where a single firm, formed it may be by absorbing a number of smaller concerns, will be able to declare a substantial monopoly in every good advertising device. It would pass the wit of the greatest of advertisers to hit upon any considerable number of " stunts " which did not bear even the faintest possible resemblance to anything which has been tried before. There is nothing absolutely new under the sun. The way out of the tangle would appear to be to require each firm to register a strictly limited number of trade marks and names, and no one would object to a corporation having a relatively large number of protected devices acquired from firms which it has absorbed. Then in case of dispute the decision should always rest with a jury. The legal mind is not specially fitted for deciding matters which can not be reduced to definite rule, and we have to admit that in each individual case the question must arise as to whether the device objected to is sufficiently similar to make it a colorable imitation. A jury of business men would be a far fairer tribunal than an individual judge.



INDUSTRIES ILLUSTRATED — PAINTING THEATRICAL SCENERY.

No. 6.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A FRAGRANT BOUQUET.

To the Editor: HIGH POINT, N. C., Dec. 8, 1915.

In times past I have been a subscriber to your valuable publication, but never before have I realized what THE INLAND PRINTER is worth to me, and the great work it is doing for the craft. I consider each issue worth the price of a year's subscription, and then some; in fact, I don't see how any printer would dare be without it, as it thoroughly covers the field, and there is "something doing" in each and every issue for every branch of the printing and allied interests. The December issue alone put me wise to a proposition that I consider worth $100 to me, and this is not all. The busy printer does not have the chance or the time to develop advanced ideas as he should and could if the proper effort were put forth. THE INLAND PRINTER staff does that very thing for us, and more; and whether we follow out the same plan or ideas, we get our inspiration from the printed pages of THE INLAND PRINTER and commence to do things, not dream them all day long—or we should. The right kind of a fellow will.

Please do not blush with modesty for these fragrant little bouquets extended, because I consider they are deserved, and, too, it is much better to pin a rose on the coat while living than to stack mounds of flowers over the sleeping form in its last resting-place. Such words of commendation are what put the dewdrops of love on the rose petals of life and spur us on to greater efforts—a life really worth living.

But aside from sentiment—see that I get THE INLAND PRINTER regularly, and when my time is out, notify me, or draw a draft on the Home Banking Company, of this city, and it will be promptly honored.

With high regards, I am,

W. L. STAMEY, *Editor,*
"The High Point Review" and "The Tomahawk."

"L'INDEPENDANCE BELGE."

To the Editor: LONDON, ENG., Nov. 26, 1915.

It was not only the Belgian people and government who found it necessary and safer to quit their native soil when the German invasion was at hand. Several newspapers joined in the exodus and have been granted asylum in different countries, and it is concerning the most prominent among these that a few interesting facts may be placed before readers of THE INLAND PRINTER.

L'Indépendance Belge, in its home city, Brussels, occupies, in the estimation of Belgians, the same proud position that the London *Times* fills (or used to) in the estimation of Britons. Founded eighty-six years ago, at the time when Belgium was constituted an independent nation, its title is reminiscent of that historical fact. Bearing such a proud name, it would have been galling to continue publication on its native soil under the yoke of an invader, and so to-day *l'Indépendance* is being published in London. But it did not reach the English capital at one bound, nor until publication on the soil of Belgium was proved to be impracticable.

In an interesting article appearing in its columns of October 21—the first anniversary of its publication in London—our Belgian contemporary recounts the vicissitudes of its flight from Brussels to Ghent, to Ostende, and finally to its present halting-place, where it has been well received, and where the cry of the Belgian news-vendor mingles with that of the native almost everywhere.

Apparently the difficulties that attended the getting out of the journal were more formidable at Bruges than elsewhere. There was a shortage of paper; instead of a fast rotary the flat-bed press yielded only 800 copies an hour, the composition being in duplicate with "work-and-turn" presswork, the cutting being done by hand. Perhaps these obstacles were more easily surmounted than the setting of the type in French by Flemish compositors. As our contemporary remarks, it was quite a job to appear as a one or two page newspaper. Mechanical difficulties these, and successfully conquered.

Now appeared trouble of another sort. Suddenly the paper is put under governmental ban, seized at Antwerp and its transport interdicted. The "unkindest cut of all," though, was to learn from Paris (through one of its editors who had gone there) that in official circles *l'Indépendance Belge* was openly charged with being of an absolutely mendacious character and German-inspired!

At this moment the management felt quite discouraged, which feeling, happily, soon pased off, and the journal continued to appear, sometimes as a one-page sheet, sometimes as two pages, up to October 13, 1914. On that date they announced that, for various reasons over which they had no control, the paper would be temporarily suspended; but on the nineteenth day of the sme month, preparations were made to have the printing done in London, and the work is still being carried on by the Victoria House Printing Company.

So satisfactorily is the work accomplished that, on October 23, 1915, an appreciative article in light vein appeared in the columns of *l'Indépendance,* in which the staff were congratulated on their success in turning out an all-French newspaper. Apart from the managerial and editorial departments, there is a Russian and a French proofreader and a Belgian operator, all other members of the mechanical department being English-speaking. Eight case-hands and a similar number of linotype operators, with make-ups, etc., are employed. Some of the operators

gained a knowledge of French while working in Paris on newspapers produced in English. The case-hands have not even that advantage. " Big Six," of New York, is represented by an ex-member on the linotype (the writer of this letter).

The heading of *l'Indépendance Belge* is a replica, while the format has gradually worked round to something of its former self. The columns are 14½ ems, five columns to the page. It is a six-page paper, running to eight pages occasionally. The size of type is 10-point, with 7-point (minion) Doric, and 6-point roman used for extracts and *communiqués*.

The plant of the paper in Brussels remains intact, but the matrices for the linotypes were carefully hidden away prior to the forced flight. During all its up and downs, however, there has been skipped only one week's publication of the paper.

On the evening of October 23, last, at The Mitre Tavern, Chancery Lane, a dinner was participated in by the staff and companionship of *l'Indépendance Belge*, to mark the first anniversary of its publication in London. And it was a successful gathering of about forty persons. The menu was tasteful in more senses than one, being printed on yellow stock in black and red inks, the combination forming the colors of the Belgian flag.

DONALD LIGHTBOURN.

HOW HE HELPED HIMSELF.

To the Editor: CHICAGO, ILL., Dec. 11, 1915.

On page 380 of the December INLAND PRINTER I note how one printer made for himself an accented letter by the aid of the Miller saw-trimmer. This reminds me of the instance when working in the composing-room of a St. Louis morning newspaper, I got an advertisement to set in which there were required an unusual number of eight-point roman % marks. After digging out all that I could find in the cases, I still needed sixteen more. After worrying a bit over how I should finish the advertisement, I went over to an eight-point linotype and cast several lines with % marks in them. I then took these to the saw-trimmer, and with careful manipulation soon had all the individual types of the sort I needed — and blessed my friend, Mr. Miller, for the varied usefulness of his machine.

N. J. WERNER.



THE SPRING MOON.

Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE penny postage rate has had a narrow escape from being changed into a 1½-penny rate. A powerful committee recommended the change, but the Cabinet did not accept the recommendation.

IN response to an appeal by Herbert Samuel, the British postmaster-general, two million books and magazines have been donated by the public for free transmission to the troops, sailors and prisoners of war.

OF the Dundee *Courier* office force, 147 have enlisted in the army. This is believed to be the largest number from any newspaper-publishing office in Scotland, and with one exception the largest in the Kingdom outside of London.

THERE is in the British paper-trade a feeling of vague uncertainty. The mills have nothing to complain of in the way of orders, but have to wrestle with the problem of giving satisfaction to their customers, who are inclined to resent the upward movement in prices.

THE Privy Council has decreed that the exportation of bookbinding leathers be prohibited to all European countries and those bordering on the Black and Mediterranean seas, excepting France, Italy, Spain, Portugal and Russia (the last not through Baltic ports, however).

ON November 1 the London *Times* printed its forty-one-thousandth issue. During the first three years of its career it was published under the title of the *Daily Universal Register*, and it was not until January 1, 1788, that its present title was used. The numbering, however, was consecutive, and thus a continuity has been maintained which has not been broken for more than 130 years.

THE concern felt in the growing scarcity of colors used by printers is increasing, since the imports from Germany have ceased. If British firms do not commence to manufacture them, many important pigments and chemicals will be unprocurable. Stamp-pad and stamping-ink makers are already at their wits' end for supplies. Writing-inks are also affected, their makers finding their materials almost cut off.

THE Municipal Technical Institute, at Belfast, Ireland, has set apart an entire floor of its extensive building for printing-trade classes, and provisions are being made for instruction in typography, linotyping, letterpress, press-work, designing for lithography, lithographic printing and bookbinding. The classes will be held evenings, but a day course in typography has been provided for apprentice compositors who are nominated by their employers.

IT is officially reported that, with the exception of a small number of highly skilled tool-setters, the Birmingham penmakers are women. The total number of employees has within the year been considerably reduced. The demand for Birmingham pens, coming as it did in time of peace largely from Germany and Austria, has fallen off to an extent which one firm estimates at eighty per cent. To offset this loss, several firms have received orders from the government for military buttons and small parts of cartridges.

FOR the first time in fifty years, the noted house of Raphael Tuck & Sons, chromo and post-card printers, has experienced an unprofitable business year. At a recent meeting of the stockholders it was announced that there was a deficit for the fiscal year of 1914-15 of £10,707 ($52,089). This stands in contrast to a gain in 1913-14

of £29,867 ($145,303). The house has branches and agencies in Paris, New York, Russia and in the Balkan States. A branch started nine years ago in Berlin has been dissolved by the German government.

Two prominent printing and publishing houses have recently amalgamated — Spottiswoode & Co., Ltd., of London, and Ballantyne, Hanson & Co., of Edinburgh. Both houses have a reputation and a history. The origin of the former dates back to 1739 and the latter to 1796. The founder of the Spottiswoode house was William Strahan, in his day a famous craftsman, who printed books for Dr. Johnson, Hume, Richardson and Smollett. The Ballantyne-Hanson house was started at Kelso, but removed to Edinburgh in 1802 at the suggestion of Walter Scott, whose novels it printed. It would seem that its printing-office will be closed, as the employees have received a fortnight's notice. It usually employed 700 people, but because of the war the number has of late been reduced to 450.

GERMANY.

THE last increase in the prices of envelopes brings them up to thirty per cent above list.

THE butchers' association at Calbe (Harz), in notices published in the newspapers, requests the public when purchasing meats to bring along plates or other containers, to avoid the use of wrapping-paper, which has gone up in price.

TAKING effect October 1 last, the German Union of Ink Manufacturers raised the prices of writing-inks five per cent to the trade; to the trade have been furnished posters announcing an increase of ten per cent in prices to consumers.

TO SAVE parents the expense, the German Ministry of Education has ordained that, until the war is over, no new school-books and new school materials not absolutely necessary be introduced in educational institutions. The changing of school-book series is also forbidden.

THE death is announced, on October 20, of Karl Vollrath, editor-in-chief of the Berlin *Volkszeitung*. He was for a number of years the president of the Berlin Press Association, and was once a representative in the Reichstag from the Breslau district. He was fifty-eight years old.

THE Danzig *Zeitung* asks newspaper readers not to take umbrage at the, for some noses, offensive smell of the ink used in printing daily papers, due to the substitutes used for the usual oils and greases contained in inks. Since they have to be contented with "war bread," they may as well be content with "war inks."

THE great increase in the price of nitrate of silver has bothered the photographers of Germany quite a bit. It has now been found that excellent results can be obtained by the use of sulphate of silver, and many supply houses are now furnishing printing-out papers on which the sulphate has been applied instead of the nitrate. A chemical institution at Franfurt a. M. has found a method of overcoming the stubborn resistance to solubility of sulphate of silver.

MANY soldiers in the German army carry with them small *Tornister* (knapsack) dictionaries, containing vocabularies of foreign languages, to assist them in intercourse with the natives of the countries they invade. The first of such was a French-German work, issued during the Franco-Prussian war of 1870-71, and was gotten up by two printers, Johannes Kalau vom Hofe and Paul Heichen, employed by the publishers of the booklet, the Langenscheidt publishing house, at Berlin. It was written and produced inside of five days, the printing of its eight forms being done on hand presses.

A MANUSCRIPT found by savants connected with the Berlin Museum of Ethnology, in excavations made in the Turfan Oasis, is written upon the oldest piece of paper treasured in Germany. The manuscript dates back to A. D. 399, and the material is a really genuine and foldable paper. An examination of its structure shows the paper to be mainly of Chinese grass fibers mixed with fibers of the mulberry tree. To furnish a smooth writing surface it was covered with a transparent paste, then strewn with wheat starch and pressed. The fourth century, according to this, already had a process of producing durable writing-paper.

TO MEET the prejudices of those who now dislike the usual playing-cards, which are mainly of French design, an artist at Stuttgart (Ferdinand Herwig) has designed a new series, which is put on the market by the Lattmann Card Company, at Goslar. The old Gambrinus figures are replaced by the "Kings" of Bavaria, Saxony, Prussia and Württemberg; instead of the conventional dames, pretty German girls in country costumes appear, while the jacks are replaced by up-to-date warriors — infantryman, cannonader, Uhlan and marine. Instead of the club suit an "iron-cross" suit is incorporated in the deck, which ought to please every German patriot.

NEWS-PAPER is useful for a number of purposes, as the war seems to teach. Even in time of peace it has been found desirable in the shape of in-soles to be placed in shoes. Dr. Weisbach, in the Munich *Medizinische Wochenschrift*, has the following to say about experiences with it by the soldiers: "Newspapers have been used with good effect for bandaging limbs subject to light attacks of rheumatism, especially for packing elbows and shoulders; placed between the shirt and underjacket, they stay in place and do not hinder free movement. Also, full or half breast and back warmers, made up of several thicknesses of paper, remained in place a number of days. Often newspaper has been used for damp-packing. It was laid in several thicknesses on the breast or around the neck, then tied on and thoroughly dampened with water. The dampness remains quite a while. To cover this packing the common yellow wrapping-paper (used by those sending parcels of presents to the soldiers) was applied when better material was lacking. In large quantities, newspapers have been used to fill bedticks in barracks. They are a very suitable bedding material, but if used in the form of full or parted sheets they are soon pressed into a hard mass. By using mechanical means to cut the paper into narrow ribbons, a better filling material could be obtained. The elasticity could be increased if the ribbons were made into spirals. Experience has taught that a bed made of paper is freer from insects than one made of straw or wood-wool; therefore, into each bedtick filled with the ordinary material a number of newspapers were also stuffed, thus following the practice of the housewife who wraps her woolens and furs in newspapers to keep them moth-proof."

BELGIUM.

THE death of Emile Rossel, founder of the popular paper, *Le Soir*, at Brussels, has been announced. He is said to have been the first in Europe to print a newspaper costing nothing, and he leaves a considerable fortune! *Le Soir*, like many other Belgian papers, has not been published since the Germans entered Brussels.

THE German proofreader employed in the Belgian National Printing Office makes the following report to

the Dresden *Nachrichten:* " This office employs about 160 people, all Belgians, of whom 120 are compositors. Composing machines have as yet not been introduced into this ' modern ' establishment; neither has stereotypy. The twelve presses, among which are three flat-bed rotaries, are (with the exception of two operating at a speed of 3,500) of old models, and the new management — under German government — in order to increase production, has requisitioned a large press of Koenig & Bauer make. In general, printing conditions in Belgium are at a low level; they are about thirty years behind those of Germany. The products of this office formerly consisted of work for the Parliament, reports and blanks, and the *Moniteur belge* (the law and ordinance journal). The present production, which is constantly increasing, includes the Wolff dispatches, which are published twice daily; the daily reports from the scenes of war, which are issued in three languages (German, French and Flemish), in the shape of large posters to be affixed to the walls for general public perusal; a large variety of blank forms for the German government in Belgium; a weekly newspaper in the three languages, the *Landmann,* the *Landbouwer* and the *Cultivateur;* also the *Korrespondenz Belgien* and the *Moniteur belge.* As the sole German proofreader, I therefore have plenty of work. The national printing-office is now conducted under the direction of the civil government appointed by the German authorities."

BULGARIA.

THE Bulgarian Union of Typographic Workers was established in 1908 through the combination of individual unions in various cities, the nucleus for the national union being the one started in 1883 at Sofia, whose membership was mainly drawn from the National Printing Office. At the beginning of 1914 the organization embraced seven locals, whose total membership was 372, to which 67 were added during the year. The organ of the union, *Bulgarsky Petschatar,* has 650 subscribers. The average monthly wage of the members in 82 cases was from $6 to $10; in 92 cases from $10 to $15; in 81 cases from $14 to $20; in 41 cases over $20; in 31 cases less than $6. Wage payments are mostly made fortnightly, sometimes monthly, and very rarely weekly.

AUSTRIA.

THE Mutual Benefit Association of Austrian Printers and Typefounders, which had 15,175 members at the beginning of the war, has furnished 7,884 soldiers for the army up to July 31 — about fifty-two per cent of the membership.

A NEW daily, *Der Abend,* has been added to Vienna's list of evening papers. These enjoy large lists of subscribers, and could have a still larger circulation were street sales permitted. These are only allowed to " extras " on the payment of a small tax for war purposes. The various Vienna dailies have all raised their prices, due, of course, to the present higher cost of production.

SWEDEN.

THE Swedish Chamber of Commerce announces that among the late additions to the list of articles whose export from this country is prohibited are toys, printers' ink and colors, resinous oils and varnishes.

FREDERIK NYHOLM, of Stockholm, founder of the large Centraltryckeriet (Central Printing House) in 1873, and later manager of the Gerandets Boktryckerei-Aktiebolaget (Gerandet Printing Corporation), recently celebrated his eightieth birthday. He was for some time technical director of the book-trades school in Stockholm and is still chairman of its board of directors.

CIRCUMSPECTION.

" My boy," said the editor of the Billsville *Bugle* to the new reporter, " you lack caution. You must learn not to state things as facts until they are proved facts — otherwise you are very apt to get us into libel suits. Do not say, ' the cashier who stole the funds '; say, ' the cashier who is alleged to have stolen the funds.' That's all now, and — ah — turn in a stickful about that Second Ward Social last night."

Owing to an influx of visitors, it was late in the afternoon before the genial editor of *The Bugle* caught a glimpse of the great family daily. Half-way down the social column his eyes lit on the following cautious paragraph: " It is rumored that a card party was given last evening to a number of reputed ladies of the Second Ward. Mrs. Smith, gossip says, was the hostess, and the festivities are reported to have continued until 10.30 in the evening. It is alleged that the affair was a social function given to the ladies of the Second Ward Cinch Club, and that, with the exception of Mrs. James Bilwiliger, who says she comes from Leavits Junction, none but members were present. The reputed hostess insists that coffee and wafers alone were served as refreshments. The Smith woman claims to be the wife of John Smith, the so-called ' Honest Shoe Man ' of 315 East State street."

Shortly afterward a whirling mass, claiming to be a reporter on *The Bugle,* flew fifteen feet into the street, and landed with what bystanders assert was a dull, sickening thud.— *Puck.*



A FUTURE NEWSPAPER MAN.

Harold Edward Gore, son of Ralph K. Gore, linotype operator on the Hiawatha (Kan.) *Democrat.* Harold Edward recently scored ninety-eight per cent perfect, winning first prize in his class, between one and two years of age, in the Eugenic Baby Contest for Brown, Nemaha, Doniphan and Jackson counties, Kansas. Congratulations are herewith extended to Harold Edward and Ralph K., also to the *Democrat* on its future editor.



HILLS OF SAN RAFAEL, CALIFORNIA

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Cotton, Ether and Half-Watt Lamps.

A. J. Newton, Rochester, New York, writes in reference to the reason why collodion should turn red immediately, mentioned in the November issue of THE INLAND PRINTER, page 233, as follows:

"You are quite right in saying that this darkening is usually caused by cotton that is too acid. At the same time, the redness may be caused by the ether. If ether is exposed to moist air, hydrogen peroxid and ozone are formed, and this will rapidly disintegrate the iodids. We have recently seen a very bad case where some stale ether had been added to the collodion, which it turned almost to a port-wine color immediately. I also notice you say the one-half-watt lamps are too slow for wet plates. Of course they are slower for some wattage, but are still usable. Should say roughly that they are not more than about three times as slow as enclosed arcs when using same amount of current."

High-Light Half-Tone Negatives for Offset.

"Lithographer," Brooklyn, New York, writes: "Am trying to make high-light negatives for the offset press with a camera that I bought secondhand. It has an arrangement for swinging the half-tone screen to one side of the inside of the camera. I make a half-tone negative as usual, then swing the half-tone screen out of the way and make a short second exposure on the copy without the half-tone screen. This closes up the high lights all right, but it seems to throw the fine lines out of focus and makes white lines show double. Can you give me any information as to the cause of this?"

Answer.— The doubling of the image is caused by the rays of light reflected from the copy and passing through the lens in straight lines and being defracted by the half-tone screen. When you make an exposure without the half-tone screen, there being no defraction, you get an image of a different size and consequently it appears doubled around the margins. To overcome this you must, when making the short exposure, swing in the place of the half-tone screen a sheet of plate glass the same thickness as the half-tone screen; that is, a sheet of glass with the same refractive index as the screen.

Enamel Trouble Again.

"Etcher," New Orleans, writes: "This is the first time I have troubled you, though I have read your paper for years. Sometimes my enamel goes wrong, and I wish you would please help me." Then follows an account of his formula and method of working. His trouble is similar to that of J. E. Marsh, which is mentioned in *Process Work*, who overcomes it by clarifying the stale fish-glue with white of egg. Marsh's simple formula and cure for trouble is as follows:

Le Page's glue, from a freshly opened bottle, 3½ ounces in amount, is dissolved in 12 ounces of water with 80 grains of ammonium bichromate. This works perfectly. When the fish-glue becomes old and stale, then trouble begins. Now, to cure the fish-glue, Mr. Marsh uses a cereal cooker, that is, one vessel inside another, the outer vessel containing water, which is afterward boiled. He dilutes the stale glue with an equal amount of water and beats up into it the white of one egg. This diluted glue he puts into the inner vessel and allows the water in the outer vessel to boil for ten or more minutes. After this, he strains the diluted glue through a flannel jelly-bag, and finds it will work as well as it did while fresh. Allowance must be made in using this clarified glue for the fact that it is thinner than when fresh. Mr. Marsh also finds that placing a few crushed cloves in the filter funnel helps to keep the glue fresh.

Etched Metal Name-Plates.

"Photoengraver," Brooklyn, New York, writes: "During the recent dull spell I thought I would undertake the etching of name-plates for a large manufacturer of machinery near by. After estimating on his work and making the price so low that there would be no profit in it, only to keep my men employed, I found that a firm in New York was doing the work for what I would have to pay for the sheet metal employed. Can you tell me how they do it?"

Answer.— Etching metal name-plates has become a special line of work, for which the photoengraver has not the equipment. A step and repeat camera is used to get the negative, or, a great number of prints are pasted down on a board for copy, so that when reduced they can be cut apart on a guillotine without waste. Prints from the negative are not usually made direct on sensitized metal, but are made on transfer paper and transferred to the sheet brass in a hand lithographic press or with an offset machine. These transfers to the carefully cleaned and polished brass are made in a strong etching-ink, which is immediately dusted with powdered resin and then with dragon's-blood or with powdered asphalt. After melting in the resin, the plates are gone over by an experienced retoucher, in order to fix holes and other defects in the resist. Then the metal plates are etched either by the "still method," being placed face down in the etching-bath of perchlorid of iron, or they are etched in a machine. After coming from the etching-bath, the "bottom" or etched portion of the brass is brightened by brushing over it a mixture of chromic acid and sulphuric acid in water. It is then washed and put in a copper depositing bath to get a slight film of copper, which can be blackened with sulphid of sodium. Potash removes the resist when the brass is heated, or turpentine removes it when cold. Should it be required

to fill the " bottom " with asphalt varnish, the resist is first removed, and the surface of the brass is rolled up with black shellac varnish. Asphalt varnish is then painted over the whole plate. When this is dry, wood alcohol removes the shellac varnish from the surface of the brass, carrying away with it the asphalt varnish that is not wanted. The plate is then ready for the guillotine or to have the name-plates stamped out as required.

Electric Light for Processwork.

In a paper before the annual convention of the Illuminating Engineering Society, Washington, D. C., Dr. C. E. Kenneth Mees had this to say about artificial illuminants for processwork:

" In photoengraving, the copy-board is generally lighted by an arc lamp hung on each side. In the earlier days these were usually open arcs, and later, especially in Europe, the enclosed long-flame carbon arc came into use, and is still very convenient for work with wet collodion, but it is unsuitable for colorwork owing to the deficiency of red and especially green light. In this country many photoengravers use open arcs with white-flame carbons, which appear to be quite satisfactory. The quartz lamp would be suitable for black-and-white work if it came up to efficiency in less time, but a great lag in reaching efficiency is against it. Neither the quartz lamp nor the mercury-vapor lamp seems to be as efficient as the flame or enclosed arcs; for colorwork the nitrogen tungsten lamp might be applied to advantage. For the printing of fish-glue or a similar resist on metal, it is important to have a small source of light in order to get sharp dots, as otherwise a very high pressure is required to insure sufficiently good contact; and it is, indeed, almost impossible to print dry plates made on ordinary sheet glass by means of large sources of light. The arc must necessarily be powerful, but the flame should be as small as possible and the distance as great as can be used, in order to prevent the exposure being too long. It would appear that for metal-printing there is an opening for the development of some form of lamp in which approximately parallel light of high intensity is obtained."

Printing in Ink Direct from Negatives.

John A. R. Gray, Auckland, New Zealand, writes: " I am in search of a simple system by which the negative could be used as a block and printing in ink done from it direct. I would only require one or two dozen ink prints from a negative. Should you know of any available means of producing prints in ink, enabling one to prepare the negative block rapidly, requiring few tools and capable of turning out pretty good prints at short notice, and will tell me about it, I should consider myself under much obligation to you for it."

Answer.— Here is a question that has come to the mind of every photographer since pictures were first made by the action of light. It was early recognized that pictures produced by chemical means were likely to fade, while if they were finished in printing-ink they would be permanent, and so experimenters have applied themselves to the problem and are still at it without solving it, though it is much nearer solution to-day than ever. If the writer could answer this question he would be in the business of supplying outfits for the process and be at last on the way to making some money. The nearest process to what is required by the question is the collotype process, though the negative is not inked up and printed from. A print is made from the negative on bichromatized gelatin, covering glass, stone, metal, or other support. This positive gelatin print is inked up with special printing-ink and a proof pulled from it. It is a practical and simple method of accomplishing what our New Zealand reader wants. There are several books on the subject. It might be said of the process that it requires the long training of a lithographer combined with the judgment of an artist to produce prints that are worth while.

America First in Processwork.

" Development and Recent Advances of the Techno-Graphic Arts " is the title of a pamphlet by Louis Edward Levy, of Philadelphia, received for review. It tells the early history of most of the photomechanical processes in an interesting way, and is an exhibit of the painstaking research of the author, especially among foreign authorities — all of which is commendable. It is unfortunate, though, that he omitted reference to the accomplishment of so many Americans in processwork. The pioneer work of John Moss, for instance, in relief engraving. William Kurtz, also of New York, to whom the three and four color worker owes a monument for perfecting the three-color relief block, is likewise omitted. That Chicago showed the world how to do color printing is not mentioned, and so on. It is customary, however, with writers and lecturers on the graphic arts to tell of the wonderful things done by foreigners and to ignore what Americans have done toward perfecting these arts. Now that the Panama-Pacific Expositions have shown us Americans the beauties of our own country, it will be timely for us to learn that though Daguerre gave the daguerreotype to the world, the first practical use of it, namely, the making of portraits, was accomplished in New York, and so with the other photo-processes, most of them were brought to the highest development in these United States. We led the world in wood engraving and in photoengraving as we are now doing in rotary photogravure and in the products of the offset press. We should be proud of our achievement and not hesitate to write and talk about it.

Brief Replies to Some Queries.

J. R. P., Spokane: When you run out of potassium cyanid for clearing negatives, you can use sodium hyposulphite, commonly called " hypo."

" Steel Engraver," New York: If you are using an enamel etching resist on steel you should use chlorid of iron to etch with, as that does not soften the glue resist as other mordants for steel will.

" Operator," Boston: As a temporary protection for half-tone negatives, from which you want Velox prints before reversing them, there is nothing better than a weak gum-arabic solution. This can be soaked and washed off later if necessary.

" Rotarygravure," New York: If you will use only a four per cent bichromate solution, neutralized with ammonia, for sensitizing carbon tissue, and dry it quickly and use at once, you will find it will work better. Sensitized carbon tissue will not keep.

" Lithographer," Buffalo: The addition of a little fish-glue to the albumen solution you use for sensitizing grained zinc will make the print develop much easier. Develop under a tap of clean water and wash well before drying, and you need not fear scum in rolling up.

" B. Press," New York: A duograph is the resulting print from two half-tones made at different angles from the same copy. These half-tones are exactly the same size, so that when printed from, one over the other, they will register exactly. They can be printed in two tones of the same colored ink, or in two complementary colors.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. I.— BY JOHN S. RITENOUR.

THE Gutenberg printing-press of 1450 would produce fifty sheets an hour, printed on one side. The triple octuple printing-press of 1915 could, with the easy addition of more folders, print, cut, fold and deliver 864,000 complete four-page papers per hour. These are the first and last steps in the development of printing-press capacity up to the present time. Between them have been many important intermediate stages of typographic art. It is not the purpose of this article to enter into the details of all these subsidiary accomplishments; on the contrary, indeed, to lift up conspicuously to view only the vital typographic achievements of the 465 years since the invention of Gutenberg, so that one may perceive how very few they actually are, despite the numerous models and documents on display and record in the world's patent offices.

Gutenberg's paternal name was Gensfleisch, meaning Gooseflesh. Yohann Gensfleisch! John Gooseflesh! He didn't like it. Can you blame him? So he adopted his mother's family name, Gutenberg. It has survived for nearly five hundred years in the hall of fame, and will always live there and shine there — a name that, despite the ignoble or unnoble origin of its bearer, means infinitely more to mankind, because of the blessings for which it stands, than the names of all the European divine right kings and emperors that have lived to flash their spectral scepters for a few short reigns above fawning courts and courtiers — at last to be enfolded, most of them, within a merited oblivion that deepens and darkens with every passing year. John Gooseflesh! Emerson spoke truly when he declared that "no hovel is free from the visitation of Genius"; and Genius is divine.

After the invention of movable types by Gutenberg, the gem-cutter of Mainz, about the middle of the fifteenth century, there was no forward step of equivalent importance in the typographic art for nearly five hundred years, or until Ottmar Mergenthaler invented the wonderful linotype in 1885 and Tolbert Lanston the still more wonderful monotype in 1887.

The practical utility of these machines, especially the linotype, for newspaper service, conjoined with the cheapening of news-print paper by the use of wood-pulp in its manufacture, and the extension of the rotary principle in building printing-presses, are the three factors that have, more than all others combined, operated so powerfully within the last thirty years to increase the size and circulation of newspapers, especially in the large cities.

Modern machinery and processes have made newspaper publishing a very profitable business, in capable hands, by enormously increasing circulation facilities. Advertisers are greedily besought to take advantage of this circulation. They buy space liberally. Their numbers increase. To accommodate them it has been necessary for newspapers to continuously enlarge their capacity, entailing great expense in all departments. The condition has now become such that too many newspapers are perilously near complete dependence upon advertisers for their very existence. Advertisers fully appreciate this power, and that many do not hesitate to use it at times for suppressive and other purposes is quite well understood.

With the invention of movable types the essential corollary of a suitable press immediately followed; and the one built by Gutenberg with the money borrowed from John Fust was of the simplest possible kind — the one likeliest to readily occur then to the cogitative mind. The newspaper press, after it had passed the stage of primary development, barely one hundred years ago, increased at once the demand for news-print paper. The resulting enhanced diffusion of intelligence, through type, press and paper, rapidly multiplied the number of newspaper readers, and broadened, deepened and vivified the scope of human knowledge on every plane of thought and ambition. This in turn made further incessant and enlarged demands on type, press and paper, in consequence of which the world has to-day the linotype, the monotype, the press that will print 150,000 twelve-page newspapers per hour, and the vast pulp and paper industries of Europe and North America.

The general effect of this extraordinary development has been, in the last century, a transformation so wondrous and beneficent, through all the varied conditions of mankind touching civilized society and the welfare of the human race, that the complex story thereof is only to be collated in its every phase from the heaped-up volumes of the world's great libraries.

The advance in the art of typography has been tremendous since Gutenberg, but it will likely surprise most people to be told that much the greater part of this progress, indeed nearly all of it, especially on its practical side, has taken place in the last hundred years; and particularly in the last fifty years. Type composition by hand is precisely the same now as at the time of Gutenberg; but typesetting by machinery, one of the world epochs of the nineteenth century, is a practical achievement since 1885, while the invention of the fast rotary newspaper web press was realized by Bullock in 1865. But even his wonderful machine would have remained in the unit stage, and the unlimited duplication of newspaper copies would still have to surmount grave obstacles, save for the application, by Craske, of stereotyping to the making of curved plates, and the discovery of a method of practical utilization of wood-pulp in the manufacture of news-print paper.

Chronologically, the definite, imperishable footprints in the shoulder-to-shoulder march of type and newspaper press have been as follows:

1450 — Gutenberg's invention of movable types and of a press with which to draw impressions from the type.

1620 — Blaew's improvement on Gutenberg's press.

1812 — Koenig's invention of the cylinder press.

1854 — Application of stereotyping to the making of printing plates.

1865 — Invention of the Bullock rotary web press.

1870-80 — Use of wood-pulp in the manufacture of paper.

1885 — Invention of the linotype.

1887 — Invention of the monotype.

Thus it is seen there have been but eight steps in nearly five hundred years in the development of typography — 1450 to 1915 — and two of these steps may well be eliminated from the record, namely, Blaew's device and the Lanston monotype. The first was but an improvement on the Gutenberg press; the latter, as a typesetting machine, while wholly different mechanically from the Mergenthaler linotype of two years earlier date, is, so far as purpose and results are concerned, the same thing. Therefore the linotype is entitled to the noble distinction of being the very first practical and permanent expression of the age-old thought of mechanical typesetting. In the very last analysis there really has been, in the mechanical development of typesetting and its potentialities, aside from its artistic

* Copyright, 1915, by John S. Ritenour.

aspect, but one epochal event since Gutenberg, and this is the linotype.

But this should not be understood to imply any opinion of favoritism toward one machine as above another. Each has its special and peculiar field, barred against all rivalry because of its own capability for exclusive and uncommon service, and each turns out a kind and character of individual product not possible to the other.

All the standard composing-machines are valuable and essential adjuncts to the typographic art, and after while, when their prices have declined, they are destined to be factors of first importance in the still further multiplication of newspapers, especially in the larger cities, where, in connection with cheap paper and cheaper presses, and cheaper news service by wire and wireless, there is reasonably certain to be in the future a marked increase in the number of dailies — small papers that will be particularly devoted to special interests, such as labor, banking and finance, markets, politics, sociology, industry, sensation, court news, sports, trades, etc., and which will be practically free from domination by advertisers, corporations and politicians.

Especially may one look for dailies that will fairly, boldly and ably uphold the cause of labor, and that will be just as courageous and sincere in decrying the crimes and excesses of labor as in exposing those of capital. But nevertheless, it is still true that, as yet, labor as a whole has shown little disposition to support an honest press in its own interest; which is due to an unmanly disinclination to admit its own class weaknesses, and unwillingness to get rid of many of its unscrupulous leaders, such as are industrial rogues either by instinct or training, and who are in every political campaign exploiters of labor for their own personal benefit.

While all classes and varieties of news are now embraced in the big dailies, selling for one cent, usually, these papers, it is well known, lose money on every copy. But this loss is made up by advertisers and their customers. The small daily, content with a restricted sphere, will secure a profit on circulation, and should be able to be entirely free, if it care to be, from corrupt dictation from any source. Such newspapers will not be commercial enterprises in the uncommendable sense that some of the " great journals " are at present.

This change will further come about, in some degree, through the progressive cheapening of mechanical processes, the enlarged adaptability of wireless telegraphy, and the necessity of finding editorial opportunities for the thousands of young men now equipping themselves in the American schools of journalism. A so-called press franchise is no longer accounted a *sine qua non* to the establishment and maintenance of a daily newspaper in any city outside of New York and Chicago; and it may not be even there. Many good reasons could be given for this statement, but they would hardly be pertinent to the scope and purpose of this paper.

The reader will note in the foregoing list that, with the Blaew elimination, these inventions and accessories in typography after Gutenberg's own about 1450 were products of the nineteenth century, between 1814 and 1887. Within that century there have happened, it might be specifically said, and truthfully, more things of human origin that have favorably affected the habits, happiness, culture and prosperity of mankind than in all the preceding ages of the world since the dawn of creation.

(To be continued.)



DEATH AND THE THREE MAIDENS.

Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

THERE is no road to success but through a clear, strong purpose. Nothing can take its place. A purpose underlies character, culture, position, attainment of every sort.— *T. T. Munger.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Another Possessive Doubted.

J. S. B., St. Johnsbury, Vermont, writes: "Will you kindly inform me as to the correct use of the possessive in the sentence, 'Mrs. John Brown is visiting at her brother's, John Doe's'? Should the possessive be used in both words or in the first or second?"

Answer.— I should make it "at her brother John Doe's," treating the phrase as if it were all one word, with no need for any but the one possessive sign. Grammarians, when they say anything about such expressions, which is seldom, are indecisive. "At the home of her brother, John Doe," is a much better expression. I have no doubt that many persons would use both possessives, and I should never criticize them for it. Life is too short for bother over such trifles.

Possessive Abbreviations.

W. L. C., Chicago, asks: "Should the abbreviation Co. for Company retain the period or drop it in the possessive? 'The Blank Insurance Co.'s policies,' or 'The Blank Insurance Co's policies'?"

Answer.— Logically, it should be "Co.'s," retaining the period, and other abbreviations should be similarly treated. This would be the form used always if I could dictate forms, the period being an integral part of the abbreviation and the possessive sign added after it. And so with all abbreviations where the period is used at all. Some abbreviations are commonly without a period, as Fred for Frederick, and other such familiar shortened names. Theodore L. De Vinne, however, says, in "Correct Composition," p. 291: "A common fault in double pointing is putting a full point before an apostrophe and the possessive *s*, as in Co.'s. The word Company may be abbreviated to Co. and in the possessive to Co's (although this should be tolerated only in a very narrow measure), but Co.'s is superfluous." This is said because its author disliked the look of the two points together. My contrary choice is based on my opinion that in such cases the logicalness of the two points, which is obvious, makes their use correct, and the fault is all on the other side.

Paragraphs and Punctuation.

G. A. W., Brantford, Canada, asks: "As a recognized international authority on punctuation, will you kindly punctuate and paragraph the matter contained in the slip enclosed, which appears in an examination paper issued by the Business Educator's Association of Canada?" The enclosure is:

5. Write in proper paragraphs and punctuate:

What's this demanded the police hurrying to the scene of a holdup. A pale scholarly looking man in spectacles was standing over a burly ruffian and shaking his slender fist at the prostrate form I presume that is what you would term it he replied. This fellow stopped me just now and ordered me to hold up my hands. I complied and he began to search my pockets. I will put a bullet through you he said if you take them down all during the time I am and then I knocked him down. "All during" is an abominable perversion of correct english that no man can utter in my presence unrebuked. The unlucky footpad had tackled a professor of rhetoric.

Answer.— I should do it as follows, though it might be printed in one paragraph.

"What's this?" demanded the police, hurrying to the scene of a holdup.

A pale, scholarly-looking man in spectacles was standing over a burly ruffian and shaking his slender fist at the prostrate form.

"I presume that is what you would term it," he replied. "This fellow stopped me just now and ordered me to hold up my hands. I complied and he began to search my pockets. 'I will put a bullet through you,' he said, 'if you take them down all during the time I am ——' and then I knocked him down. 'All during' is an abominable perversion of correct English that no man can utter in my presence unrebuked."

The unlucky footpad had tackled a professor of rhetoric.

"None," Singular or Plural?

G. S., Plains, Montana, brings up this bugbear as follows: "The following sentence is taken from a daily newspaper: 'The snow, which came yesterday, found most of the farmers of this neighborhood ready for winter, although none is anxious to begin feeding stock this early in the season.' Wouldn't it have been better for it to read 'although none are anxious,' etc? The dictionary says none means no one, and is often used in the plural form. It seems to me that it would be better to use the plural form in this instance."

Answer.— In such a sentence the plural construction is far better — "none are," not "none is." This is what everybody who knows and recognizes good usage says about it; though such persons are not much given to speaking about such things, they so decide by using it so. The word none is used correctly sometimes with a singular verb, but most commonly with a plural. In the sentence quoted the singular idea would be much better expressed by the words "no farmer is." Some people who think they know better than all of our best writers, grammarians, and lexicographers insist that none should always be singular, and they probably will persist; but the fact of prevalent plural use is fully as persistent, and has always prevailed.

No dictionary known to the editor says that none is "used in the plural form"; the lexicographers all use that expression exclusively with reference to the form of the word spoken of, and in this case the form of the word

never changes. What is found in dictionaries always agrees with the Standard Dictionary, which says of the word none: "Construed in the singular or plural as the sense, or the best expression of the meaning intended, may require. 'Did you buy melons?' 'There were none in the market.' 'Have you brought me a letter?' 'There was none in your letter-box.' When the singular or plural equally well expresses the sense, the plural is commonly used. 'None of these words are now current.'" This was written by a man for whom the editor can vouch personally as a conscientious recorder of facts, and not of mere personal opinion, in such cases. And it is in keeping with what all authoritative writers say.

We repeat, in closing, that in the sentence quoted it would be better to say "none are," etc.

Written for THE INLAND PRINTER.

THE PROPER ARRANGEMENT OF COPY FOR CATALOGUE COMPOSITION.

BY OUR REPRESENTATIVE.

AT a recent meeting of the Machine Composition Division of The Franklin-Typothetæ of Chicago, Charles Spangler, superintendent of the composing-room of Sears, Roebuck & Co., favored the members with an interesting description of the method by which his house has solved the problem of laying out catalogue work. The interest aroused by the discussion led me to interview Mr. Spangler and to obtain from him a number of interesting particulars on behalf of the readers of THE INLAND PRINTER. I ran him to earth in the Sears-Roebuck composing-room and we were soon deeply engrossed in the subject. There is no gainsaying the fact that this difficult branch of the printers' art is still very much in an undeveloped state, but the system adopted by Mr. Spangler, which is already being copied in a number of offices, bids fair to lift it a stage higher.

"The first point," said Mr. Spangler, as he spread out before me a page layout, "is that we have our copy read by the proofreaders before the printer sees it. This layout is just as it came from the merchandise department."

As it is impossible to secure satisfactory reproductions of any of these layouts for the purpose of illustration, a brief description will be necessary. The sheet used for the merchandise-department layout is of heavy manila stock, 12 by 16 inches in size, the center being ruled in pica squares to the exact size of the type-page. On this sheet the one in charge of the work for the department pastes proofs of the cuts to be used in the page, and marks off with pencil the space to be occupied by the reading-matter around each cut. Attached to this sheet are several other sheets of similar size and stock, upon which is pasted the copy for the page. This copy is then turned over to the proofreaders, who go over it carefully and mark it for correct punctuation, typographic style, etc.

The economy of this method needs not to be emphasized. The matter for wonder is that it has not been more widely adopted. But still another stage of preparation is gone through before the copy goes to the printer. The necessarily complicated make-up of the page must be overhauled and improved in view of the changes in the matter since the publication of the previous edition of the catalogue, whose corpse, so to speak, in many cases forms the foundation for the new issue.

"You see," continued Mr. Spangler, "we were the first to introduce a typesetting machine in a catalogue house. It was generally conceded that the linotype was not adapted to catalogue composition. When our first machine was installed and ready to run I hired one of the best operators in town — a very efficient man indeed — unloaded a lot of copy upon him and simply left him to see what would happen. I heard the machine click away for some time, and all seemed to be going well, but I anticipated something would take place. Presently the clicking stopped, and I went around to investigate. I found the operator with his foot-rule and pencil and the writing-pad on his knees. He was engaged in figuring out the width of the space the type was to occupy, but had paid no attention to the depth. That had probably never occurred to him. He did not know whether it would run over, and was only interested in making the matter fit sideways. It was very clever work, I assure you, but there I had a five-thousand-dollar machine doing nothing.

"That experience caused me immediately to set about training men for the layout department, so that they might measure up all of the copy, not only so far as it might guide the operator in regard to length of line and size of type, but also to determine whether the copy furnished would fit the space allotted to it. If it did not, it must be immediately returned to the editors. You see, we carry that plan out now, and after the measuring-men have finished their work the question arises as to the means of determining the finished appearance of the page as a guide to the make-up men. This is achieved by drawing up a sheet, page size, similar to that sent up by the merchandise department, making allowance for all margins, etc., and pasting all illustrations in in exact position. (In this way the layout men frequently can rearrange the cuts so as to secure a much better and more evenly balanced page.) This leaves the spaces where the description has to come in, and we mark them A, B, C, and so on, the copy, of course, being marked accordingly. We just count the number of words, and our scale shows us how many will go into a given space.

"But do you not find the word-counting method rather inexact?" I asked.

"We do not," was the emphatic reply. "In a catalogue containing 1,638 pages, after the pages were all made up, we found our layout men had erred on nine pages only, and those nine pages had, of course, to be returned to the department for revision on account of too much copy. You will agree with me that that is a very small percentage. It is a question which has been put to me before, and it is prompted, I am sure, by experience with a monotype set em system."

After the copy has been through the hands of the layout men and has been counted to determine whether it will properly fill the space allotted to it — which, after the men have become experienced, is not so long and tedious a task as it at first thought appears — it is returned to the editors, if necessary, to cut or add to the description to make it of proper length.

"Then at last," as Mr. Spangler said, "the copy is ready for the printers, and all that is necessary for them to do is to follow the layout for composition and make-up. The first proof after the page is made up enables the authors to make any further corrections which may be necessary from their point of view, in order to increase the impressiveness of any special item or to bring out sufficiently an important fact or the price of an article. It would pass the wit of any editor to see all this until it has been put before him in cold type, but we have saved ourselves a great deal by making all possible alterations before handing the copy to the compositor. Should there be

any instructions necessary for resetting, they are put on the proof in red pencil. These are put on in the composing-room. After the merchandise department has placed its O. K. on the page with the corrections, the work is left to the mercy of the printer and the proofreader, unless there is something else the editorial department requires altered at a later stage. After the third proofreader's revise the work goes into the foundry rack in the usual way.

"Now, here is one point I must make in conclusion," added Mr. Spangler, "although it is not directly germane to the subject. Many managers do not give all the information they should to their foremen. It is a mistaken idea of discipline, or dignity, or something of that sort, I suppose. So often foremen can indicate short-cuts. I always describe to them the job in general outline. A foreman who is responsible for getting out a job can not have too much information. It does not mean that men interfere with the work of departments other than their own. To know is not to interfere. On the other hand, it keeps the departments in touch with each other, and helps them to work together for the good of the whole concern."

STUDY OF COPPER ELECTROTYPING BATHS.

From a recent investigation of copper deposition made by the Bureau of Standards, Washington, D. C., in the plant of the Royal Electrotype Company, of Philadelphia, the following conclusions were reached, some of which have been pointed out by previous investigators. While these conclusions may have general applications, they are based only upon copper deposits about 0.008 inch thick, made upon graphited wax molds, in solutions containing only copper sulphate and sulphuric acid at temperatures from 25° to 40° C. (77° to 104° F.).

1. In general, the finer the crystals, the higher the tensile strength and "hardness" of the copper.

2. The ductility (as measured by the permanent elongation after fracture) increases with the tensile strength up to a tensile strength of about 40,000 pounds per square inch, and then decreases, that is, the copper becomes brittle.

3. The better the agitation, the better the quality of copper, especially with high current density (over 50 amperes per square foot).

4. Under otherwise uniform conditions, an increase in the amount of copper sulphate causes slight increase in tensile strength.

5. Under otherwise uniform conditions, an addition of sulphuric acid at low temperature (25° C. or 77° F.) increases the tensile strength; and at high temperature (40° C. or 104° F.) decreases the tensile strength.

6. A rise in temperature under otherwise uniform conditions always decreases the tensile strength ("softens" the copper). This effect of temperature is most marked with high acid content and with medium current density.

7. At low temperature, the higher the current density (up to 90 amperes per square foot), the higher the tensile strength, that is, the harder the copper.

8. At high temperature, an increase in current density up to 40 amperes per square foot causes a decrease in tensile strength. From 40 to 90 amperes per square foot the tensile strength increases.

9. It is believed that copper with a tensile strength of 35,000 to 40,000 pounds per square inch, and an elongation of twenty to thirty per cent, will be found satisfactory for electrotype plates, and is tentatively recommended for such purposes.

10. To obtain such copper, the following conditions may be employed:

(a) *Agitation.*— The solution should be thoroughly agitated, especially between the anodes and the cathodes.

(b) *Composition.*— The solution should contain from 50 to 80 grams per liter (7 to 11 ounces per gallon) of sulphuric acid; and from 250 to 200 grams per liter (34 to 27 ounces per gallon) of copper sulphate. The specific gravity of the solution should be from 1.17 to 1.18 (21° to 22° Baumé). Whatever composition of solution is used, it should be maintained nearly constant if uniform results are desired.

(c) *Temperature.*— The solution should be maintained between 25° and 30° (75° to 85° F.). If over 75 amperes per square foot is used, the temperature may be kept at 35° C. (95° F.).

(d) *Current Density.*— At low temperature, good results can be obtained by using from 40 to 90 amperes per square foot. At high temperature, from 75 to 90 amperes per square foot should be employed. (A current of 90 amperes per square foot will deposit about 0.005 inch of copper in one hour after covering.) To obtain uniform results, the current density should be measured by means of an ammeter.

(e) The voltage necessary under the above conditions will vary from 1.5 to 3.0 volts (on each bath) if the current density is from 40 to 90 amperes per square foot.

These studies have not yet been entirely completed, especially certain microscopic tests. Details will be published in a technologic paper of the Bureau of Standards, and a discussion of their application will be included in a revised edition of Circular 52. Announcement of these publications will be made when they are available. In the meantime the Bureau of Standards will be pleased to consider any criticisms or suggestions regarding the above recommendations.



CONSCIENCE.

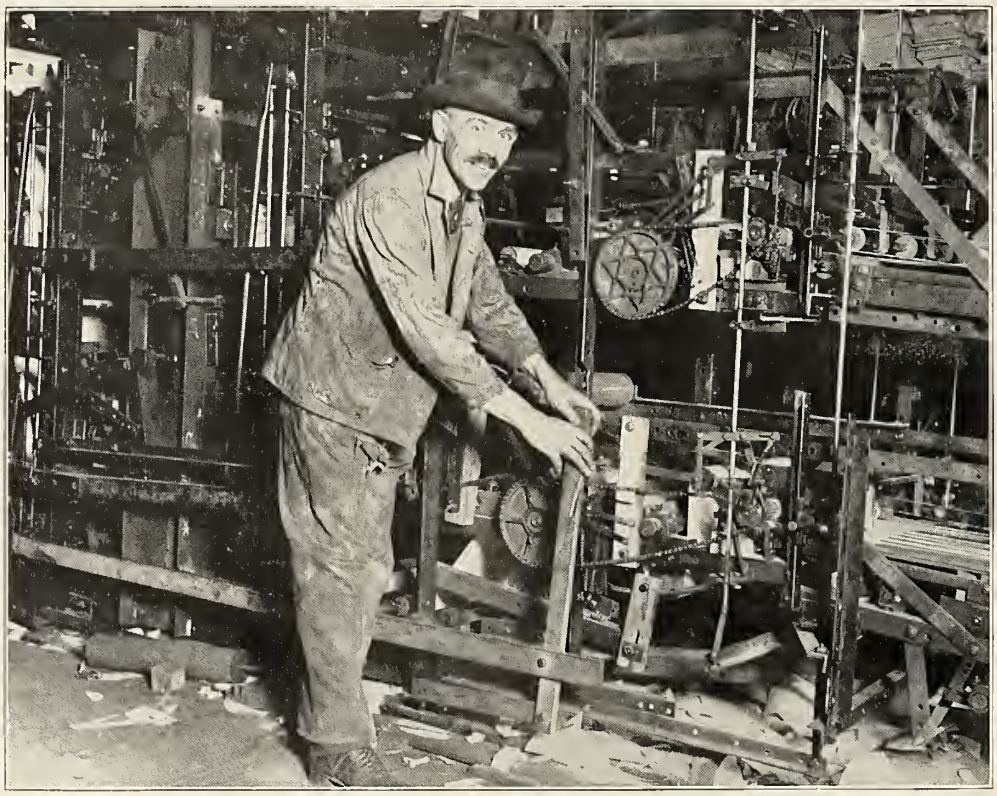
Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

Written for THE INLAND PRINTER.

PRINTING-PRESS BUILT FROM ODDS AND ENDS.

BY EYRE POWELL.

A CLOSE corporation of Los Angeles capitalists has been lately formed for the purpose of exploiting the products of C. M. Mead, an inventive genius, whose creations are attracting considerable attention on the Pacific coast. Standing in a shed at the rear of his Los Angeles home, Mead's printing-presses are proving their worth through eight hours' steady work every day, and are said to be among the strangest printing-machines ever constructed. Built from scrap iron, bicycle sprockets, wood, nails, and even baling wire, these full-sized working models of Mead's inventions print in from one to four colors, registering with absolute exactness, automatically cut to size from the rolls and automatically stack the finished work.



C. H. Mead and His Home-Made Printing-Press.

Another press that Mr. Mead is now perfecting is designed for installation in large bakeries. It will print bread-wrappers and automatically wrap the loaves in one operation without the bread being touched by human hands.

Mead's models are strange ones. Crude and seemingly wobbly in their build, they strongly suggest the first home-made autos as they clatter and clank over their rolls of paper. They represent the last word in labor-saving devices in printing, however, and, crude as they seem, are capable of producing fine work at a remarkably fast speed, and that within the thousandth of an inch necessary register for fine multicolor work.

Fourteen years ago Mead went to Los Angeles with forty dollars in his pocket. His first step was the purchase of a small hand press on time payments. He then conceived the idea of a rotary press, the first model of which was made principally of wood. He then strengthened it, using angle iron and such material as he could pick up at small cost. The next step was to enlarge the original until it could handle several jobs at once. He made it feed from a roll and incorporated many ingenious labor-saving devices.

Once finished, Mead put his invention in operation. Unlike many inventors, he has made each working model of his devices pay for itself. Patents are expensive, and for years every dollar made in the little plant above bare expenses has gone into the developing of his inventions.

Mead's hope of years, to be able to have his presses properly built, is now to be realized. His devices, which combine in one press and operation what printers now have to depend on two or more machines for, are to be perfected and marketed.

The original plant in the rear of Mead's home has been added to with the coming of each new invention. It is now a rambling shed, taking up the greater portion of the back yard. Practically every foot of space is occupied with the strange machines, all operating to capacity, " earning their keep," as the inventor expresses it.

A PROMINENT FEATURE.

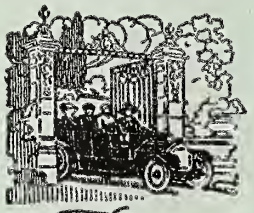
" The charm of a perfect June evening, with the odor of roses in the air and a cloudless sky, added the final note of exquisite harmony to the appointments of a sweetly simple wedding last night at Grace M. E. Church which united in the holy bonds of marriage Miss Edna Nichols and Howard Bateman. One of the interesting features of the bridegroom's part in the wedding was the fact that the suspenders which he wore had been carefully embroidered seventy years before by his grandmother for his grandfather's wedding-day."— *Joliet (Ill.) Herald News.*

Hand Lettering



Its Application to Advertising & Commercial Forms

PIERCE-ARROW



The Pierce Arrow

In the monarchy of Motordom the Pierce-Arrow is every inch a king

·FOSS-HUGHES·COMPANY·

Philadelphia, Market at 21st.
Baltimore, 810 North Charles street.
Washington, 1220 Connecticut avenue.
Providence, 18 Snow street.
Wilmington, Gilpin avenue and Jackson street.
Newport, Casino Terrace

The Pierce Arrow



A judge of good motorcars is known by the Pierce-Arrow he keeps.

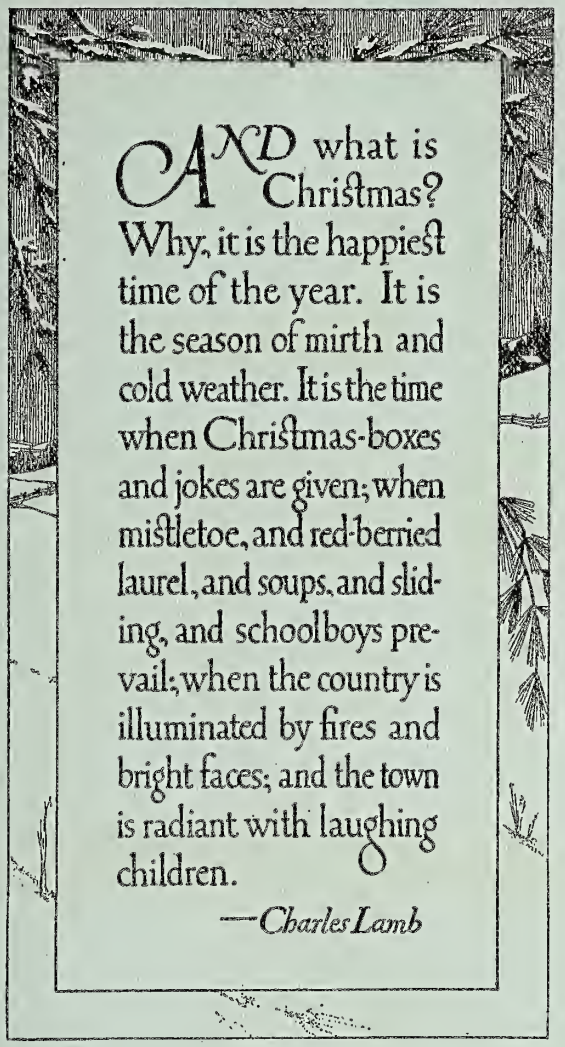
FOSS-HUGHES·COMPANY·

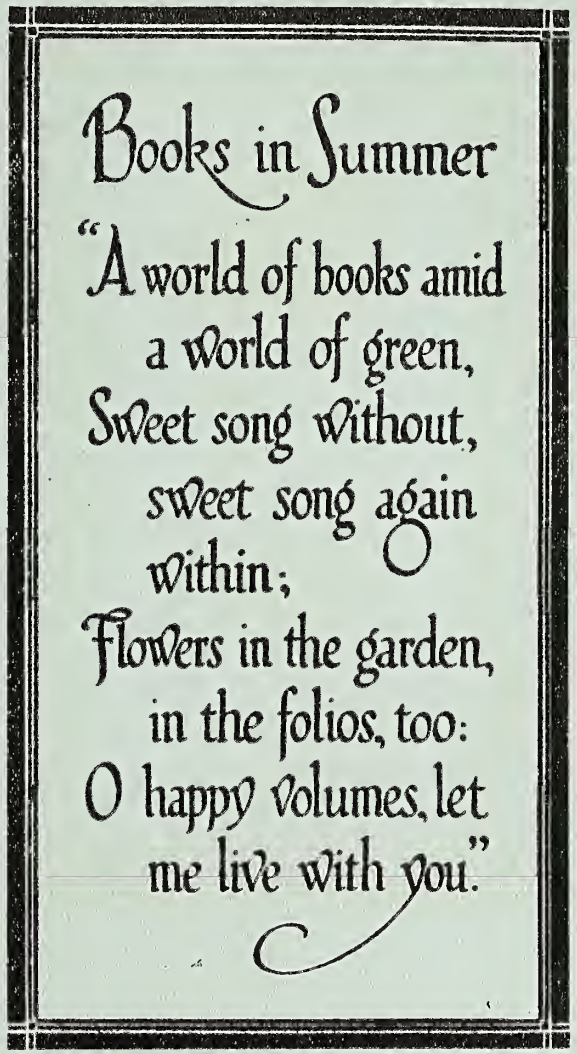
Philadelphia, Market at 21st.
Baltimore, 810 North Charles street.
Washington, 1220 Connecticut avenue.
Providence, 18 Snow street.
Wilmington, Gilpin avenue and Jackson street.
Newport, Casino Terrace.

From HARVEY·H·DUNN·Decorative Designer

44·Westview·Avenue··Germantown
·Philadelphia··Pennsylvania···U·S·A·

Two advertisements and a package-label by Harvey Hopkins Dunn, Philadelphia, Pennsylvania. The character of Mr. Dunn's design suggests quality, which is very essential to the successful exploitation of high-class products.





Before we make the announcement to the general public, we call your attention to the fact that the present season's models used in our dressmaking section, consisting of

Tailleur Suits
Gowns, Wraps and Blouses

will be marked at greatly reduced prices, beginning Monday, May third

Carson Pirie Scott and Company
Dressmaking Section, Ninth Floor

The two designs at the top are frontispieces from *Books of the Month*, published by The Henry O. Shepard Company, Chicago, Illinois. Below — An appropriate announcement, designed by Will Ransom for Carson Pirie Scott & Co., Chicago.

Lettering and Design

Will Ransom

Steinway Hall · Chicago



The Marchbanks Press

114 E. 13th
New York
Stuyvesant 1197

November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

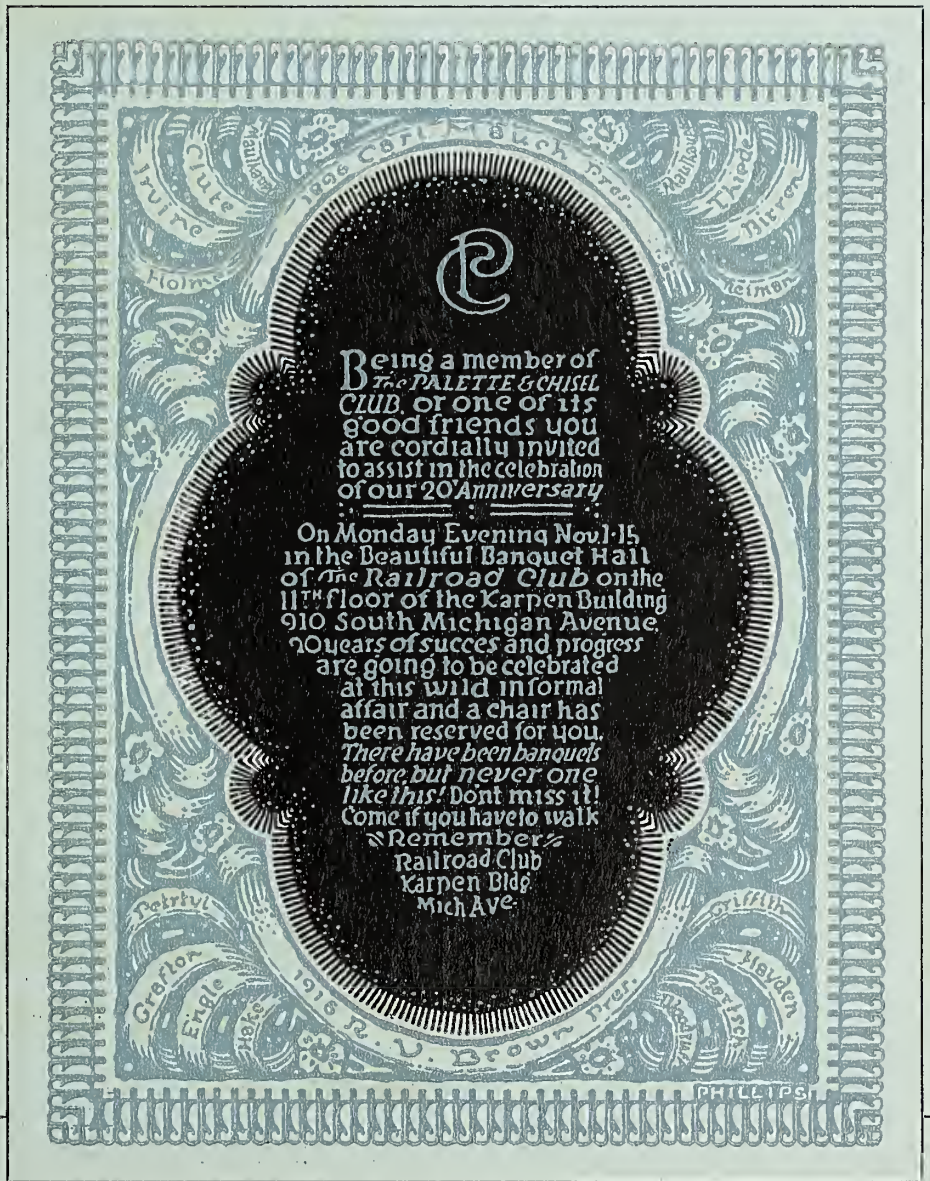
BLISS PRINTING
COMPANY
ROCKFORD ILLINOIS

At top — Unique letter-head by Will Ransom, commercial artist, Chicago, Illinois. Lower left — Imprint by Bliss Printing Company, Rockford, Illinois. Lower left — Striking calendar by The Marchbanks Press, New York city.

HOME INDUSTRY LEAGUE
of CALIFORNIA
531 CALL BLDG.·TEL·SUTTER 6535
SAN FRANCISCO

President J. H. Harbour First Vice President S. L. Samter
Second Vice President Grayson Dutton
Secretary Walter H. Degen Treasurer Jesse B. M'Cargar
Executive Secretary C. R. THORBURN

MADE IN CALIFORNIA U.S.A.



At top — Letter-head by Pernau Publishing Company, San Francisco, California. Original in dark brown and light brown on brown stock.
Below — Novel invitation by John E. Phillips, Palette & Chisel Club, Chicago.



HARVEY HOPKINS DUNN
44 WESTVIEW AVENUE · GERMANTOWN
Philadelphia

EXHIBITION
OF BOOKPLATES
FROM THE
COLLECTION OF
WINIFRED &
LEROY TRUMAN GOBLE
AT THE
PALETTE & CHISEL
CLUB
59 E. VAN BUREN ST.
CHICAGO
SEPTEMBER 20
TO
OCTOBER 16
1916



HARVEY HOPKINS DUNN
44 WESTVIEW AVENUE · GERMANTOWN
Philadelphia

Decoration and Lettering applied to Publicity Printing, Book and Magazine pages. Mr. Dunn solicits commissions for *Designs of Distinction* for advertising matter

At top — A dignified, artistic letter-head by Harvey Hopkins Dunn, Philadelphia, Pennsylvania. Lower left — Announcement, hand-lettered by Bertsch & Cooper, Chicago. Lower right — Attractive card by Harvey Hopkins Dunn.

The HOUSE BY THE SIDE OF THE ROAD

Sam Walter Foss

THERE are hermit souls that live withdrawn,
In the place of their self content;
There are souls, like stars, that dwell apart,
In a fellowless firmament;
There are pioneer souls that blaze their paths
Where the highways never ran —
But let me live by the side of the road
And be a friend to man.

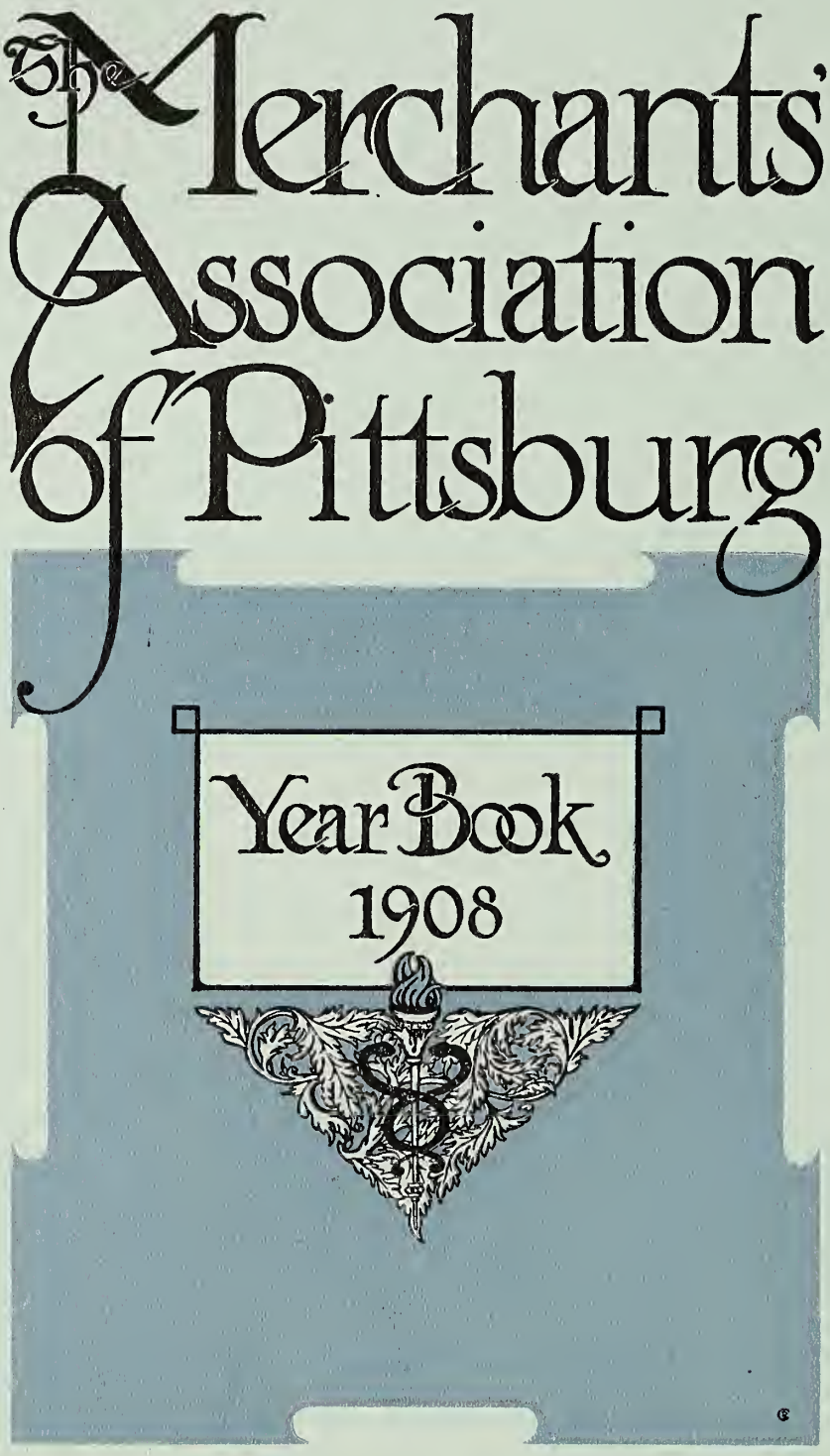
Let me live in a house by the side of the road
Where the race of men go by —
The men who are good and the men who are bad,
As good and as bad as I.
I would not sit in the scorner's seat,
Or hurl the cynic's ban
Let me live in a house by the side of the road
And be a friend to man

I see from my house by the side of the road
By the side of the highway of life,
The men who press with the ardor of hope,
The men who are faint with the strife.
But I turn not away from their smiles nor their tears
Both parts of an infinite plan —
Let me live in my house by the side of the road
And be a friend to man

Let me live in a house by the side of the road
Where the race of men go by —
They are good, they are bad, they are weak, they are strong;
Wise, foolish — so am I
Then why should I sit in the scorner's seat
Or hurl the cynic's ban?
Let me live in a house by the side of the road
And be a friend to man.

October-1915						
S	M	T	W	T	F	S
..	..	..	..	..	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	..	..	..	..	..	..

Handsome lettered calendar-design executed with an engrossing-pen by Frank H. Aldrich, Toledo, Ohio. Mr. Aldrich specializes in this class of work. his superb handling of the pen being known wherever this class of work is used.



That the printer can do commendable work in the field of hand-lettering is shown by this cover-page, lettered and designed by Percy G. Green, of Toowoomba, Queensland, a student of the I. T. U. Course of Instruction in Printing.

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Reconstruction of a Booklet.

IT is possible to excuse the printer who turns out a hand-bill arranged in a disorderly manner and having little, if any, artistic merit. Such work is generally done under great stress and at such a low figure, necessarily, that little time or thought can be given over to planning it with a view to attractiveness. Its very nature precludes the thought of anything pretty, as we are wont to term things which please the eye. But the majority of printed items the printer is called upon to produce are aided in their mission of usefulness in the attainment of results if they are attractive from the standpoint of artistic merit, for all admire the beautiful.

The item which is to be read as it is tipped to the shop window, as it lays on a showcase or is thrust into the hand by the boy distributor to be read and immediately discarded, such as a hand-bill, need not possess the qualifications upon which prettiness depends. Such have been properly termed "throw-aways." But the longer it is necessary for an item to be retained in order to fulfil its mission of enlightenment, the more attractive it must be, and in no other item is beauty more essential than in the booklet. It is a booklet for the reason, perhaps, that there is more matter than can be presented to advantage in any other way. The more attractive it is, the greater chance it has of being thrust into the pocket of the recipient's coat to be read, not hastily but at leisure, perhaps after the evening meal, when, with



FIG. 1.
The arrangement of this page is such that there is lack of unity; and the interrogation-point, being blacker in tone than the other items, and out of its logical position, attracts attention from the words.



FIG. 2.
A rearrangement of the same copy, but with a view both to artistic effect in the equalization of tone by the introduction of color and for greater unity in the simplification of the design.

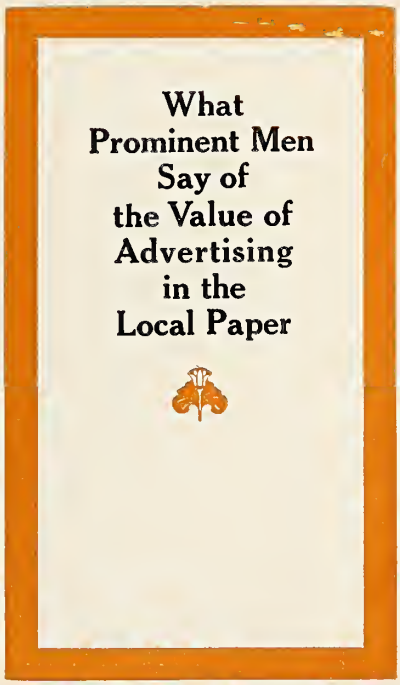


FIG. 3.
Here a title for the booklet is substituted which is more likely to impress the recipient than the indefinite, meaningless "Who Are You?" What merchant is not willing to read the words of prominent men?

the soothing aroma of his favorite cigar pervading the atmosphere, the reader is bound to be in his most agreeable and receptive frame of mind.

From this long introduction the reader will no doubt be impressed with the idea that we are launching forth on an extended dissertation on the subject of booklets in general; but such is not the case, except in so far as the ideas presented apply to all booklets. We are really intent upon taking in hand a "bilious booklet" — the term is borrowed — diagnosing the case and proceeding in the treatment by getting at the cause of the trouble and administering our specific a page at a time.

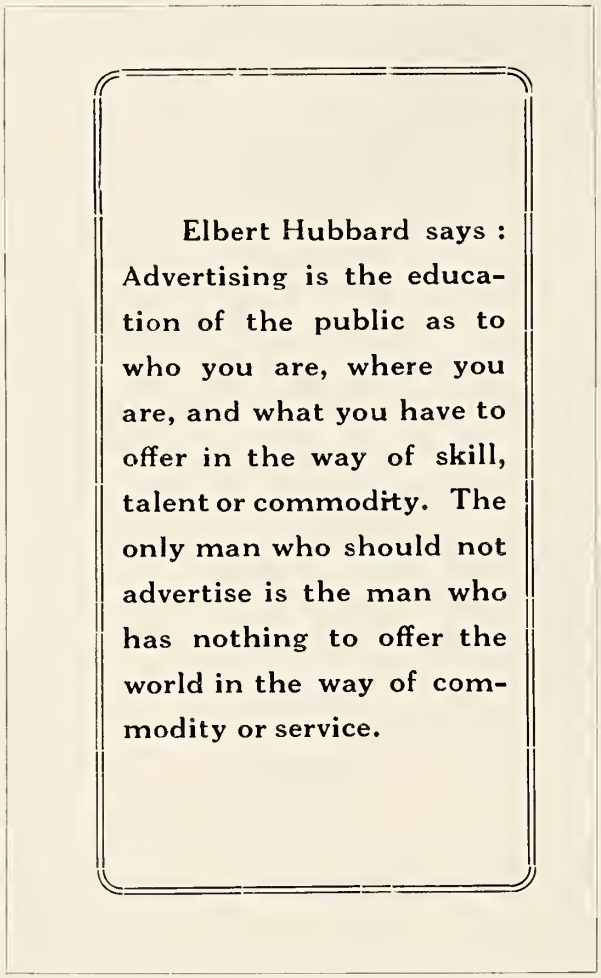


FIG. 4.
Typographically, the type-group is too wide and the marginal spaces present too great a variation. The border is too light in tone and the margins are poorly apportioned. The page does not inspire interest.

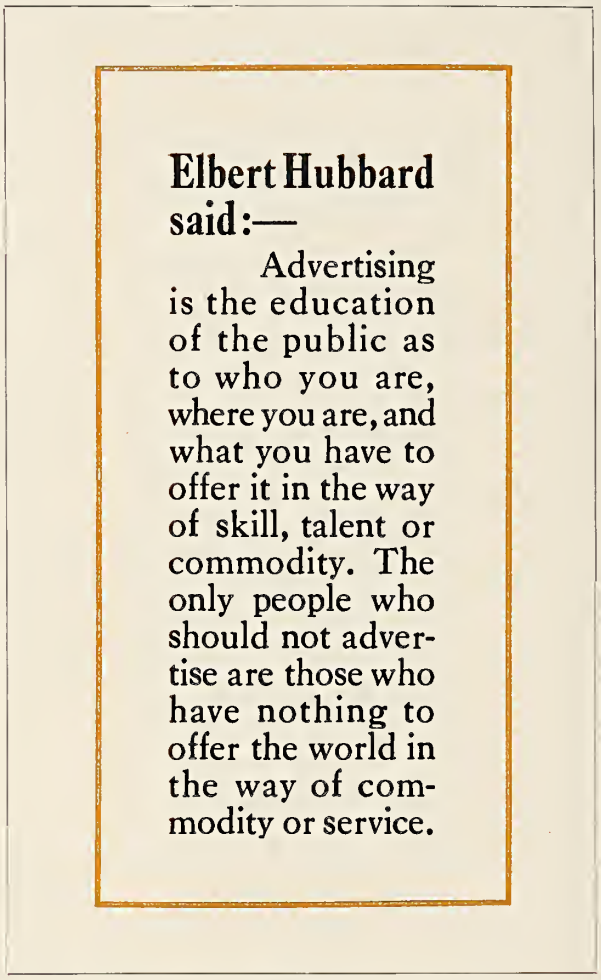


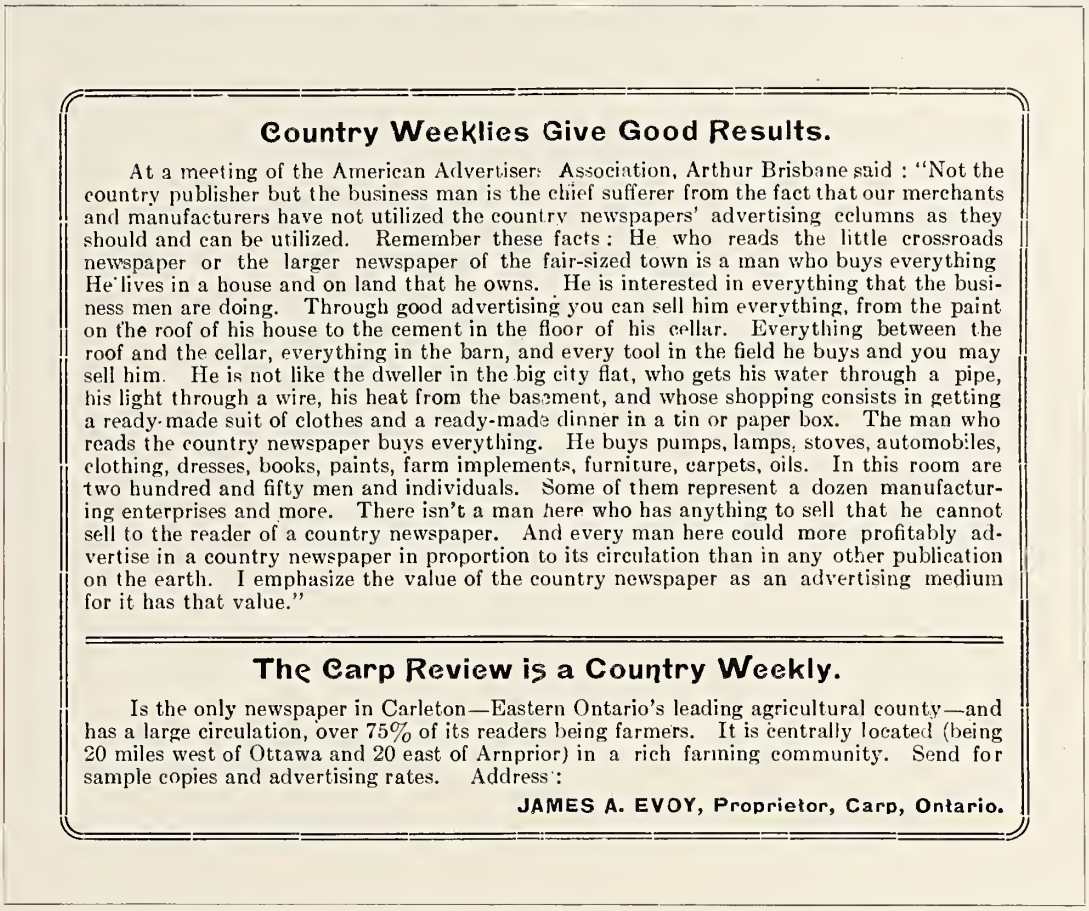
FIG. 5.
Not only is this page more attractive from the standpoint of artistic typography, but the heading is quite likely to provoke greater interest because of the fact that Elbert Hubbard was so well known.

Before launching into a criticism of the work from the typographic and advertising standpoints, let us first describe the stock used in its production, the size, and those features which we can not show in reproductions as we can the type-pages. The cover was of a very good quality and weight of linen-finish stock, buff in color — a stock which could carry successfully the most attractive of designs. The four inside pages were printed on a yellow flat — canary, in fact — a stock used mainly for the printing of office forms. This stock was not only altogether out of place as used in this case, but was not in harmony with the cover. This was true, not only as regards the colors themselves, because of the rule of the fitness of things which makes it logical and desirable to select a cover-stock stronger in color and darker than the stock used for the inside pages. In the first place, the cover must stand the greater part of the wear of handling, and, being the protector, as it were, must be and appear the stronger. Buff is weaker than yellow. The margins on the original were all out of gear, the front margin being the smallest, whereas for most satisfactory results only the bottom margin should be greater than it. In our reproductions we have endeavored to so place the designs in the hair-line rules that this feature will be illustrated.

Taking up the cover-page (Fig. 1), we find, first, that the design is incorrectly placed on the page. Next we note the large interrogation-point, the most prominent item on the page, which might be allowable if it were placed at the top of the words as a medium for attracting attention. Placed so far from the words it in reality attracts the reader's attention

away from the words, and if the page were well filled with other words these would in all probability be overlooked entirely, because we naturally read from left to right and from top to bottom. We note next that the page is not nicely "whited out," the type-matter being crowded into the upper one-third of the page, the remainder being absolutely blank. If we

Turning away for a moment from the typographic features, we will look at the page from the advertiser's point of view. The booklet is an appeal for advertising in the columns of a small paper, and the text is made up of statements by prominent men on the value of advertising in the local paper. Does "Who Are You?" make any appeal worth heeding?



Country Weeklies Give Good Results.

At a meeting of the American Advertisers Association, Arthur Brisbane said: "Not the country publisher but the business man is the chief sufferer from the fact that our merchants and manufacturers have not utilized the country newspapers' advertising columns as they should and can be utilized. Remember these facts: He who reads the little crossroads newspaper or the larger newspaper of the fair-sized town is a man who buys everything. He lives in a house and on land that he owns. He is interested in everything that the business men are doing. Through good advertising you can sell him everything, from the paint on the roof of his house to the cement in the floor of his cellar. Everything between the roof and the cellar, everything in the barn, and every tool in the field he buys and you may sell him. He is not like the dweller in the big city flat, who gets his water through a pipe, his light through a wire, his heat from the basement, and whose shopping consists in getting a ready-made suit of clothes and a ready-made dinner in a tin or paper box. The man who reads the country newspaper buys everything. He buys pumps, lamps, stoves, automobiles, clothing, dresses, books, paints, farm implements, furniture, carpets, oils. In this room are two hundred and fifty men and individuals. Some of them represent a dozen manufacturing enterprises and more. There isn't a man here who has anything to sell that he cannot sell to the reader of a country newspaper. And every man here could more profitably advertise in a country newspaper in proportion to its circulation than in any other publication on the earth. I emphasize the value of the country newspaper as an advertising medium for it has that value."

The Carp Review is a Country Weekly.

Is the only newspaper in Carleton—Eastern Ontario's leading agricultural county—and has a large circulation, over 75% of its readers being farmers. It is centrally located (being 20 miles west of Ottawa and 20 east of Arnprior) in a rich farming community. Send for sample copies and advertising rates. Address:

JAMES A. EVOY, Proprietor, Carp, Ontario.

FIG. 6.
Typographically the most attractive page of the booklet; but, with Cheltenham Bold used on the preceding page, why set the display of this in the crude block-letter?

have an eye for tones — as most of us have — we will see without trying that there are three tones on the page instead of one, as should be the case — the border is very light, the type of medium tone, and the interrogation-point is very black. Alongside of this page we show a resetting in which the faults are corrected (Fig. 2). The tones are made uniform by printing the heavy items in a weaker color, the white spaces are more pleasing because the shape of the type-group is more nearly in harmony with the shape of the page, and its placement gives margins which are nearly uniform, there being less variation in their extent. Then, too, the question-mark is placed not to serve as an attractor, but simply to serve as a bit of appropriate decoration while at the same time fulfilling its function as a point of punctuation. If it was desirable to use it as an attractor — the value of which we doubt — it might be placed above the type-lines, the group, of course, to retain its present proportions.

Does it force home any truth or conviction? No, its only excuse is that it may inveigle the recipient into turning to the inside pages — and such a practice is not good advertising. How much more effective would be the simple statement, "What Prominent Men Say of the Value of Advertising in the Local Paper." What merchant will not heed the words of men in whom he has confidence and whose wisdom he knows is greater than his own.

Fig. 3 is a page set from this copy, and a comparison will prove its greater value as advertising, for it tells something and causes the ambitious merchant to *read* what these prominent men have to say.

We will now turn to the first inside page (Fig. 4). The faulty margins, both between the border and edge of paper page, and between the type and enclosing border as well, strike us as being decidedly unattractive. The type should have been set in narrower measure so that the group would not crowd the border so closely at the sides and would occupy

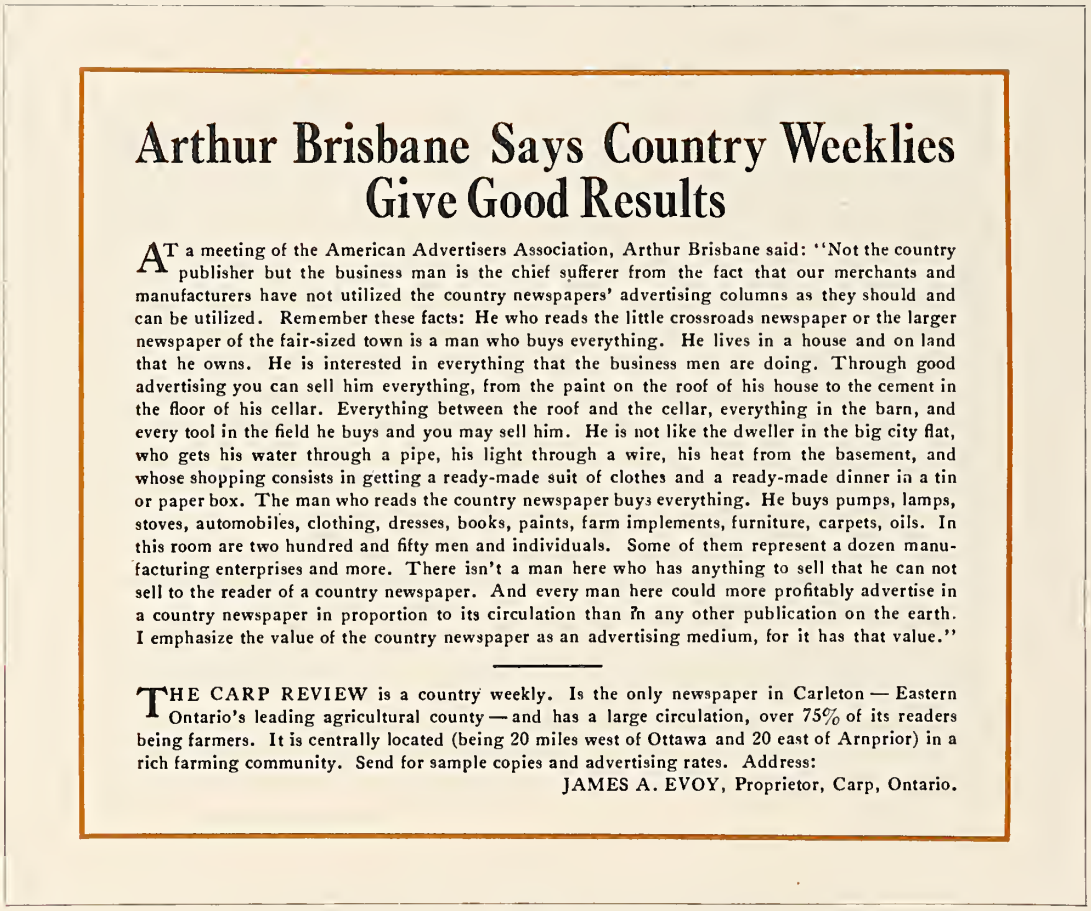
more of the space at top and bottom, thus making the marginal spaces more nearly uniform. Here, too, the border is too light in tone to harmonize with the type.

What is there about this page to interest the reader? the advertising man would ask. Nothing, we are forced to admit, stands out to rivet the attention. Something should, and what could be more effective than the words, " Elbert Hubbard Said." Known the world over, read by millions, this great writer's name carries conviction, for he was truly a great advertiser. In the rearrangement we have not only corrected the typographic faults, but have added the display which would undoubtedly interest the majority of the possible readers (Fig. 5). The bilious original stands a poor chance indeed in competition with this page, which tells something at a glance.

The two-page spread on the inside pages is the best in the book from a typographical standpoint (Fig. 6). Though the marginal spaces between type and border are scant, they are not so strikingly at variance as on the other pages, but the page margins are not greatly improved. Why, however, resort to the unattractive display letter when Cheltenham Bold was at hand and was used on the preceding page? Display on a booklet such as this should be confined to one series of type.

Having begun the preceding page with the display, " Elbert Hubbard Said," why not begin this with " Arthur Brisbane Says Country Weeklies Give Good Results "? The rearrangement (Fig. 7) tells the story better than words. Which, reader, would be more likely to arouse your interest?

Turning to the fourth and last page we find, typographically, a counterpart of the first, but it is the publisher himself who speaks here and we are not sure of the value of the display, " James A. Evoy Says," not because he is James A. Evoy, but because he is publisher of the paper making the appeal, and if no name were used it would be understood that James A. Evoy was speaking and readers might look upon it as a display of egotism. We would, therefore, treat the page impersonally.



Arthur Brisbane Says Country Weeklies Give Good Results

AT a meeting of the American Advertisers Association, Arthur Brisbane said: "Not the country publisher but the business man is the chief sufferer from the fact that our merchants and manufacturers have not utilized the country newspapers' advertising columns as they should and can be utilized. Remember these facts: He who reads the little crossroads newspaper or the larger newspaper of the fair-sized town is a man who buys everything. He lives in a house and on land that he owns. He is interested in everything that the business men are doing. Through good advertising you can sell him everything, from the paint on the roof of his house to the cement in the floor of his cellar. Everything between the roof and the cellar, everything in the barn, and every tool in the field he buys and you may sell him. He is not like the dweller in the big city flat, who gets his water through a pipe, his light through a wire, his heat from the basement, and whose shopping consists in getting a ready-made suit of clothes and a ready-made dinner in a tin or paper box. The man who reads the country newspaper buys everything. He buys pumps, lamps, stoves, automobiles, clothing, dresses, books, paints, farm implements, furniture, carpets, oils. In this room are two hundred and fifty men and individuals. Some of them represent a dozen manufacturing enterprises and more. There isn't a man here who has anything to sell that he can not sell to the reader of a country newspaper. And every man here could more profitably advertise in a country newspaper in proportion to its circulation than in any other publication on the earth. I emphasize the value of the country newspaper as an advertising medium, for it has that value."

THE CARP REVIEW is a country weekly. Is the only newspaper in Carleton — Eastern Ontario's leading agricultural county — and has a large circulation, over 75% of its readers being farmers. It is centrally located (being 20 miles west of Ottawa and 20 east of Arnprior) in a rich farming community. Send for sample copies and advertising rates. Address:

JAMES A. EVOY, Proprietor, Carp, Ontario.

FIG. 7.
A rearrangement, typographically in harmony with Fig. 5, and in which the display is changed in order to create greater interest and not give the impression that the publisher himself is writing.

TASTE, if it mean anything but a paltry connoisseurship, must mean a general susceptibility to truth and nobleness, a sense to discern, and a heart to love and reverence all beauty, order, goodness, wheresoever, or in whatsoever forms and accompaniments, they are to be seen. This surely implies, as its chief condition, a finely gifted mind, purified into harmony with itself, into keenness and justness of vision; above all, kindled into love and generous admiration. — *Carlyle.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Make It Readable—No. III.

IF he would succeed in his trade, the apprentice compositor must ever keep in his mind the fact that copy is given him not as an opportunity to distinguish himself in the production of a design merely pretty or ornate, but rather to prepare it in such fashion that it will most effectually fulfil its mission as a disseminator of information. While an attractive type-design is ever to be desired, readability should in no instance be sacrificed in the attainment of that object.

This is especially true in display printing. There would be little display printing if promoters of industries, manufacturers of and dealers in merchandise did not find it an effectual means of bringing their wares to the attention of prospective buyers. It is these men who in reality pay the greater portion of the printer's salary—and the printer must be guided by their viewpoints and make his designs as attractive as the limitations of proper display and

Twelth Annual Report of the Board
of Directors of the Sedalia
Public Library.

Sedalia, Missouri
For the Fiscal Year Ending
April 30th, 1912

FIG. 1.
The separation of the three distinct items on several lines does not produce the most readable design.

Twelfth Annual Report
of the
Board of Directors
of the
Sedalia Public Library

Sedalia, Missouri

For the Fiscal Year Ending
April 30, 1912

FIG. 2.
Here the three principal items are given individual lines and the page is readable at a glance.

the greatest possible legibility will permit. In the great majority of cases just a little thought and care will lead to a solution of the problem, a design which is attractive and readable and therefore valuable to the advertiser. The most artistically attractive job in the world might at the same time be an absolute failure.

Then there is the reader to consider, and everything must be made plain so that the act of reading can be accomplished with the least possible effort.

We read display by lines, and those words which in common express one idea or thing and which are dependent upon each other for complete sense should be arranged — if at all possible — on one line so that this idea will be easily and readily grasped.

Words are of little avail in the expression of an idea in typography without illustrations to supplement them in making clear the idea brought out. In illustration of this idea, we show herewith (Fig. 1) the title-page of a report book, which is, from the artistic point of view alone, excellent indeed and one of which the compositor may feel proud.

On the other hand, this group combines three separate and distinct items, all combining, of course, in good sequence in the presentation of the subject of the book. These three items, however, are divided over the several lines in such a way that no one stands out as an individual unit to make the whole readily plain to the reader. "Twelfth Annual Report" is one thing, "Board of Directors" another, and "Sedalia Public Library" still another, and to be the most easily read and understood, each of these three items must at first be grasped independent of the others. The division of words and the separation of these items over the several lines makes the act of reading a rather difficult problem.

As a simple matter of display, moreover, these three items are not of the same importance and should not be set in type of uniform size.

The problem, then, is to arrange the several words forming one thing on an individual line, where it will be read at a glance and grasped with the least possible effort. Fig. 2 illustrates the working out of this idea, in that the words "Twelfth Annual Report" occupy the first, "Board of Directors" the second, and "Sedalia Public Library" the third of the important lines.

As a side issue brought forth by the design, the unimportant words forming the "catch-lines," the connecting-links between the important lines, are in reality superfluous. Being "understood," the information presented would be as clear without them. We would suggest that catch-lines be avoided whenever possible, but in some cases, as, for example, "Manufacturers of" and "Dealers in," they are necessary to inform the reader of the firm's status.

If instead of a title-page we were called upon to get up a cover-page from the copy, it might be necessary, owing to the use of stock of dark color, to arrange the most important display, "Sedalia Public Library," in two lines, in order to obtain for it sufficient size and strength. The problem of how best to break up the words to run over the two lines might cause the printer some concern. However, "Sedalia Public" does not read well and in itself is meaningless, and it is not best, therefore, to close the line with the word "Public." "Public Library," however, does indicate something, and "Sedalia" indicates the specific public library, distinguishing it from other public libraries. Therefore, it would be best to place the word "Sedalia" on the first of the two lines and "Public Library" on the second (Figs. 3 and 4).

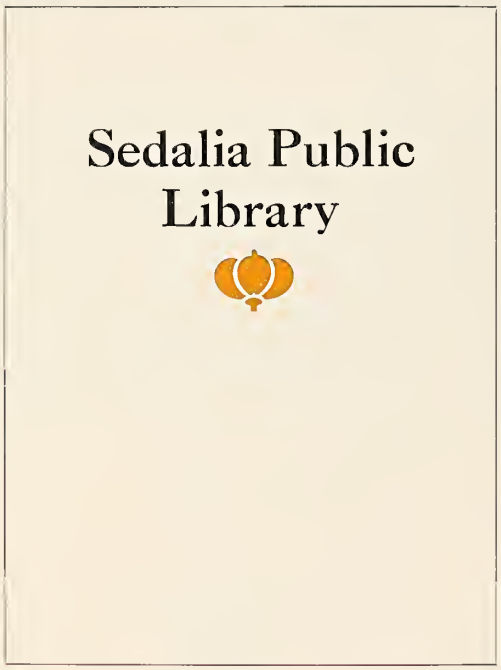


FIG. 3.
The first line ends badly in that the words "Sedalia Public" in themselves have no significance.

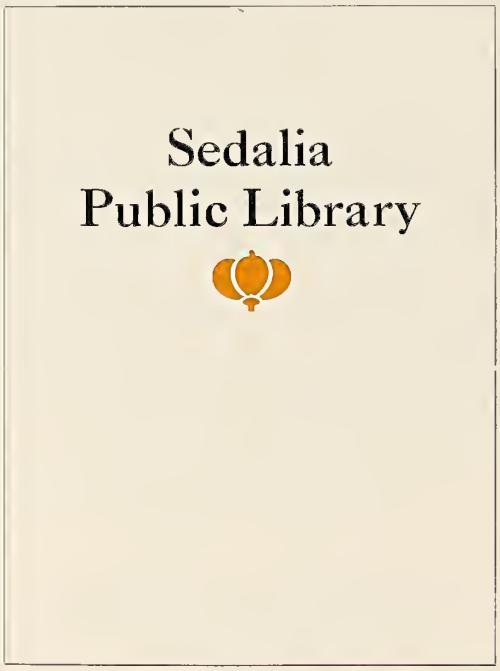


FIG. 4.
Here the words "Public Library" indicate an institution, and the line "Sedalia" gives it local significance.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

BIGGERS, THE PRINTER, Houston, Texas.— Your Thanksgiving circular is both interesting and attractive.

SPENCER-WILLIAMSON PRINTING COMPANY, Des Moines, Iowa.— Your announcement is a delightful bit of printing.

E. D. FOWLER, Durham, North Carolina.— Your letter-heads are admirably designed and printed, as, in fact, are all of the specimens.

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.— We consider *Lumber* an exceptionally well-executed publication, the press-work being especially good.

THE October issue of *Quids and Quads*, house-organ of the W. P. Dunn Company, Chicago, Illinois, is attractive, as usual, the cover-design being both pleasing and forceful.

T. W. LEE, Fargo, North Dakota.— We admire your work very much indeed and no fault can be found with it in any particular. The holiday stationery blotter is especially attractive.

E. P. HUBBELL, Braidentown, Florida.— You did well with the blotter, but the two display lines at the top are too short, owing to the fact that the lower part of the design is set the full measure of the job.



Handsome title-page arrangement by Clarence W. Nary, with The James Bayne Company, Grand Rapids, Michigan.

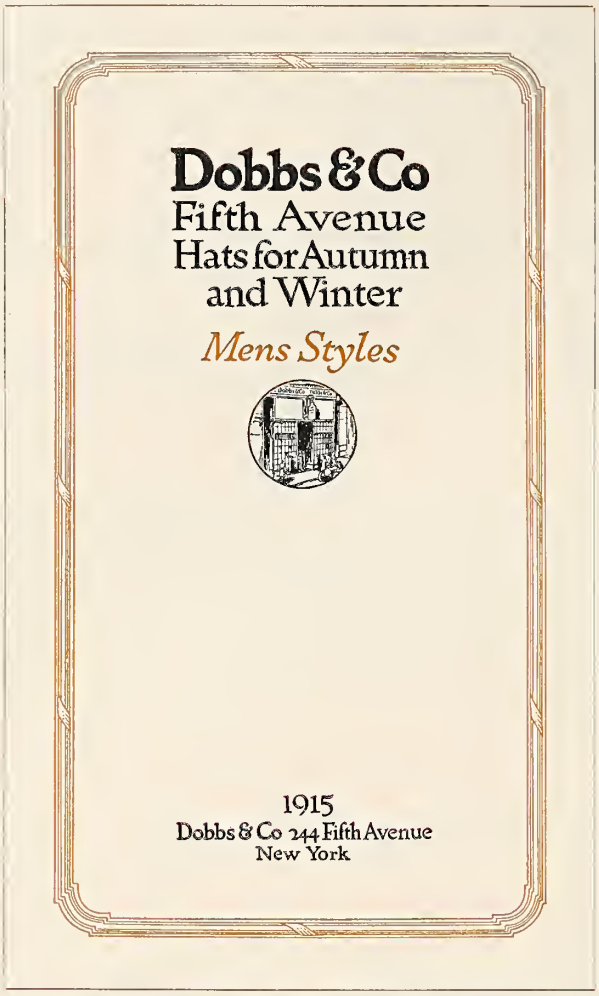
J. J. GUTHRIE, Galveston, Texas.— Your faultless work continues to hold a charm for us which invariably causes us to wish that you would favor us more frequently.

ALBERT DAMMEYER, New York city.— The specimens of holiday printing are excellent in every way, although we would prefer to see all of them printed on white stock.

THE KEYSTONE PRESS, Newark, New Jersey.— The card is very well composed, but would be better if all of the type were printed in black and the rules and trade-mark in red.

THE ART PRESS, Weyburn, Saskatchewan.— The wall-card would be improved if the lines were centered instead of set flush to the left, because of the more harmonious white spaces the centering would create.

AMERICAN LITHOGRAPHING & PRINTING COMPANY, Des Moines, Iowa.— The poultry-farm catalogue is satisfactorily arranged and very well printed. On the cover there is hardly enough detail in the child's face nor in the small chickens, but the remainder of the design is very good indeed.



Title-page of attractive booklet issued by Calkins & Holden, New York city.

AL. S. CAIN, Provo, Utah.— The stationery is nicely designed and the colors are well chosen. However, type-lines, and especially those set in small type, should not be printed in weak tints.

FRED L. TOWER COMPANY, Portland, Maine.— Both the announcement and the card are highly satisfactory, though the card is rather crowded in the center, due to the use of larger sizes of type than necessary.

FOSTER & PARKS COMPANY, Nashville, Tennessee.— The package-label for the Irish Tea Company is very attractive, although the lower group crowds the border too closely and the guide-lines for writing are too weak.

WILLIAM F. FELL COMPANY, Philadelphia, Pennsylvania.— The folder, "A Most Cordial Invitation to You," on the first inside page of which is tipped a half-tone print of your new home, is handsome and impressive.

THE CLOVER PRESS, New York city.— The Thanksgiving announcement is clever, but we regret the matter was not set to run the narrow way of the page so that the tipped-on sheet would harmonize with the space it occupies.

THE MOONEY PRINT, New York city.— The blotter is excellent, but if the main group were centered between the cut and the right-hand edge of the stock, rather than on the stock, regardless of the cut, an improvement would result.

ARTHUR R. EDICK, Johnstown, New York.— Your work is well done, but you use parallel rules, made up of a light and a heavy one, too frequently. A single one-point rule in such cases would improve all the specimens wonderfully.

Piano Trade Magazine, Chicago, Illinois.— Your paper is well made up and satisfactorily printed. Advertisements are very well designed and set. Personally, we do not admire the Ben Day background back of the name of the paper.

MCGRAW-PHILLIPS PRINTING COMPANY, New York city.— All the specimens sent us are excellent. On the Civic Association's dinner booklet the yellow is not pleasing. A tint of the brown used in printing the type, or a light green, would have been much better.

THE FRED J. RINGLEY COMPANY, Chicago, Illinois.— The holiday blotter is very good indeed, but would be helped by a larger display line at the top to occupy the waste white space above the arm of the Santa Claus illustration. This illustration is not very good.

BURTON & ANWAY, Chicago, Illinois.— Your stationery is very well designed and the blue ink on gray stock makes a very pleasing combination. The rules above and below the squared groups are too prominent. Single rules would be preferable. The blotter is excellent.

C. W. ROBEY, Oregon City, Oregon.— The triangular label is very interesting as well as attractive, but on the title-page of the Mass Hotel menu the script by no means harmonizes with the text-letter used for the main display lines. The other specimens are very good indeed.

THE VINCENT PRESS, Minneapolis, Minnesota.— The card for Paul Weir Cloud represents a good idea, but is marred by the colons at the end of the short line. Such makeshifts do not adequately square up groups of type, and it would be better to center the short last line in such cases.

The Great Falls Tribune, Great Falls, Montana.— The large calendar printed by you for the Nelson Coal Company is excellent in every way. The use of large half-tone views of mine interiors on the several sheets is at once interesting and attractive, adding much advertising value to the calendar.

A. J. SCHLINGER, White Plains, New York.— A symmetrical arrangement of the lines on the first page of the program for the Federation of Women's Clubs recital would improve it. By setting the design in roman instead of the unattractive Bradley, the word "Recital" could then be set in capitals in order to make it the longest line, and the matter below could be arranged to carry out the form of an inverted pyramid.



Dignified, artistic title-page of furniture catalogue by Clarence W. Nary, Grand Rapids, Michigan.

E. J. EBERHARDT, St. Louis, Missouri.— The druggists' labels are satisfactory for that class of work, and the order of display — firm-name in ten-point, line of business in six-point and address in eight-point — is very good. Ordinarily, though, the line of business is of greater importance than the location.

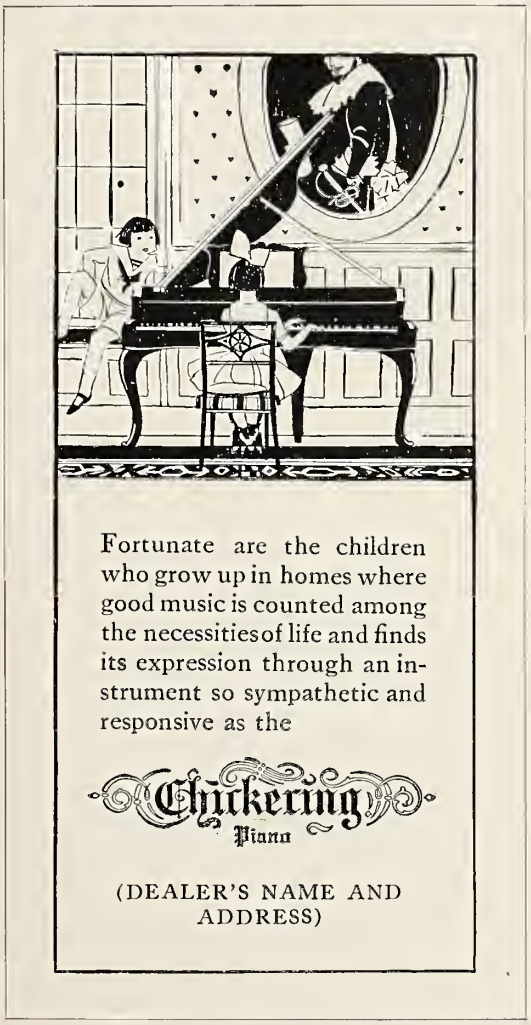
THE BRIGHT, PROMPT PRINTER, Middleburg, Transvaal.— Your stationery would be better if light green had been used instead of red as the second color on your headings. Red and brown do not make a very pleasing combination, especially if the brown is at all light and the red the least bit dark. Design is very good on all items.

JOHN T. HOLDEN, Sacramento, California.— We do not admire the combination of old-style headings with body-matter set in modern roman, as in your booklet, "Blow Your Own Horn." The body-type is badly out of alignment and presswork is poor. The reds, except on the cover, are too weak, apparently being reduced to the limit.

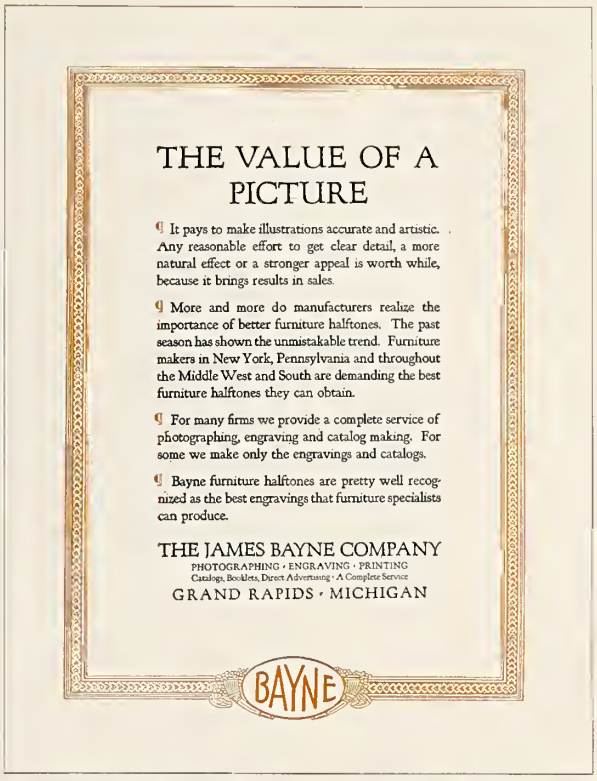
PHIL. B. PRITCHARD, Miami, Florida.— Condensed type should not be letter-spaced, otherwise the dance program is very satisfactory. The booklet title-page would be improved if roman capitals were used instead of italic capitals, and if the upper group were lowered and the lower group raised. At present the design appears overbalanced at the top.

EARL E. SNOW, Bluffton, Indiana.— The package-label is very attractive, although single rules at either end of the word "from" would be preferable to the three parallel rules. You have too great a desire for panelwork, which should be overcome, for when items inside panels do not fill the panels with equal marginal spaces on all four sides an ill effect is produced.

CLARENCE W. NARY, Grand Rapids, Michigan.— Everything essential to good catalogue-making characterizes the specimens you have sent us, and the Johnson Chair Company's large catalogue is a model for its class. The title-page to this book is both impressive and dignified, illustrating the great value of liberal white space. The handling of the small inner panel, while not exactly a new idea, is nevertheless a good one. Although a better appearance would result if the second line were full, the effect is not at all bad as it is, because there is considerable white space at top and sides of the first line. We would admire the design even more if but one series of type had been used. Presswork is excellent. Your specialty seems to be the designing of title-pages, and several are reproduced in these columns.



Characterful advertisement to which unusual style of illustration adds much. By Calkins & Holden, New York city.



Circular by Clarence W. Nary, with The James Bayne Company, Grand Rapids, Michigan. Original in brown and brown tint on white antique stock.

The Pocket Book, a miniature house-organ, the cover of which was designed to imitate a folding bill-book, has been issued by The Art Engraving & Electrotyping Company, Cleveland, Ohio. It is admirably executed in every way and should prove valuable in an advertising way, not only because of its novelty, but because of the exceptionally good sales talk it contains.

C. W. HICKOX, Northfield, Minnesota.— The little note-head is very attractive, but would be improved if old-style roman capitals were substituted for the Copperplate Gothic in which your name is set. The design should be placed about one pica lower on the sheet. The blotter is pleasing, but the inside rule panel printed in orange is too weak; one-point rule would have been much better.

THEODORE T. MOORE, Fowler, Indiana.— The folder, entitled "Quality Printing," is well designed and should have proved excellent publicity. We do not consider the eighteen-point type too large on the page where the cut is printed. In fact, considering the strength of the type, anything smaller would be too weak. The rules do not join well, which mars slightly the appearance of the work.

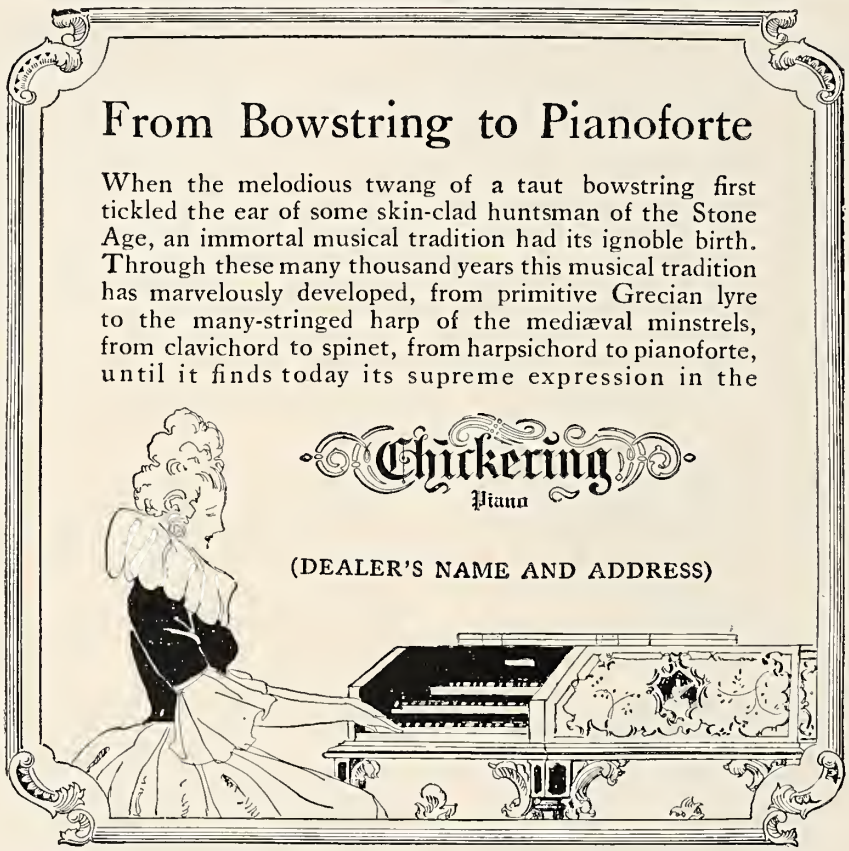
PRINTING DEPARTMENT, LARAMIE BROOM WORKS, Rawlins, Wyoming.— You have used larger sizes of types than you should on most of the Christmas cards and they appear very crowded as a result. Avoid striving for such unusual color combinations, for this attempt has caused some poor combinations. A thorough study of the subject of color and color harmony would help you very much indeed.

JAMES, KERNS & ABBOTT, Portland, Oregon.— The program and menu of the banquet tendered the commissioners from China by the Portland Chamber of Commerce is handsomely printed, but we believe being bound at the tops of the pages instead of at the left side made it rather difficult to hold open for reading. Presswork and embossing are as near perfection as is possible.

The gold and red do not make a very pleasing combination on the cover of the physicians' menu. You are to be commended for the high standard of quality which characterizes your work.

CALKINS & HOLDEN, New York city.— The advertising matter you prepare and print for your customers is of the character which produces results. To enumerate its virtues we would say that it is strong, distinctive, and preëminently readable. Two examples from a brochure of advertising suggestions for Chickering piano dealers are reproduced.

EDITH SAMPSON, Denver, Colorado.— We consider the flower catalogue issued by your advertising department very clever indeed. The illustrations are particularly effective and the uniformity of arrangement of all pages produces a nice harmony of the whole. We might suggest changes, but hardly improvements, for the work is up to that standard where only personal taste would be expressed in whatever we might say.



An advertisement which is not only sure to attract attention, but to impress the reader as well, because of the suggestion of quality it presents.

THE STERLING PRINTING COMPANY, Fremont, Ohio.— The specimens are high-class in every way, the little cards being especially neat. The idea in the make-up of your statement and bill-head is good, but so many capitals of so nearly equal size do not permit any one thing to stand out with great prominence. We will state, however, that both bill-head and statement are admirably neat. No fault can be found with any of the work.

The Herald, Marceline, Missouri.— A simple symmetrical arrangement of all lines on the cover-page of the School catalogue would be the most satisfactory way to handle it. Meaningless rule arrangements have no value, and in the case of this cover-design the white spaces are cut up into inharmonious parts. The inside pages and the advertisements are much better, probably because you made no attempt for the unusual in them.

CHARLES E. STONE, Helena, Arkansas.— All of the specimens are attractively set. On the folder for the Helena Gas & Electric Company, the rules used to underscore the display lines on the first page are too heavy in lieu of the rather strong blue used in printing. On your letter-head, a better appearance would result if the border bands were placed above the groups set in italic rather than below, for their use below is without purpose.

WALTER WALLICK, Galesburg, Illinois.— On the cover advertisement for Illinois Wesleyan University the heavy rule below the heading is too prominent. If this rule were removed, the group of body-type raised to a position near the heading, and the extra white space allowed above the signature, a decided improvement would result. There is too much type on the title-page for the program of the Annual Meeting of the Missionary Society, and an improvement would result if the type-sizes in all lines were reduced.

H. J. BRADFIELD, Helena, Arkansas.— All of your specimens are of good quality, the blotters being especially attractive. We admire most the one printed on brown stock, but of course this is largely a matter of individual taste. We also admire the one on which a wide border band is used. Of the package-labels we like best the one printed in orange and black on yellow stock, not only because of the pleasing color effect, but also because the lines are squared so nicely.

THE RECORD PRINTING COMPANY, Lowell, Ohio.— The rules are altogether too bold on the catalogue envelope, and the wave rules inside the plain rules produce an unsatisfactory effect. The lines representing the name of the firm are spaced too far apart, considering the very small amount beween the last of these lines and the address line below. The name lacks unity for that reason. Use only such rules as are necessary to classify or hold together the type-lines in your designs.

SEARS PRINTING COMPANY, San Marcus, Texas.— Presswork on *The Laurel* could be greatly improved. Too many faces of type were used in the composition of the advertisements and there is an appreciable lack of harmony in the appearance of the various pages. In the boxed headings, regular rectangles would be preferable to those in which there is an indention of the side rules. The cover is quite satisfactory, though rather too crowded with matter for a page of this character.

C. E. STURM, Flora, Illinois.— The letter-head for the Fair Association is bizarre in appearance, owing to the great number of large sizes of type used in the design and to a superfluous use of rules which are printed in a stronger color than the type.

Limited display of the matter pertaining to the fair would prove more effective than the overdisplayed group, and the appearance of the design would be improved at the same time. The matter in the panels is not centered as it should be.

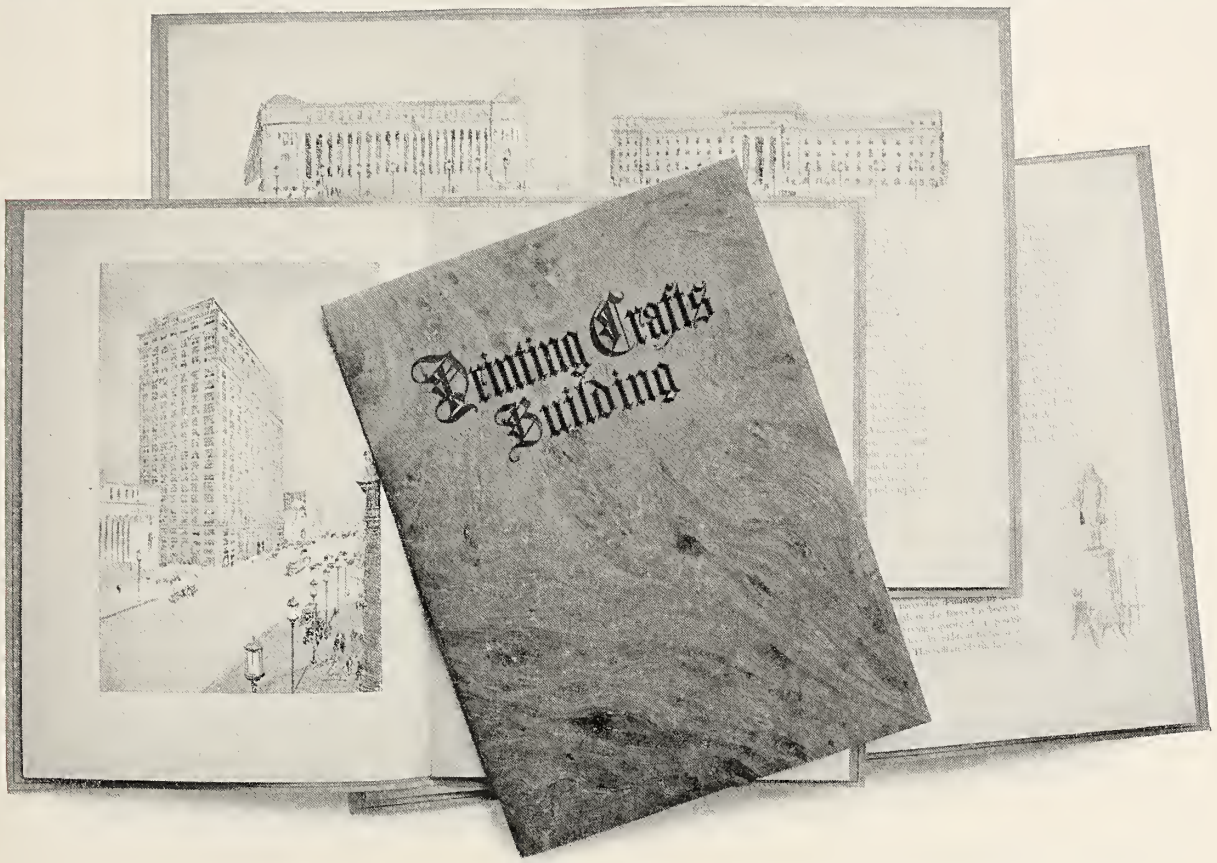
IRVING BATH, Goldendale, Washington.— Where capitals of one size are used with capitals of another size to attain a capital and small capital effect with commercial letters, the letters should align at the bottom. Incomplete borders, as on your package-label, present a somewhat displeasing effect. On your statement, the italic line crowds the band at the top too closely and the rule below the second largest display line is too weak to harmonize with the type.

R. A. PECK, Caledonia, New York.— Your letter-head, which is attractive, would be improved if the rules were removed from below the lines in the two corners, if a single one-point rule were used instead of the parallel rules below the main display line, and if the three small lines below were grouped closer together. We do not admire griffins as ornaments except on very rare occasions, and this is not one of such occasions. The envelope-card is nicely arranged, but the ornaments are not pleasing. The colors are good.

JOHN L. COLLET, Houston, Texas.— A few years ago some of the finest examples of the printers' art which came to this department emanated from the Biggers plant, Houston, Texas, in which you are at present employed. You start out as though you were a "chip off the old block," the blotter entitled "Our Stationery, etc.," being exceptionally pleasing. We note that the fourth line alongside the initial letter does not align with the three previous lines as it should. Colors are very pleasing. On your letter-head we would prefer buff to the bright yellow you used.

WILLIAM EDWIN RUDGE, New York city, sends out each month to his customers a sample of the product of his plant, which specializes in the higher grades of printing. The specimens, invariably printed on high-grade stock in harmonious colors, impress one as emanating from a firm capable of handling anything put up to it. This month a large wall-hanger on which Kipling's "If" is printed in brown with a decorative heading and tail-piece in buff, green tint and gold, on buff stock, roughed, which sheet is tipped and tied to a larger sheet of mottled cover-stock, features the specimens.

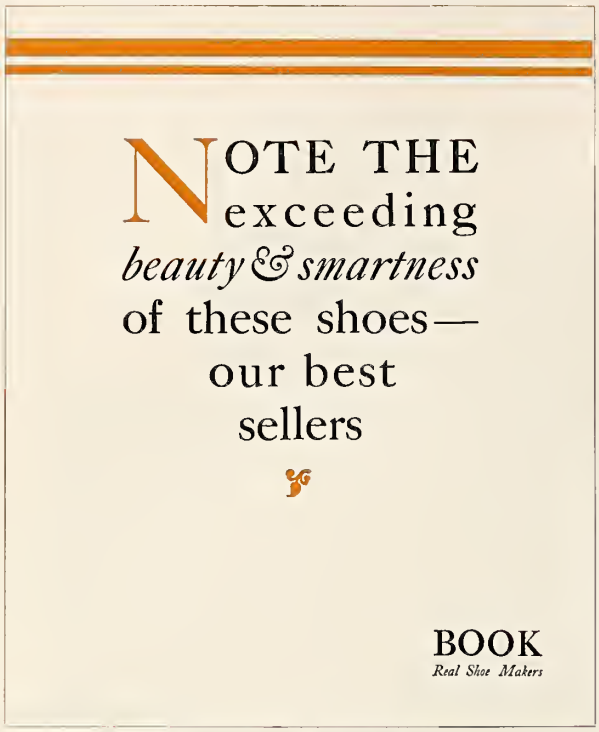
E. W. JOBE, St. Louis, Missouri.— "The Great Majestic Range" is a very satisfactory catalogue, but slight changes would make it truly admirable. Those pages on which the descriptive matter is enclosed in a decorative panel at the top would be improved if the panels were smaller and the cuts raised several picas so that the bottom marginal space would conform more nearly to the side margins and the white space at the top. The decorative border used on some of the pages is too prominent, distracting the attention from the type-matter of the page. The cover is strong and attractive.



Cover and several inside pages of a handsome brochure prepared by The Bartlett-Orr Press, New York city, advertising the new Printing Crafts building to prospective graphic-arts tenants.

P. J. KELLY, State School for the Deaf, Fulton, Missouri.— The Thanksgiving Entertainment program represents commendable effort on the part of the deaf boys in your charge. Improvement would result if only a simple rule were used below the second display line on the title-page and if the two lines below were set in a smaller size of type, the short line to be centered under the longer one, and the two raised to within eighteen points of the rule above. An ornament should not be placed in the exact center between two groups, but toward the top in a position representing good proportion. Do not use italic capitals.

FRED S. IRESON, Williamson, West Virginia.— The business-card would be more attractive if buff instead of yellow were used for printing the cut which serves as a background behind the type-groups. Yellow is not a pleasing color used in that way. On the card, "Printing of Quality," the signature should be rearranged so that it could be centered, for the large amount of white space in the lower right-hand corner overbalances the design in a way. The rule border on the cover-page of the "Hand Book for Teachers" is too weak to harmonize with the type, and the main group is too high on the cover of the "Mingo County Agricultural Society" book.



A very interesting window-card by Ellsworth Geist, typographer, Pittsburgh, Pennsylvania.

Louis A. Lepis, Jersey City, New Jersey.— The cover and title-page drawings are excellent in design, the only fault to be found being with the lettering, which is a little rough, but practice is all that is necessary to your development along this line. The pencil sketches of advertisement layouts are also good, one of which is herewith reproduced.

Ellsworth Geist, Pittsburgh, Pennsylvania.— The neat simplicity of your work is indeed admirable and illustrates to good advantage the versatility of the Old Style Caslon letter, as you handle successfully all lines of work with it. A small window-card is reproduced.

F. J. Fuhrman, Pittsburgh, Pennsylvania.— The menu-booklet of the Homewood Board of Trade banquet is pleasing in every way. No fault of a serious nature can be found with any particular of its execution. The dinner program for the Allegheny County Laundrymen's Exchange, a novelty designed to approximate the appearance of a bundle of laundry, on the slip attached to which the titular matter is printed, is cleverly conceived and executed.

John A. Arend, West Philadelphia, Pennsylvania.— The items printed by you for use at the annual banquet of the Fellowship Club of the Stephen Greene Company are interesting examples as novelties, but are not good typography when judged by present-day standards. Lines set on the bias are not only unattractive but are difficult to read, and to print small letters in red ink on dark-green stock is to tax the reader's eyes to the limit. On the inside pages the red is too strong for the green, standing out with much greater prominence. You did remarkably well indeed printing this work with such uniform impression on a proof press, and the register is very good indeed.



Novel business-card by Claude W. Harmony, Sapulpa, Oklahoma. Original in blue over buff on white stock.

Wilkes-Barre Waechter, Wilkes-Barre, Pennsylvania.— Needless paneling mars the appearance of your stationery very much, the arrangement below the name of the paper on the letter-head being very confusing and hence unattractive. One of the first essentials to good panel designs is to have copy which fills the panels comfortably, without resorting to makeshifts in an effort to fill up blank spaces. The purple ink does not show to good advantage in printing the heavy display line, for it constitutes a violation of tone harmony with the smaller type printed in a weak green. Orange-red would have given you as much prominence and better tone harmony. The heading on the circular letter is much better in design and has much more advertising



Pencil layout for an advertisement by Louis A. Lepis, Jersey City, New Jersey.

value because it is simpler. The parallel rules below the first lines of the short paragraph on the blotter mar rather than improve the effectiveness of the design. Practice simple arrangements, by all means.

McNitsky Printing Company, Denton, Texas.— Your firm letter-head is simply arranged and commendable for that reason, but the type-sizes are too large in our estimation. The gray-tone letters do not work well on antique stock because so much ink must be carried the letters fill up, producing an uneven, unattractive effect. The Baldwin letter-head is satisfactory. The title-page for the Grand Opera Artists is neat, but the inside pages should have been set in narrower measure so as to allow for greater outside margins in conformity with the large top and bottom margins. If on the blotter, "Discriminating Teachers and Students," the type had been set in wider measure, the superfluous rules at the sides could have been eliminated and the lines would not be so crowded. You have combined in this blotter an old-style and a modern letter, the lack of harmony between the two producing an unattractive effect. Plain rule borders would improve the advertisements.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Clearness Is All-Important in Advertising.

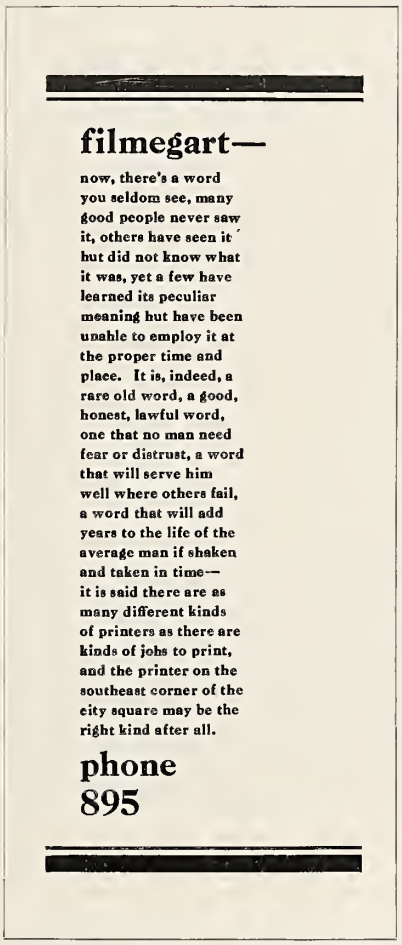
It is not much use sending out a piece of literature and expecting its cleverness to put the message across. Unless you display your communication in such a way that it is easy for the recipient to grasp, the chances are he won't. And you have wasted your money.

Now, in saying this we do not wish to be misunderstood. There are, of course, different objectives, depending upon the article to be advertised and the people to whom the appeal is sent. But whether your object is to impress (as in bank advertising), or to create belief (as in orange-grove publicity); whether your ultimate aim is something far removed from just having your prospect "get" what you are driving at; unless your message is absolutely clear it is bound to suffer.

We've talked considerably about "trying it out on the dog." If C. J. Warner, of Iola, Kansas, had done this before sending out the blotter reproduced on this page he probably would not have mailed a single copy.

Mr. Warner will not mind our saying this, as he asked for a candid expression of opinion.

Before you start to read the blotter, learn its technical dress. (As it was impossible to secure a satisfactory reproduction of the original, it was necessary to have it reset and to duplicate it as nearly as possible.) Printed in black ink on medium-green stock, it was made even harder to read by using Litho Bold type. (You know how the contrasting light and heavy lines make for illegibility.) Then it was set flush to the left in one long paragraph. Can you conceive any combination that would render more difficult the reading of this blotter, which Mr. Warner undoubtedly thought would bring in considerable business?



Unless the message is absolutely clear it loses value as advertising.

Now, as to the wording: We frankly confess that we are to be numbered among those whom the printer describes as "good" people, for we never have seen the word "filmegart."

Do you know, we suspected a catch, somehow. Probably a great many people who got the blotters did, too. And a feeling of that kind is the worst possible thing to arouse in your prospect. He's on his guard at once for something — he doesn't know what, but "he's not going to be caught napping, anyway." And, of course, the main point of your advertising then is lost.

Evidently Mr. Warner meant the blotter to be a curiosity-arouser. Is it? Most people to whom we showed it read it down about a quarter of the way, then handed it back with an air of indifference.

So much for others and their opinion. We are compelled to add to this that the statement that the printer on the southeast corner of the city square *may* be the right kind after all doesn't impress. Why not come boldly out and claim that he *is* the right kind — no doubt about it.

And why not add your name? Are we to call that phone number and ask for Mr. er — er — ?

Our reason for giving so much space to what may appear a unit of comparative unimportance is because of the largely prevalent opinion that in order to get results from advertising all one has to do is to get out something *different*. Adherence to recognized rules is imperative in this as in all other professions.

An Excellent Example of the Unusual in Direct Advertising.

When Fuller & Smith, of Cleveland and Detroit, sent the mailing-piece of which a facsimile appears on this page, they referred to it as "a reproduction of a package of the goods advertised." This is a very clever way of putting it, but the expression is no more ingenious than the circular itself. The original is wrapped around a strong mailing-tube, 3½ inches in diameter by 6 inches high. You can see at once it is a miniature fence. And you want to look inside. You "open the gate," so to speak. In other words, you remove the paper-clips which hold it together. Then you go in and look around.



An ingenious circular — a reproduction of a package of the goods advertised.

A sheet 50 inches long by 6 inches high is revealed. One side contains short wording and line reproductions from drawings of the big variety of fencing and gates which this company (The Cleveland Cyclone Fence Company) manufactures. On the other appear photographic facsimiles of residences, farms, factories, institutions and cemeteries, with this concern's fencing playing an important part in the general scheme.

In each case, the particular style of fencing used is mentioned, so one may readily turn to the other side of the sheet and see it in detail.

A small item, but one of supreme importance in this particular case, is the pasting of one end of the folder to the tube. Neglect of this precaution would have so militated against the success of the piece as to render it almost negligible.

Now let us look at the copy. There's not much of it, so the dealer will not be averse to reading it.

After drawing attention to the fulness of the line, the company draws the dealer's notice to the fact of how he is being supported by national and local advertising. More than that, he is impressed with the possibilities of Cleveland Cyclone Service in its relation to special contracts which he would be unable to land without help.

Then follow a few words on each of the special divisions of fencing, gates, decorations, and other products. A suggestion that the return post-card be mailed back in order to have prices, confidential information, etc., concludes the sales argument.

This is all good. It is in logical sequence. The dealer does not have to wade through a mass of uninteresting detail to get to the salient point. And yet he is told enough to cause him, in most instances, to wish to learn more and to take the necessary steps to that end.

There's a clever term used in the text which we believe to be worthy of incorporating into the title of the company, or at least constantly associating with the name. It is "The Fencing Masters." If The Cleveland Cyclone Fencing Company could get that title whenever a dealer talked of it, it would differentiate it from all other cyclone fencemakers.

The term appears on the outside of the mailing-tube, but is not tied up with the company's name anywhere else.

You will notice that both the blotter produced by Mr. Warner and the fence circular referred to above are unusual. What, then, is it that has made the "Fencing Masters'" unit successful and Mr. Warner's the very reverse? Isn't it that, while both have left the beaten path, the circular produced by Fuller & Smith is built on fundamentally correct lines?

The presentation is ingeniously forceful, the story is simply and clearly told. No detail that would tend to impress with the variety and quality of the fencing made by the company has been neglected.

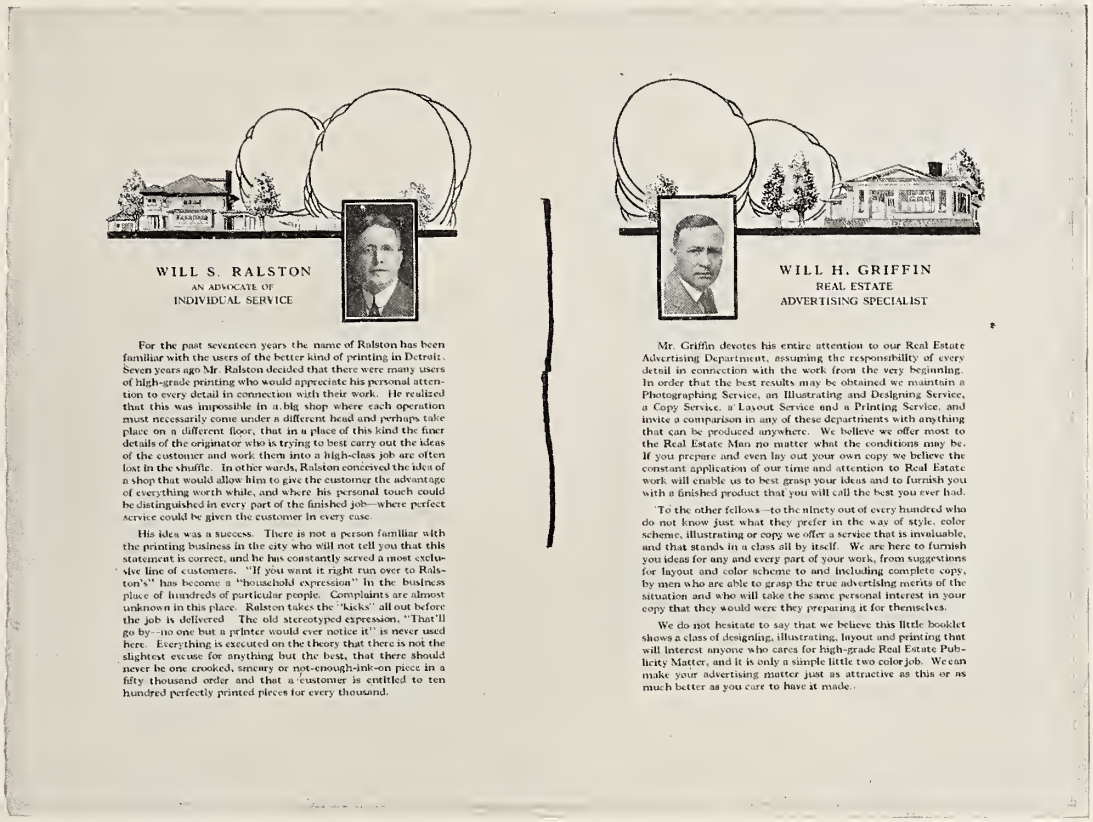
Even to the final (some would say ordinary) touch of enclosing a return post-card, when the piece is analyzed, the effort to get results is clearly seen.

A Printer and an Advertising Specialist Get Together.

Below we show the center pages of a booklet produced under conditions ideal for the accomplishment of real things in direct advertising.

The Ralston Printing Company, of Detroit, Michigan, describe this as "only a simple, little two-color job." That's because they're modest. Or else because they are doing so much good work it looks simple to them.

We wish we had room to reproduce the whole booklet, as each page is so distinctively handled. Yet a unity is unmistakable. The job is printed in black and orange, inside pages roughened afterward. The cover is of heavy, wove antique, and the inside eight pages of enamel. A harmonizing silk cord lends attractiveness to the white surface when combined with the restrained black and the single spot of color.



WILL S. RALSTON
AN ADVOCATE OF
INDIVIDUAL SERVICE

For the past seventeen years the name of Ralston has been familiar with the users of the better kind of printing in Detroit. Seven years ago Mr. Ralston decided that there were many users of high-grade printing who would appreciate his personal attention to every detail in connection with their work. He realized that this was impossible in a big shop where each operation must necessarily come under a different head and perhaps take place on a different floor, that in a place of this kind the finer details of the originator who is trying to best carry out the ideas of the customer and work them into a high-class job are often lost in the shuffle. In other wards, Ralston conceived the idea of a shop that would allow him to give the customer the advantage of everything worth while, and where his personal touch could be distinguished in every part of the finished job—where perfect service could be given the customer in every case.

His idea was a success. There is not a person familiar with the printing business in the city who will not tell you that this statement is correct, and he has constantly served a most exclusive line of customers. "If you want it right run over to Ralston's" has become a "household expression" in the business place of hundreds of particular people. Complaints are almost unknown in this place. Ralston takes the "kicks" all out before the job is delivered. The old stereotyped expression, "That'll go by—no one but a printer would ever notice it" is never used here. Everything is executed on the theory that there is not the slightest excuse for anything but the best, that there should never be one crooked, smeary or not-enough-ink-on piece in a fifty thousand order and that a customer is entitled to ten hundred perfectly printed pieces for every thousand.

WILL H. GRIFFIN
REAL ESTATE
ADVERTISING SPECIALIST

Mr. Griffin devotes his entire attention to our Real Estate Advertising Department, assuming the responsibility of every detail in connection with the work from the very beginning. In order that the best results may be obtained we maintain a Photographing Service, an Illustrating and Designing Service, a Copy Service, a Layout Service and a Printing Service, and invite a comparison in any of these departments with anything that can be produced anywhere. We believe we offer most to the Real Estate Man no matter what the conditions may be. If you prepare and even lay out your own copy we believe the constant application of our time and attention to Real Estate work will enable us to best grasp your ideas and to furnish you with a finished product that you will call the best you ever had.

To the other fellows—to the ninety out of every hundred who do not know just what they prefer in the way of style, color scheme, illustrating or copy we offer a service that is invaluable, and that stands in a class all by itself. We are here to furnish you ideas for any and every part of your work, from suggestions for layout and color scheme to and including complete copy, by men who are able to grasp the true advertising merits of the situation and who will take the same personal interest in your copy that they would were they preparing it for themselves.

We do not hesitate to say that we believe this little booklet shows a class of designing, illustrating, layout and printing that will interest anyone who cares for high-grade Real Estate Publicity Matter, and it is only a simple little two color job. We can make your advertising matter just as attractive as this or as much better as you care to have it made.

Two center pages of attractive booklet announcing "Service for the Subdivision Man." Original in Persian orange and black on enameled stock, stippled.

However, there have been many booklets brought before your notice that technically equaled this. The great point is what lies behind the message.

What would you think of a printer who had acumen enough to take an advertising specialist along with him — not one who merely commences a service department and puts such a man in charge, but a printer who takes his man in and says in effect, "Let's work together — you with your real-estate advertising knowledge and I with my printing experience and plant"?

That's what Ralston and Griffin have done. And as a result their message reads with a freshness and a sincerity which probably is the despair of lots of their competitors who browse alongside the well-worn paths.

"Service for the Subdivision Man" is an unusual title. It's our guess that the Ralston Printing Company is composed of exceptional people. And as long as the unusual has behind it a purpose which makes for progress, you can be sure it is going to race away from the conventional.

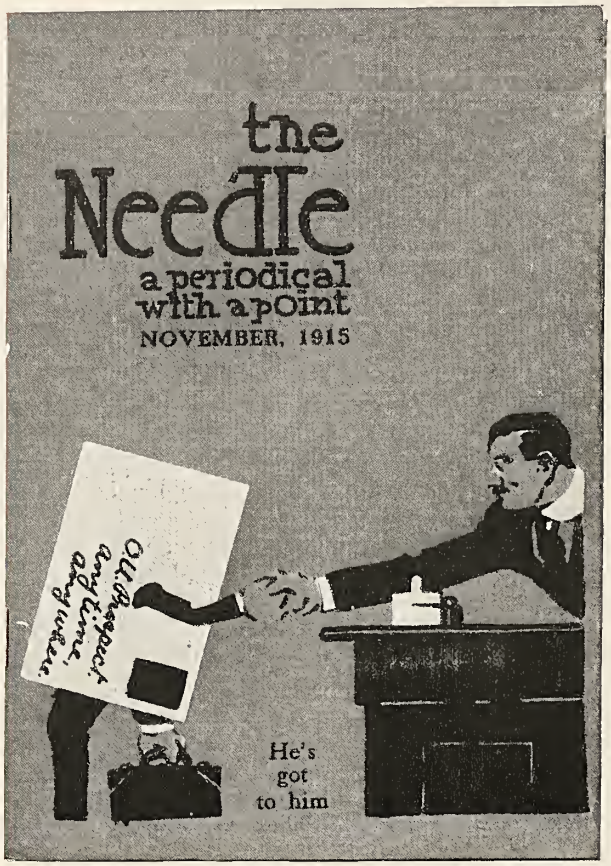
Curiosity impels us to ask whether there are any other printers in the country who have made a combination similar to that referred to. Not necessarily with a real-estate advertising man, but with any advertising specialist. Should you know of such we would appreciate the information. The very nature of the printer's business is such that combinations of the kind should prove invaluable.

We can not do better than conclude with a portion of the message from the book: "The purpose of this little booklet is to impress upon you the fact that we believe in our ability to give you a class of printing which, in connection with our service, stands in a class by itself and is beyond the point of competition. . . . A telephone call — Main 5023 — will bring Mr. Griffin to your office. He is devoting his entire time and thought to the advertising and printing problems of the real-estate man."

Let us absorb it: "Beyond the point of competition. . . . entire time and thought to . . . the real-estate man." Doesn't it breathe r-e-s-u-l-t-s in every word?

The Point of the Needle.

One often hears that a person has been stung into activity. Possibly it was with some such thought as this in mind that Young & McCallister, Inc., of



Front cover of *The Needle*, house-organ of Young & McCallister, Inc., of Los Angeles, California.

Los Angeles, named their trenchant little house-organ *The Needle*.

Results — and most satisfactory ones at that — must surely come from the distribution of this publication. From first page of cover to last, the spirit of activity is evident. There is not a dull note in the book.

When one delves below the surface he discovers more, for there's good common sense in the numerous appeals. Useful information on general subjects forms a considerable part of the contents. The publishers of *The Needle* evidently believe that they can do themselves and their readers much good by telling of many things outside the narrow range of the print-shop.

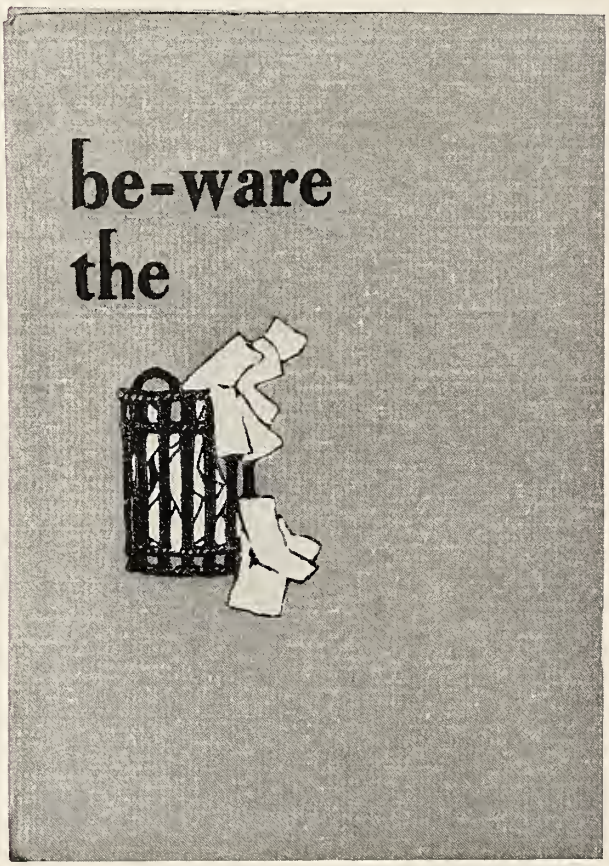
Notice an outline of pages 10 to 16: "Books on Business in the Los Angeles Public Library.— The Background of Business, Success for the Beginner, Organization and Management, The Moving of Goods and Money, Special Business, The Accounts." "The Status of Business.— Foreign Exchange, Foreign Trade, Cotton, Other Crops, Banks and Money, Metals and Mining, Railroads."

As to the mechanical portion of the house-organ, it is beyond reproach. Italian hand-made cover, green-gray, printed in black, red and white; body of antique laid book-paper, with various colored inserts. The center spread of the book is a reproduction of a poster done for one of the California theaters.

One feels when seeing, handling and reading such a book that he is on the right road to successful printing, which, so far as this department is concerned, is *sales* printing. One has a wholesome respect for a printing-house big enough to get out something so radically different. One wishes there were more of the same kind.

One such house-organ gets more business in a month than that procured by the "dry-as-dust" variety in twelve. One can imagine those on the mailing-list of Young & McCallister looking for — yes, actually *looking for* — the next issue of *The Needle*.

Of course a eulogy such as this would sound fulsome if untempered with criticism, so let us ask why the necessity of giving *Life* a free advertisement by using such a phrase as "Obey That Impulse"? It



Back cover of *The Needle*, house-organ of Young & McCallister, Inc., of Los Angeles, California.

must have slipped by, for such shrewd salesmen as Young & McCallister undoubtedly know that "Eventually — Why Not Now?" advertises Washburn-Crosby, even when used by a jeweler, and that all distortions such as Uwanta Basket, Ugota Toothache Cure, only make us visualize more strongly than ever a neat, oblong package of biscuits.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Linear Measurement of Linotype Matter.

A Birmingham, Alabama, printer writes: "Kindly inform me what is the linear measurement in inches of five thousand ems of eight-point type set thirteen ems wide."

Answer.— As there are approximately 51 lines of eight-point solid to a thousand ems, there will be 255 lines in 5,000 ems. By multiplying 255 lines by .112 inch (thickness of standard eight-point slug), it will give a total of 28.56 inches.

Porous Slugs with Tight Plunger.

An Indiana operator-machinist writes: "I am having a little trouble with one of my machines. I can not get a good slug. If the metal is hot enough for a good face, the slug is porous and almost worthless. If I shut the flame down until the slug is solid, the face shows cold. What would you suggest? I have worked a lot on it and it puzzles me. The machine is a Model 3; the well is clean and true; the plunger is not worn, works rather too tight if anything. Would dross in the throat of the pot have anything to do with the slug being so spongy? I would appreciate any suggestion."

Answer.— The following procedure may help to determine the cause: (1) Bail metal from the pot until about one-half inch of the well is exposed. Place a small quantity of graphite in the well and, after cleaning the plunger grooves, place it in the well. (2) Add metal until the surface reaches normal height. (3) Operate machine and observe result. Additional help may be obtained by opening up the inlet holes on sides of well with a bent rod having a three-cornered end, and by increasing the stress of the pump spring to the utmost by moving the spring to the outside notch on spring lever, and by lowering the block full distance on the other end of the spring. Keep open the air vents on pot mouthpiece. A well brush, A281, would help eliminate the trouble. Use the brush daily.

Imperfect Face Alignment of Matrices.

A central Illinois publisher encloses a section of a book and two 24-em eight-point slugs, with the following query: "Enclosed you will find a couple of slugs and also a page of a book we are printing. You will notice that the slugs are higher at one end than at the other, and also that in the high end some of the letters are lower than others. You can see from the proof how many of the slugs are too high, but this is the only time since we have had the machine that it has occurred and I would like to know what is the cause, and also how to remedy it if it occurs again. The rebuilt machine is working fine otherwise."

Answer.— The slugs show both high and low letters on the right end. This condition may be due to an accumulation of metal on the face of the mold, owing to the failure of the mold wiper to keep the surface clean. If the mold wiper is not performing its function, rectify the trouble. Another thing which will cause this trouble will be the working loose of the screw that holds the right vise-locking screw stud. Still another cause will be the weakness of the pot-lever spring, causing matrix face alignment to be impaired. Examine this spring during the pot lock-up action, and if it appears to be weak, owing to yielding too much, its stress may be increased by the front nut on the eyebolt. When the lock-up of mold takes place, observe if the right end of vise cap moves. This may occur where the right vise-locking screw stud is loose.

How to Attach Felt to a Back Mold-Wiper.

"How can felt be attached securely to a back mold-wiper? Have tried gluing, but the felt is not retained for any length of time."

Answer.— Procure a stick of shellac (J 318) from the Mergenthaler Linotype Company. Scrape the adhering particles of the old felt from the wiper. Heat the wiper in a gas flame, and apply the shellac until a quantity is melted on the surface. Before the shellac hardens, apply the wiper to a clean piece of felt and hold it firmly in contact until it is cool. Trim off the edges of the felt to correspond to the outline of the wiper. Before attaching to the machine, dip in oil and then into graphite. When it is in place, see that it presses firmly against the back of the disk, otherwise its value is lessened.

Transposition of Spaceband and Matrix.

A Massachusetts operator-machinist writes: "I am writing in the hope that you may be able to give me some advice. One of the machines I have charge of is a Model 8, about three years old. Ever since the machine was installed there has been trouble with the spacebands transposing and cutting off the last letter of a word. Six or eight operators have had the same trouble before me and could not remedy it, and many "dirty" proofs have been caused by it alone. I have tried making every possible adjustment connected with the assembler which might have a bearing on the trouble, but without success, yet I know there must be a remedy. Has the later Model 8 any improvements on the assembler which I could get, and which you think might pay to get?"

Answer.— We suggest that you test the relative speed of delivery of matrix and spacebands in this way: Touch simultaneously the small "e" and the spaceband lever, repeating a number of times. Note how they have fallen in the assembler. The "e" should reach the assembler before the spaceband. If it does not, remove the spaceband cam and any other adjacent cam, and note their relative

size. Ordinarily the cams have an elevation of 1 5/16-inch radius, while the large spaceband cam has an elevation radius of 2⅜ inches. The spaceband cam, having a greater radius, will naturally cause a relatively slow action. If you find that your spaceband cam is not different in size from the other cam, it tells its own story and you have then found the cause of your transposition. Order a new cam and specify a large one for spaceband on Model 8. There has been a new assembler-chute spring applied to the later Model 8 machines. This part, however, can not correct your trouble.

Compressed Air for Cleaning Linotype Machine.

A Canadian operator writes: "I am looking for some kind of compressed-air system for assisting in keeping a six-machine plant free of dust. I remember once seeing a catalogue of some kind advocating an air pump attached to the main driving-shaft pulley of a linotype. Can you tell me anything about this apparatus or who handles it?"

Answer.— The device you refer to was handled by the Typesetting Machinery Company, of Chicago. We have not seen one in use outside of the salesroom of that company. The use of compressed air for cleaning purposes appears to us to be wrong in principle. One may almost as well use the old-style bellows or dust brush, which in effect dislodges dust from one place and sends it floating in the air to again settle in a different place. It is a very insanitary method, to say the least. We believe that the vacuum method of cleaning is by far the better way. By this system the dust is drawn into a pipe and caught in a receptacle, thereby removing the dust wholly from the machine or type-box, as the case may be. There are several different machines of this type on the market. The American Type Founders Company will send you particulars regarding its vacuum cleaning machine.

Adjustment of Pot Gas Governor.

A printer in central New York writes: "Please advise me regarding the correct practice in adjusting the flame at the pot, the throat and the mouthpiece of a Model K machine, so that the metal will not adhere to the back of the mold and mouthpiece. Our work consists of a wide range of sizes each day, and while we manage to get good slugs most of the time, occasionally on changing from ten-point to six-point the metal appears cold, and it is only by making frequent changes in the adjustment of the machine governor and burners that good results can be had. We use natural gas, which is of very good quality, producing a clear, blue flame, and in quantity practically unlimited. However, the pressure is kept down to as low a point as possible, there being about an inch of flame at the pot burner and one-half inch at mouthpiece when burner is first lighted, with all cocks wide open. In my opinion, this gives twice as much heat under the pot as under the mouthpiece. A natural gas pressure governor is used, and the temperature governor on machine is kept properly filled with mercury. There is no trouble with mercury blowing out of the tube. What we wish to remedy, if possible, is the necessity of constantly tinkering with the gas and the accumulation of metal on the mold and mouthpiece. We have heard that the mouthpiece should be slightly hotter than the metal. We wish you would clear up this point and instruct us on the whole practice of adjusting the gas for different-sized slugs."

Answer.— The method you employ is wrong in principle. Ordinarily the governor does not need changing except when the quantity of mercury has diminished by leakage or evaporation. Once it is set it should not be changed. Our recommendation is that you apply the new thermostat gas governor. With this governor you can secure the best results without a line governor, as it controls pressure as well as regulates the temperature. You should have no trouble attaching the governor to the pot. After this governor is applied and set properly you will not be troubled further with either hot or cold metal. The Mergenthaler Linotype Company, Tribune building, New York city, will furnish you full particulars regarding the new governor. However, if you desire to retain your mercury governor, you may proceed in the following manner to regulate the temperature: (1) Secure from the Mergenthaler Linotype Company a thermometer and place it in the metal-pot. (2) Open gas-supply cocks so that you will have proper flow of gas. (3) Set the governor so that the temperature does not rise above 550 degrees. (4) Watch the governor and maintain the proper height of metal in pot. (5) Any changes of governor must be made a little at a time. Turn the adjusting screw up or down a trifling amount and do not make the change too frequently. (6) Be certain that the mouthpiece burner is not turned down, as the temperature at this point must be such that metal will not adhere to pot mouthpiece. See that your back mold wiper prevents metal from adhering to the back of the mold.

A Much-Abused Machine.

An operator who recently accepted a position in Kentucky writes in part as follows regarding his first week's experience: "Have been working on a Model K, the only machine in the town, setting ten-point. Have a gasoline heater, and every time I get the slug cool enough for the jets to show, the face shows up badly. I think there is not sufficient heat under the mouthpiece. I found the machine coated with oil all over, the magazine was dirty, and there was no graphite with which to clean spacebands. The distributor works badly, and the spacebands swing in transferring and get caught about every ten minutes. I wish you would tell me how to run fractions into the magazine, and how to change the combination teeth. Please send suggestions for above."

Answer.— (1) Remove matrices from magazine and stack on edge in two rows on a single galley. With a clean cloth, moistened slightly with gasoline, clean the upturned edge of matrices. Then take another cloth, which should be dry, and rub the aforesaid edges. Examine sides of matrices. If you have used too much gasoline you will find that it has run down between the matrices. This should not occur. If it has, you will have to allow the matrices to dry before running them into the magazine. The next step is to take a brush and polish the edges of the matrices with graphite, then turn them over and treat the other edges in a similar manner. Be certain that you use the gasoline sparingly, that the edges are properly cleaned, and that you graphite them. (2) Remove the magazine and place it where you will have good light, then take your long magazine brush and a clean cloth; run the brush back and forth through the magazine, occasionally wiping off the bristles with the cloth to remove the adhering dust. Continue this operation until the channels are free from dust and appear bright. Wipe brush clean. Apply graphite to brush and rub it back and forth into magazine until the channels are polished. With a clean cloth torn into strips you may remove the dirt and oil from the distributor screws. Start the power, and while the screws are running pull the strip back and forth in the thread of the distributor screws until oil and dirt are removed and they are made bright again. Remove and examine the distributor box and see if there is oil

on the top rails or other parts having contact with matrices. Clean the line-delivery slideway if it is very greasy, and use graphite instead of oil as a lubricant. Clean the line-delivery intermediate channel where the ears of matrices and spacebands travel; also the first-elevator jaws and assembling elevator. Remove the assembler and clean it. Remove the keyboard rolls, wash with soap and water, and roughen with coarse sandpaper. You can prevent the spacebands swinging by placing a narrow strip of leather or wood back of the intermediate channel spaceband rail — the piece which the lower end of the band is astride of when shifting. This strip of leather belting or wood need not be more than twelve points thick. The object is to have the lower end of the spaceband drag so as to prevent it swinging. If the distributor does not act as it should, you will have to watch the dropping of the matrices and see just what the trouble is. We are unable to tell you what it is from your letter. At any rate, see that all entrance guides are the proper distance apart. In regard to the heat, we think that you should carry your temperature higher. It is not of so much importance that the foot of slug be solid. The principal thing is to have a sharp face. Run it hot rather than cold. In regard to running fractions into the magazine, the following will help you: Cut ¼ for ? channel, the ½ for star channel, the ¾ for lb. channel. See page 84 of "Mechanism of the Linotype" for particulars.

Pot Mouthpiece Leaks.

A Michigan operator sends several slugs which show at their base the effect of imperfect lock-up between pot mouthpiece and mold. The cause may be the leak referred to, or it may be due to accumulation due to uneven contact or to adhering metal from low temperature at mouthpiece. This latter cause appears probable. The letter reads: "You can see by the enclosed slugs that the lock-up is imperfect. The good slug was cast after I had cleaned off the face of the mouthpiece, and the bad one was cast several slugs after the first. I have discovered that the mouthpiece leaks along the top edge, allowing metal to drip over the mouthpiece. I first tried the lye and salt treatment to stop the leak, but that failed, so I removed the mouthpiece, and after cleaning it I applied red lead to the back of the mouthpiece and replaced it. It still leaks as badly as ever. I have removed it twice, and with the same result each time. Please advise me."

Answer.— We judge from the smooth surface on one of the slugs that you need more heat under the mouthpiece so that the metal will not accumulate and cause the lock-up to be weak. If the mouthpiece leaks you can not get good work out of the machine until it is fixed. You should test it for a leak, also for uniformity of contact with the mold, by first removing all particles of metal from pot mouth and mold, then ink the back of the mold from end to end. Apply the ink smoothly and not in large quantities. Have it about as heavy and uniform as a proving roller would deposit it if it were possible to ink the mold that way. Allow the cams to revolve several times and then observe the appearance of the ink on the mouthpiece. It should be uniform over the entire surface. If it is not, you may need to reset the pot legs or you may need to dress off the high spot on the surface of the mouthpiece with a file. Presuming this is done, clean off the ink from both mold and mouthpiece and then cast two slugs. Pull out disk and examine carefully the edges of the mouthpiece for signs of leaks. If globules of metal are visible around the edges of the mouthpiece or near the ends where they adjoin the crucible, it may indicate that the mouthpiece leaks. To be more certain, clean off the metal and repeat the test several times. If you decide that the mouthpiece leaks and wish to remove it, do so while the pot is hot, but do not put it back until the pot is cold enough to handle safely. Before putting the mouthpiece in position, clean out the place where it seats with a pointed instrument so as to remove all trace of red lead or other cement. Also clean the mouthpiece in like manner free from deposits of metal or red lead. Mix a small quantity of litharge and glycerin into a pasty mass of the consistency of printing-ink. Apply uniformly a small amount of this compound to the back of the mouthpiece. Avoid closing the jets. Place the mouthpiece into its seat and push in the wedge that holds it in position. It is advisable to oil and graphite the wedge, as it will drive with less resistance and make the mouthpiece fit tighter. As the wedge is driven into place, lay a slug on the face of the mouthpiece and give it a few blows with a hammer to seat it firmly. Continue driving the wedge until it is sent home securely. If possible, allow the machine to stand four hours before lighting the gas beneath the metal-pot. Before using the machine test the lock-up of mouthpiece, as described before. When the lock-up is found to be uniform, keep the heat high enough to prevent the metal building up on the mouthpiece. If the pot-lever spring yields more than one-sixteenth inch, you may increase its stress by turning the front nut toward the back.

Slug-Casting and Composing-Machine Inventions.

The typographical composing-machine invented by Karl Roger, of Berlin, Germany, has recently been acquired by the Mergenthaler Linotype Company, of New York.

Percy W. Druitt and William R. Gilpin, of London, England, have been granted American patents on a distributing device for type-casting machines, as well as a new machine for composing and type-casting.

The International Typesetting Machine Company, of New York, has obtained from William E. Bertram, of Brooklyn, New York, his rights in a line-composing and slug-casting machine.

William R. Brock, of New York, and Thomas S. Homans, of Hempstead, New York, have assigned their interest in devices for typographic and line-casting machines. The International Typesetting Machine Company has secured these patents.

CHICAGO TRADE PRESS ASSOCIATION HONORS W. B. PRESCOTT.

Members of the Chicago Trade Press Association present at the annual meeting and election of officers, held on Monday evening, December 6, 1915, by a rising vote unanimously passed the following resolution, which had been presented to the meeting:

WHEREAS, Our retiring president, W. B. Prescott, to whom we tender an expression of highest esteem and great affection, has during the course of the year been stricken with a long continued illness; and,

WHEREAS, This illness has prevented him from actively participating in the affairs of the Association to which he has been so ardently devoted; and,

WHEREAS, It is the sense of this organization that his services be gratefully acknowledged, it is, therefore,

Resolved, That the Chicago Trade Press Association extend to Mr. Prescott its sense of appreciation of the services he has rendered to the organization, and the hearty wish that he may be speedily restored to full health and strength, and participation in the activities of this institution. It is also

Resolved, That a copy of this resolution be spread upon the minutes of the Chicago Trade Press Association, and that a copy of this resolution be forwarded to Mr. Prescott.

GORDON ERTZ AND HIS WORK.

One of the most generally noticed of the many successful exhibitions of the paintings of Chicago artists at the Palette & Chisel Club was the exhibit by Gordon Ertz early in December last. The imaginative faculty is singularly active in Mr. Ertz, who is a young man untrained in any school of art, but who has obtained control of the powers of expression so as to place his visions before our eyes intelligibly. The abstractionists and the cubists have occu-



Gordon Ertz.
An artist whose imaginative paintings have powerful attractive qualities.

pied much space in explaining themselves and in having themselves and their work explained, and the stimulation they have given to conversation has been a relief to many, doubtless.

Mr. Ertz, however, offers frankly the conceits of a fertile and freakish imagination, and though the reproductions shown herewith and elsewhere in this issue can merely suggest the coloration of his vivid presentations, the attention they command from even a casual glance will indicate that Mr. Ertz will be in unusual demand by that large and enterprising class that wants "something different."

THE INLAND PRINTER will present some of Mr. Ertz's creations in colors in the near future.

LIKELY PLACE.

Katherine is employed in a newspaper office.

"Have a cough drop," she said.

The other girls each accepted a lozenge.

"Got a cold?" they inquired.

Katherine nodded.

"Where'd you get it?"

"In the circulation department, of course." — *Youngstown Telegram.*

QUALITY IN PRINTING.*

BY FREDERICK W. GOUDY.

IT was in the second quarter of the fifteenth century that printing with movable types found its hour and its men. For years Europe had been getting ready for the invention. The Middle Ages had brought caligraphy to a perfection that furnished at once beautiful models for the new craft about to be born. The block-books, such as the "Biblia Pauperum," "Ars Moriendi," etc., made up of woodcut pictures and woodcut text, suggested a method to which there remained only the invention of cast metal types to bring about the "unspeakably useful art of printing books." As to the individual who invented the art, the world is but little nearer to a finite to-day than it was four centuries ago. To discuss the question of the invention at this time can bring us little profit. The man who invented typography was no doubt the man who invented movable types. Find one and you have the other. The Dutch like



CHERRY BLOSSOMS.
Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

to consider their countryman, Coster, to have been the man, and have erected a statue to him in the square at Haarlem. On the authority of Ulrich Zel, the earliest printer at Cologne, who worked there before 1466, the assertion is made that "this right worthy art was invented first of all at Mainz, on the Rhine, in the year 1450, and the first book that was printed was the Bible in Latin." He goes on to say that the inventor was a burgher at Mainz who was

*An address delivered before the twenty-ninth annual convention of the United Typothetæ and Franklin Clubs of America, held at Los Angeles, California, September 21 to 24, 1915.

born at Strassburg and called Yunker Johann Gutenberg. Except for the statement as to Gutenberg's birthplace, which was incorrect, we have here an assertion from the mouth of a German witness living at the time of the invention, a printer himself, and obviously interested in the invention of his craft.

The earliest example of printing from movable metal types is supposed to be the thirty-one line "Indulgence"



CATS.
Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

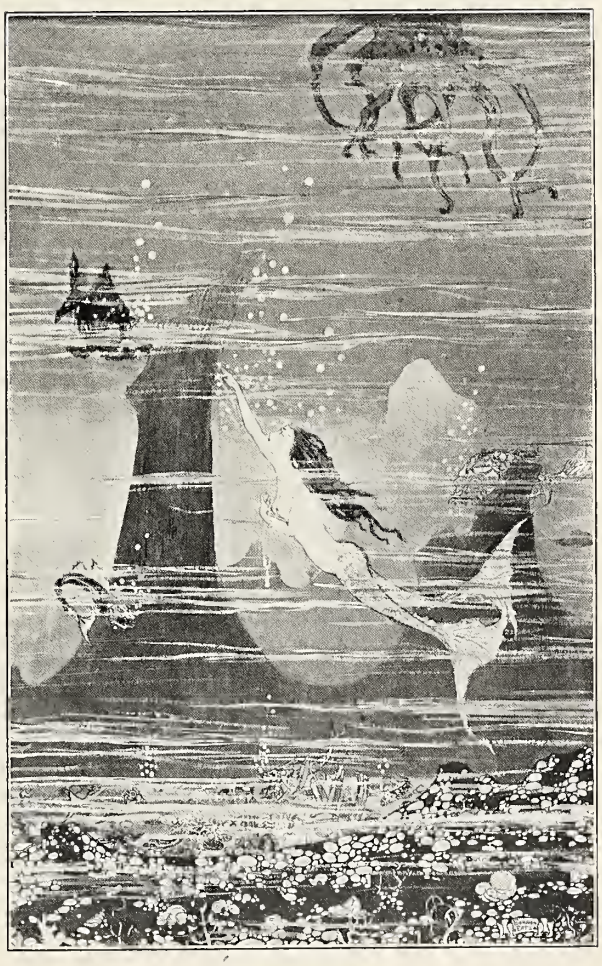
of Nicholas V., printed in Mainz in 1454, a copy of which is preserved at The Hague and is the earliest printed document to bear an authentic date.

The first books were printed in black-letter, a Gothic development of the ancient Roman character. The Bible referred to by Zel was printed in letters which are an exact imitation of the formal ecclesiastical writing of the time. This book unfortunately bears no date, and it is reckoned that there are in the world but nineteen copies on paper and five copies on vellum, not one of which (on vellum) is believed to be absolutely perfect. It is known as the forty-two line Bible, and generally called the Mazarin because the copy which first attracted notice was found in Cardinal Mazarin's library. In the Paris copy of this book the rubricator's inscription shows that it was finished before August 15, 1456. The type in which it is printed is known to have been in existence in 1454, and it could not therefore have been begun before 1450, the date when Gutenberg entered into partnership with John Fust, who loaned him money to begin printing. In passing, I will say that, as an example of fine typography, this book has never been surpassed.

The first book with a printed date is the "Psalmorum Codex," of 1457, printed by Peter Schoeffer.

In the fifteenth century invention did not spread rapidly as in these days of rapid intercommunication. Typography did not spread broadly for many years after its birth. In October, 1462, one printing-office at Mainz under Fust & Schoeffer was at work, and it is probable that Gutenberg had also a press in the same city. Pfister at Bamberg, Mentelin and Eggestein at Strassburg — these presses are known, and from them but little had yet issued. After the sack of Mainz, Ulrich Zel established a press at Cologne and a gradual spread of printing throughout Europe took place.

The first radical improvement in the printing art which concerns us most nearly is the use of the Roman character in printing, which took place in 1465. Schweinheim and Pannartz began printing then in the monastery of Subiaco, near Rome, in an exceedingly beautiful type which is transitional between Gothic and Roman, but in 1468 they discarded this for a more completely Roman and much less beautiful letter. Other printers followed suit, until in 1470, at Venice, John of Spires and his brother, Wendelin, followed by Nicolas Jenson, began to print there. Jenson carried the development of the Roman type as far as it can go. His types are of great beauty and his impressions



THE MERMAID.
Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

are true masterpieces. The style of letter he devised is the one we are using to-day, and is the foundation for all good Roman types to-day. His is the first Roman type of distinction; the letters are bold and in perfect symmetry, and accord in combination. He no doubt got his inspira-

tion from some fine manuscript book, but realizing that between handwriting, where every repetition of a letter took on a subtle quality of difference, and print, where every repeated letter was a facsimile, he conceived his alphabet as forms cut in metal and used his models as suggestions only. Before the end of the fifteenth century his types had a wide reputation as true " Venetian characters." Jenson was followed by Torresano, Ratdolt, Renner, Aldus, etc., all of whom used types differing but little from Jenson's, mostly in the minor graces, but all strong and readable; but as time passed and printers or founders lost the traditions of beautiful forms and created new types by copying copies of copies, the history of typography for the next two centuries is the history of its decadence. With the increasing spread of printing, new letter-designs were needed, and it would seem that a new craft with new traditions would have developed naturally. Had printers continued to design and found their own types such a craft might have developed. But when the production of types was assumed as a craft separate from printing, commercial considerations gradually supplanted artistic needs, and it was not until 1722 when William Caslon cut the fine font of type still known and largely used, called " Caslon Old Face," that any revival of early excellence was achieved.



NIGHT.

Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

In this connection I think I may be forgiven a little pardonable pride at having received, in a recent publication, " The Art of the Book," which reviewed the years' results in bookwork in England, France, Germany, Austria, Sweden and the United States, such a pleasing recognition in the English section regarding my type-designing, as well as a full-page showing of my type. The editor says: " Intelligent study of the Italian models also gives us the ' Kennerley ' type, designed by the American, Mr. Goudy, which Messrs. Caslon will shortly put on the English market. This type is not in any sense a copy of early letter — it is original; but Mr. Goudy has studied type-design to such good purpose that he has been able to restore to the Roman alphabet much of that lost humanistic character which the first Italian printers inherited from their predecessors, the scribes of the early Renaissance. Besides being beautiful in detail, his type is beautiful in the mass; and the letters when set into words seem to lock into one another with a closeness which is common in the letter of early printers but is rare in modern type. The ' Kennerley ' type is quite clear to read and has few features which by their strangeness are likely to waken the prejudice of the modern reader. Since the first Caslon began casting type about the year 1724, no such excellent letter has been put within the reach of English printers."

Just why the editor who edited the American section of this book should have neglected absolutely to give me any mention at all, and has consistently and persistently ignored my work for years, I do not know. Certainly in this case a man " is not without honor save in his own country."

Caslon was followed by John Baskerville, who began experimenting with type and printing in 1750. Toward the end of the eighteenth century the Italian, Bodoni, printed at Parma and exercised a tremendous influence on the types of his contemporaries. His types were devoid of artistic quality, and so regular and precise in line that an effect of monotony was produced. In spite of the " preposterous thicks and thins " of these types, Bodoni and his school furnished the models followed by most type-founders until 1844, when the Chiswick Press, of London, revived Caslon's famous font and other founders were encouraged to cut other " old style " fonts.

So much for the art and its invention — a mere introduction to the matter in hand. The subject is too great for more than a cursory outline of salient points in its development.

The press that makes "quality" its watchword should have a very definite idea as to what constitutes quality. Quality certainly implies something of art, and of an attempt to express in print an esthetic character or flavor.

An attempt to define fine printing must be an attempt to reconcile widely separated ideas as to what fine printing is, but as a basis on which to build I will begin by saying, first, that fine printing must have *style*.

To possess style, printing need not, indeed should not, deliberately follow the archaic. Then on what does style depend? Not on decoration, but on proportion, and simplicity and harmony. We may add decoration to give an air of elegance or luxury, not to be looked at for its own sake, but merely to add grace to something already good.



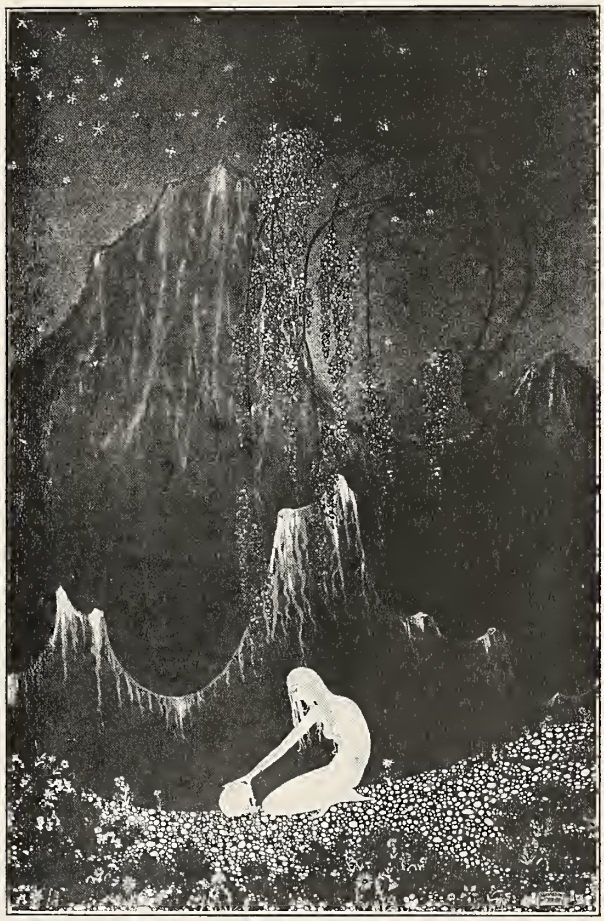
SPRING.
Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

In terms of art, decorative or fine composition is the harmonious and beautiful arrangement of unequal or dissimilar things. Decorative or fine printing — that is, printing of quality — is printing based on the fundamental rules of design, the harmonious arrangement of such irregular elements as fixed type-forms and detached ornaments, composed and welded into a harmonious whole. Is it not obvious, then, that no ordinary printer, working along the lines of mere workshop tradition solely, can create a piece of printing conforming to this definition except by accident? Good taste alone is not sufficient, nor common sense, either, but real knowledge of design is necessary. Common sense may indicate what to do, and taste what not to do.

Imitative art requires little more than skilled industry; design requires invention and a constructive sense controlled by a feeling for beauty.

The decorative printer is not, of course, so absolutely bound by structural laws as the architect, but nevertheless he is bound by laws no less real, although more mental than physical.

Quality in printing seems to me to involve an ideal toward which the printer is to strive. If he is not familiar with the productions of the great printers, how is he to know whether his work compares in excellence with those productions? Private presses have come nearer reaching a definite ideal because their objective was an esthetic one and challenged support on a basis of standard. They are not concerned with the commercial development of printing, but with the joy of fine craftsmanship. Printing as a trade, with its rush and bustle, its wonderful mechanical equipment, etc., pays too little thought to printing as a handicraft, to the quickening spirit of craftsmanship which would breathe life and beauty into the output of dead and deadening machines. The private printer strives for the best type-faces, which in turn might well serve as models of lettering for the dies of the composing-machine. Probably no one feature contributing for quality in printing is of greater importance than good type.



RETROSPECTION.
Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

In making this statement I may seem prejudiced, being a type-designer. Most book types are based on good enough models, but usually lack the flexible grace and character which make the old types so delightful. They are usually too mechanically regular and precise, too rigid in design. The eye demands noble proportions, flexibility and variety of detail.

It may interest some of this convention to see in an enlarged form some of the types used by the early printers, and I have drawn roughly those of Gutenberg, Schweinheim and Pannartz, Jenson, Aldus, etc., as well as some letters of Caslon, Bodoni, and my own.

When William Morris began printing at his famous Kelmscott Press he said he did so "with the hope of producing some books with a definite claim of beauty," and which would be beautiful by force of the mere typography. Looking at his venture from this point of view, he found he had to consider chiefly the form of the type-spacing. He maintained that most spacing in fine books is too wide, usually due to the wide fitting of the individual letters which make up the words. Where the letters are boldly and carefully designed, and each is thoroughly individual in form, the words may be set much closer together without loss of clearness. As the pioneer in the revival of printing as a fine art, he brought to it a knowledge and skill strictly comparable to that of the designers of the most beautiful books of the fifteenth century.

To my mind, the reason for lack of quality in modern commercial work is that our workmen are not taught to do good work as a matter of course. True, it would cost more



MELANCHOLIA.

Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

at first, but as soon as a habit of good workmanship was established it would be no more difficult than indifferent work. It is as easy to compose well-designed, legible types as poor, and as easy to print from them. I will admit that good types require to be used with taste, and taste is a quality which is too often lacking. Style is important and difficult to attain, but all good printing must possess it or it is not good printing in spite of good type and good presswork.

Style is the manifestation of good tradition as influenced by the workman's environment, the conditions under which he lives and his knowledge. A workman intent on design and not on mere execution will disregard irregularities and deficiencies in order to express himself, and his work will be full of personality. Style is that subtle, intangible something that runs through the work of all good craftsmen working under similar conditions, surroundings and influences at the same time. A workman proficient in his craft and in the habit of thinking what he is doing, will produce work that is apt. If he is a man of personality his work will be characteristic of him.

One way to get style into one's work is to make it simple. Simplicity is not the result of an attempt at simplicity, but the production of one who thinks simply. Here again we may go back to the early Italians. They were simple, depending on beautiful type, good paper and fine proportions to the type-page. We may study them with profit, not to imitate or adapt their work to modern requirements, but to learn the principles under which they worked. Study, experience, taste and a knowledge of design are absolutely necessary.

For those who ask "how to attain simplicity," I might answer, to use as few different faces of type and as few sizes as possible in one piece of work. Go over every proof and simplify the effect by replacing odd types by simple ones you may have used. Make most of the subordinate portions of the text in type of the same size. Strive for a sober, simple, restful effect.

Harmony is another element more honored in the breach than otherwise. To illustrate: I think no one here would care to see an advertisement of a millinery establishment set in antique black-letter, or a reprint, we will say, of St. Francis of Assisi in light-face italic with rococo ornaments in pink ink. If you admit that these would prove inharmonious, you admit that some styles of typography are better or more suitable than others for certain purposes, it then follows that there must be some style most suitable, and that is what we must ascertain.

Is it not true, then, that there is some generally suitable and definite style for each specific bit of printing? With type, ornament and arrangement in agreement throughout we will have arrived at harmony.

Two considerations should influence the printer desiring quality: First, the purpose for which the work is required; second, the appropriateness of the materials used to carry out the purpose. Too often style or distinction is sought by mere decoration or ornamentation. Intelligent decoration always has some definite intention in it, not necessarily that of conveying ideas or illustrating them, but of making more pleasing the thing of which it is a part without detracting in the slightest from its use or purpose. Absolute simplicity with good proportion is most desirable, but proportion is not a thing to be taught, it is felt. No amount of ornament can cover poor construction. Misapply the most exquisite workmanship and it is wasted; add ornament that unfits a thing for its prime purpose and it becomes offensive. The less a piece of printing is dependent on ornament, the better the style. Some one has said in this day of misapplied ornament that the "art of decoration is the art of leaving things out." The printers of early times, denied adventitious aids, found themselves face to face with fundamental principles, and their work shows that simplicity, reserve and elegance which is the result of the application of those fundamentals.

Printers of to-day are handicapped by the wealth of material at their command. It is too easy to substitute something else when difficulties are met, instead of solving the problem with the material at hand. If we were to follow more closely the methods of the early printers, there is no reason why the productions of the modern craftsman should not rival in interest and beauty the things that have proved worthy of preservation from the great craftsmen of the past.



NIEUHAVEN, DORDRECHT

From a Painting by G. Ames Aldrich

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Engravings by the
Peerless Engraving & Colortype Co.
Chicago

Printed with Process
Yellow, No. 38676 Red, No. 38677
Blue, No. 38678 Black, No. 644
Made by
SINCLAIR & VALENTINE CO.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Temperature of the Pressroom.

(1753) A Nebraska printer writes: "What is the proper temperature in the winter time for a pressroom where high-class work is being done?"

Answer.— We have frequently advised that at least seventy degrees of heat be maintained in pressrooms in winter. Several pressmen were consulted on this matter. Some advise even higher temperature.

Gas-Flame Neutralizer.

(1752) A Kentucky pressman writes: "I am interested in a gas-flame neutralizer to eliminate electricity in stock, and understand from the statements of some pressmen that this device blisters enamel stock. Would like your opinion on the matter."

Answer.— We have seen K-K dispellers in use and have not heard of any similar complaint. Doubtless if the press was run slowly, with a relatively high temperature on the burners, it might affect the stock. It seems rather doubtful that the stock would actually blister unless the press was stopped with a sheet above the heater — a contingency that naturally must be avoided. We have heard only words of praise for the device.

Registering Rulework in Color.

A specimen of bookletwork, printed on heavy S. & S. C. stock, has been submitted. The letterpress is in black ink, and each page is surrounded by one-point-face brass rule printed in bright-red ink. The noticeable feature of the rulework is that it is in absolutely perfect register. As every printer who has tried to make up a form of that kind knows, it is almost an impossible condition where a number of pages are to be printed at a time. This work was done in the following manner: The black form was printed first, and when the red form went to press the register was accomplished by offsetting, each alternate impression being on the tympan. You will ask how the color of opposing pages compared where a printed line and an offset line could be viewed at the same glance. This was accomplished by using a hard tympan composed almost wholly of top-sheet manila, and by using great care in the make-ready. Of course the ink was short in body and sufficient was carried to make the offset impression compare favorably with the printed one. It is worth giving a trial.

Blank End of Slugs Rise while Printing.

(1756) Submits circular printed on bond-paper, 8 by 11 inches. The type-matter is surrounded by one-point border. The trouble is due to the rising of the blank ends of linotype slugs, there being four columns of names of towns. The printer writes: "Enclosed find copy of a job, run on a 10 by 15 platen press, which caused considerable trouble by the blank ends of linotype slugs printing. I found that wrapping the roller bearers with tape and raising the rollers by putting cardboard on the roller track caused a little improvement, but not sufficient to run the job. I finally had to have the slugs sawed off. This is not the first time I have had trouble of this kind, and if it is possible to print linotype on a job-press and get a good, clean print without sawing off the ends of slugs, I would like to know how it is done. We appreciate reading the questions and answers published by you each month."

Answer.— We suggest that you place a two-em strip of manila board along the lower edge of the butted slugs in the columns. This will tend to prevent the rising of the slugs when they are locked up. Your rollers should have trucks of a diameter to equal the rollers. This will tend to prevent the slugs being inked where they should not have contact with the rollers. Of course the form must not be sprung. If you have access to a Miller saw-trimmer, one-half point may be removed from the ends of the slugs and they will not rise when butted together.

Printing with Gold Ink.

(1754) A pressman in a paper-box factory submits a sheet of plate glaze label stock printed in gold ink, and writes as follows: "As a reader of your magazine, would like advice regarding the enclosed gold-ink label. What can I add to the liquid to make it adhere firmly to the paper and not tarnish the color of the gold? These labels are subjected to considerable friction and therefore the ink must stick fast to the stock. I am a pressman employed by a box concern, and will appreciate any information you are able to give me."

Answer.— As the label is well printed and as the ink resists every effort we have made to remove it from the stock, we would say that you should not add anything to the ink. Possibly the pressman tried rubbing the ink a day after it was printed, with the result that the ink could be rubbed. In such case, further drying is all that is needed. There is but one adverse criticism to offer regarding the appearance of the label. We judge that the slight slur that shows on the lower edge of the print is due to the way the rollers strike the form, causing the edge thereof to be denuded of ink on the printing surface, and likewise producing a rather ragged or feathered edge outside of the printing line. In order to prevent this trouble, we can do no better than to quote a letter from J. Frank Johnson, of the Johnson Automatic Roller Rack Company, of Battle Creek, Michigan. The advice he gives may be applied to gold-ink printing in particular, and in some respects can be adapted to other work. The letter reads: "In the working of gold ink we have had such satisfactory results that for commercial purposes we have practically abandoned hand-bronzing. In putting the work to press we are very careful about the following conditions: Locking

a wooden bearer about two inches wide, and a thin cardboard above type-height, on the bed with the form, so there will be good control of the rollers, causing them to gently roll the ink on the form and have no chance to slide. Care must be taken that the bearer is not placed under a gripper. Rollers should be set as lightly as possible on the form. If plates are used, care must be taken that they are not warped, as they may rock or move during printing, causing a slurring. Use soft rollers with good tack. Run ink as heavy as it will work on the press without loading up on the ink-plate. The way we do is to mix the ink as heavy as we are certain it can be used, and if it shows signs of loading up, clean off the plate and iron vibrator. Add a little more of the varnish and try again. It is very important that ink be as heavy as possible, and that there be no spring or movement of face of form. The paper should also have some luster of its own to give the most satisfactory results."

Newspaper Wrinkles while Printing.

(1757) A publisher of a small weekly in Illinois sends a copy of his paper showing a wrinkled condition and asks a remedy. Not knowing all of the attending circumstances, the following suggestions were offered: First of all, see that the top sheet is not baggy. Next, feed a sheet to the guides and turn the wheel so the grippers close on the sheet and allow the cylinder to advance about six inches. Now examine the sheet and see if it is buckled between the two grippers that take the sheet on each side of the guide-rest. If there is a buckle or wrinkle started, it suggests that the guide-rests are too high, and you will have to lower them so they are quite close to the tympan. Do not set the sheet bands too tight against the packing, as it will tend to drag the sheet from under the grippers. We would advise that you place a sheet of heavy wrapping-paper between the bands and the tympan. The sheet of wrapping-paper should be at least the length of the stock you are printing, and of sufficient width to extend down almost to the end of the sheet-guard. This sheet of paper serves the double purpose of preventing turned-up corners of sheets getting caught in the rollers, and will also smooth out wrinkled stock. Have the feeder keep the stock back from the grippers so that the sheet lies flat on the board.

Newspaper Not Printed Clearly.

(1755) A Mississippi publisher writes as follows: "I am asking you for some information on presswork. In order to explain better, I will send you a copy of my paper. My press is a ———, and for some time I have been unable to get a good print. We have refixed the bedding on the cylinder several times, and also keep all nuts tight. Our type is not off a linotype machine. You will notice the quality of paper we are using. I have often wondered if that is our trouble; and as our press is of the old style I have also wondered if that is it."

Answer.— The paper referred to did not reach us, owing possibly to the neglect of placing the department address. The Inland Printer receives thousands of newspapers and periodicals, and should one desire a copy reviewed it must bear the department address in addition to the general address. Specimens for the presswork department must bear that additional address. We will endeavor to advise our correspondent without seeing a copy of his paper. The press referred to is capable of properly printing any newspaper of the type referred to if it is handled in the right manner. The principal error we note is that the cylinder is seldom properly dressed to give a good print. Very often there is too much packing, and, in combination with this defect, the cylinder bearers do not have firm contact with the bed bearers. In this case we would suggest the following: (1) When the news form is on the press, lay a strip of news stock on each bed bearer, feed a sheet to the guides, turn fly-wheel until the bed has half-finished its printing stroke. (2) Draw on the strips to see if the cylinder bearers are tight enough on bed bearers. If the strip can not be withdrawn, you may be certain that you have proper contact between cylinder bearers and those of the bed. (3) When the press has been brought to the end of the printing stroke, examine the tympan, unloose the top sheet and see the nature of the packing. For an ordinary paper use a felt blanket covered with two pieces of fine muslin or calico drawn taut. This should exceed the height of cylinder bearers but a trifle. If the felt and fabric combined does not give the desired height, it may be unreeled and sufficient print may be added beneath the felt, or beneath the muslin, to bring it up to a trifle above bearer height. Where old type predominates in the form, we have seen an excellent print obtained by wetting the muslin with a sponge occasionally as the run progresses. Another condition that causes trouble on the small newspaper is: The printer fails to keep his rollers in proper condition. He may either try to use his summer rollers in cold weather or his winter rollers after the weather becomes warm. In both cases an unsatisfactory print is the result. Again, the printer may not keep the rollers in good condition even though he has a set for each of the two seasons. Neglect in caring for the rollers may be classed as the second great error of the small publisher, and is possibly one of the most potent causes of poor printing. The rollers should be washed either before or immediately after using. They should not be allowed to stand in the press, or to become flat or marred owing to contact with other rollers, or owing to careless handling. A box or a rack as a receptacle for rollers will increase their usefulness and enable one to have them in condition when needed. The rollers should be set to a fair contact with the type if it is old, and must have strong enough contact with the vibrator so that it will not skip as it rotates. In a general way, the foregoing will cover the most common errors made by the country printer.

"The Weekly Times Annual."

The Weekly Times, Melbourne, Australia, has been getting out an illustrated holiday number for some time past. This year it is full of illustrations in color and monotone, exceeding the beauty of former issues. The presswork is done under the direct supervision of J. V. Price, a pressman of unusual ability. The various full-page half-tone plates in duotone and three colors are examples of high-class presswork. Many full-page plates appear with a flat-tint background in appropriate color. The color effect and rendering is pleasing and shows the exceptional taste and skill of the pressman. In the make-ready of the half-tone plates, mechanical overlays are invariably used. The presswork on the advertising pages is excellent throughout. The cover, in five colors, depicts a strange-looking animal, which doubtless is indigenous to the country. The original feature of Australian and New Zealand magazines of showing specimens of the wonderful fauna and flora of their country can scarcely be copied successfully in any other country.

Patents Relating to Printing-Presses.

Robert Hoe & Company, of New York, press and printing-machinery manufacturers, have acquired from Louis A. Schmidt a patent on a web-controlling device for rotary web presses. In addition they have taken out a new patent on web-press machinery.

COST AND METHOD

BY BERNARD DANIELS.

Making Prices on Posters.

Few printers of the present generation have the opportunity to gain a practical knowledge of poster printing, and fewer still know how to figure the correct cost of this class of work. This is only natural, since the greater part of the high-class poster printing and all the long runs have gone to the lithographer, who has many advantages over the letterpress printer in this kind of work.

There are still one or two shops making a specialty of poster printing in each of the larger cities, and nearly all country offices have some large wood type and essay an occasional sale bill or small poster, but the art is rapidly becoming decadent. Its former glory of startling color combinations and fancy lettering is gone.

Our correspondence this month, however, brings a "cry from Macedonia for help" in figuring the cost of poster-work, and we shall try to give a few simple rules for every-day use.

The first item is the paper, which governs the size. A standard sheet of 29 by 42 inches has been adopted by all bill-posters and advertising men, and the papermakers have produced a number of attractive colors in a good grade of what is practically a colored news for this purpose. Smaller sizes are made by dividing the sheet, and larger sizes by using two or more sheets; hence all standard poster sizes are either divisions of or multiples of 29 by 42 inches, as follows:

Quarter sheet, 14½ by 21 inches.
Quarter sheet, long, 7¼ by 42 inches, or 10½ by 29 inches.
Half sheet, 21 by 29 inches.
Half sheet, long, 14½ by 42 inches.
Full sheet, 29 by 42 inches.
Two sheet, 42 by 58 inches.
Two-sheet streamer, 29 by 84 inches.
Three sheet, 42 by 87 inches.
Three-sheet streamer, 126 by 29 inches.
Four sheet, 58 by 84, or 84 by 58 inches.
Six sheet, 87 by 84 inches.
And so on up to a twenty-four sheet, which is 168 by 174 inches, or 14 by 14½ feet.

Our correspondent only expresses interest in the smaller sizes, but as the larger sizes are only multiples of the smaller, it is easy to get the right price after we know the price of one sheet.

The one-eighth sheet is 10½ by 14 inches in size, and is more of a circular or handbill than a poster, because it is usually more crowded and requires small type, frequently a large amount of twelve-point.

Many of our country-newspaper friends adopt the size of paper that they carry in stock for their regular issues for the posters they print on white paper and divide it for the smaller sizes, but this will make so little difference that it is negligible.

Poster paper in colors is usually carried in stock in the fifty-pound weight, and the price varies from 5 to 6 cents per pound, so it is best to figure at 6 cents.

The most important item of cost in the poster is the composition, and it is therefore necessary to specify just what is meant by a poster and to make a minimum rate for a certain average amount of copy. Experience has proved that this amount of copy can best be expressed by saying that a poster shall consist of not more than ten lines and from fifty to sixty words. As the purpose for which it is intended demands large type and few words, this will prove sufficient for the average. When the number of lines or words exceeds this amount it means that a smaller type must be used and that it will take longer to set the job, and an additional charge should be made. This method of figuring does away with the disputes about the size of type, etc.

The composition time will vary according to the plant equipment and the familiarity of the men with this kind of work. For instance, a poster compositor in a shop specializing on this work will set three one-sheet posters a day, or one four-sheet, and get them ready for press; while in an ordinary printing-plant it will take as much as four or five hours for one full sheet.

The presswork is of the cheapest character, but requires a certain skill to produce it rapidly, and it must be borne in mind that in an ordinary plant it means cleaning out the fountain and change in the adjustment of the press for the occasional poster, and a charge should be made accordingly.

Where there is a border around the job it usually increases both the composition and the presswork about twenty-five per cent.

Posters are always set on the stone, and hence the lock-up is included in the composition. The time on a full sheet will vary from two and a quarter hours in a poster shop to four hours or more in a poorly equipped plant, and it is as low as the ordinary printer should go when he estimates two and a half hours for composition on a full-sheet poster where there are not over ten lines and sixty words. Allow half an hour extra for a rule border, and three-quarters of an hour for a border in short pieces. Most of this extra time will be taken up in spacing out and locking up.

The presswork, being the cheapest kind of a make-ready and a moderately slow run, will take about forty-five minutes for a quarter sheet, and an hour and a half for a full sheet, for make-ready, and the running can be safely figured at 600 per hour. In a poster shop, jobs of fifty to a hundred posters are sometimes turned out in a little over an hour when following another of the same color and size.

Another very important item is the ink. This is the one place where it is possible to make serious mistakes. The average poster has about three-fourths of its surface covered with ink, and even in a seemingly open poster more than one-half of the surface is covered. Black ink of the right grade for this work is cheap, but a thousand

posters take quite a quantity, and the average will be found to be about ten pounds. Of colored ink it will take considerably more, according to the nature of the pigment used in the ink, and this will often run from seven to ten times as much in weight as of the black. Always consult your inkman about the covering power of his ink, unless you have had previous experience with that grade.

Now, with this data before us we will see how it works out in an actual estimate, or rather a sort of price-list.

FULL SHEET POSTER — 29 by 42 inches; black ink on colored paper.

Operation.	50	100	250	500
Stock, 50-pound, at 6 cents	$0.45	$0.75	$ 1.65	$ 3.30
Handling stock, 10 per cent	.05	.10	.17	.33
Composition, 2½ hours, at $1.20	3.00	3.00	3.00	3.00
Make-ready, 1 hour, at $1.50	1.50	1.50	1.50	1.50
Running	.15	.25	.63	1.25
Ink, at 15 cents per pound	.20	.30	.50	.75
Wrap and deliver	.25	.35	.50	.75
Total cost	$5.60	$6.25	$ 7.95	$10.88
Add for profit twenty-five per cent	1.40	1.56	1.99	2.72
Total	$7.00	$7.81	$ 9.94	$13.60
Sell for	$7.00	$7.75	$10.00	$13.75

If there are more than sixty words, or more than ten lines, the best method of charging is to add 20 cents for each additional line and 10 cents for each additional ten words or part thereof.

The half-sheet bills will work out in the same way, except that the only real saving is in the composing-room and the amount of ink used.

The quarter sheets are similar, but here there is a little saving in make-ready. In order to save space, we shall combine these two in the same table.

HALF-SHEET AND QUARTER-SHEET BILLS — black ink on colored paper.

	HALF SHEET.			QUARTER SHEET.		
	100	250	500	100	250	500
Stock	$0.45	$0.90	$1.65	$0.25	$0.45	$0.90
Handling Stock	.05	.10	.17	.05	.05	.10
Cutting stock	.10	.15	.25	.10	.15	.20
Composition, at $1.20	2.40	2.40	2.40	1.80	1.80	1.80
Make-ready, 4-5 hour	1.00	1.00	1.00	.85	.85	.85
Running	.15	.40	.75	.15	.38	.75
Ink at 15 cents per pound	.15	.25	.45	.10	.15	.25
Wrap and deliver	.25	.35	.60	.25	.25	.25
Total cost	$4.55	$5.55	$7.27	$3.55	$4.08	$5.10
Profit twenty-five per cent	1.14	1.39	1.82	.89	1.02	1.28
Totals	$5.69	$6.94	$9.09	$4.44	$5.10	$6.38
Sell for	$5.75	$7.00	$9.00	$4.50	$5.25	$6.50

The above figures are based upon average cost as found in a large number of shops in the smaller cities having cost systems and are lower than those in the large cities, and are therefore eminently fair to the customer and not sufficiently large to give the printer too much surplus for indulging in an extra " gas wagon " or a trip to Japan.

There are many such jobs sold for less money. There is right on our desk now a report of a job of 100 full-sheet posters being done for $5 and of 250 half sheets being sold for $4.75. But these prices are too low, and can only result in actual loss of real money.

Do not forget that when colored ink is used you must add enough to cover the cost of the ink and a profit and washing up the press for color, which is worth from $2 to $2.50 for a hundred full sheets for blue ink, and may be twice that much for red, according to grade. Even on the quarter sheets do not think of adding less than $1 for the first hundred and 50 cents per hundred for the rest of the run for color.

The Job-Ticket and the Job.

While there may be room for a difference of opinion as to the size of the job-ticket or instructor which accompanies the job through the works, there is certainly no really valid reason for doubting that the best form for this valuable document is that of an envelope with the instructions on the face. There is also good reason for believing that the Form 1 of the Standard cost system is one of the best, though you, perhaps, may think that it is not *the* best for the arranging of the data needed to carry correct information to the workman.

But no matter what shape, size or form this instructor may take, it needs to be carefully filled out in the office, and as carefully followed in the works, and it is not wise to expect of it impossible things. The best possible form may be rendered useless by carelessness in the office or any other department of the plant. Anything may happen to it, from being misunderstood, or temporarily lost or mislaid, to being absolutely destroyed by being dropped into moving parts of the machinery.

One of our readers is evidently up against some very erratic job-tickets, to judge from his letter, a portion of which we give below:

Our System: A job-ticket consists of a large envelope with printed instructions on the outside; the copy placed inside may be for a business-card or a forty-eight-page book, etc. It is sent to the composing-room; when set up and proofs taken, the job-ticket, with proofs and copy inside, is sent to the proofroom, again sent to the composing-room with proofs inside for corrections made, these and with revised proofs inside returned to the proofroom. If no proofs are to be sent to the author, it is ready for press. It is then returned to the foreman of the composing-room, who sends it with the number of pages marked on ticket to the stock department, where the stock is cut; it is next given to the stoneman, who locks up the form; then it goes to the pressroom. When printed, the same job-ticket arrives in the bindery and the shipping department, after being lost several times on this perilous trip, necessitating much time in hunting for it. Would like to have you suggest the arrangements of different tickets or instruction sheets for the stock department and pressroom, to be used in conjunction with the original ticket, to eliminate the losing and lost time by employees in hunting for the job number which is on the ticket.

The best way to help this correspondent, and perhaps others, for it is seldom that one printer in the multitude has an ill which none of his fellows shares, is to trace the journeyings of a job-ticket or instructor from its birth through the ordinary printing establishment to the final disposition of it in the storage file.

On the arrival of the job in the office, either by mail, messenger, or your own salesman, the order clerk or the person whose duty it is to enter all orders should receive it and, after making due inquiries as to the character of this job and its details, proceed to enter *every* item concerning its production on the order-form known as Form 1 and 2, making sure that every item possible is filled out or marked out with a tick or a cross and all uncertain items indicated by a question-mark. Then all the information should be transferred to Form 1, the job-ticket. This can be done with a carbon sheet at the same time the order-sheet is written; one side of the order-sheet and the job-ticket being exactly the same, printed from the same electro (see illustration).

It does not take as much time to correctly and fully fill out fifty orders at the time they are received as is usually lost in hunting information regarding five of them later on, and the results are sure to be more profitable, as the workman's time is worth many times that of the order clerk.

The copy is then placed in the job-instructor (ticket) and sent to the foreman or superintendent of the works to be properly noted by him on his promise-sheet and forwarded to the department doing the first work on it, usually the composing-room.

On receiving the goods the receiving clerk checks up the quantity and quality with the copy of the requisition (triplicate) he has received from the office, and having found them correct notes it on the bill and passes it to the office. If no bill comes with the goods, he notifies the order

Standard Uniform Cost Finding System. Form No. 1 Devised by American Printers' Cost Commission

Date / Salesman — **JOB TICKET** — Job No. / Wanted

For ..... Address .....

Order No. ..... Req. No. ..... Form No. .....

DESCRIPTION

Quantity and Description

Size Flat Trimmed ..... in. wide X ..... in. high

STOCK

..... Reams	..... Sheet	..... x	..... lbs.	Kind of Stock	Color	From	Pur. Ord. No.
..... "	..... "	..... x	..... "				
..... "	..... "	..... x	..... "				
..... "	..... "	..... x	..... "				

Cut to ..... After Ruling ..... After Perforating .....

RULE

Proof of Ruling to ..... Promised .....

COMPOSITION

Proof to ..... Imprint .....

Set Body Short (Long) Way ..... point Hand (Machine .....)

Type .....

Fac-simile Near as Possible — Like Copy Like Sample — Heavy Light — Plain Fancy — Nice Job Cheap Job

IMPOSE

..... Inside ..... up Work and Turn (Work and Back) ..... pages on Sheet ..... X .....

..... Cover ..... X .....

PLATES

Electros / Zincs / Halftones — Furnished ..... We have ..... Make ..... Ordered from .....

PRESS

Ink ..... Quality ..... Quantity Used .....

Black Red Brown Green Blue Three-color Duo-tone News White

Changes ..... Run ..... Copies on ..... Forms

Cover .....

Special Instructions .....

INK

" ..... " ..... "

" ..... " ..... "

" ..... " ..... "

BINDERY

Number ..... Position ..... Color ..... First Number .....

Perforate — Round Hole, Raised Rule

Score — Steel Rule

Bind — Saddle Side, Wire Thread, Silk Cord

Fold ..... Folds

Block ..... Pads ..... in Pad — Top Left Right Bottom

Punch ..... holes

Pebble Insert

OFFICE

Outside Work — Ruling by ..... Pur. Or. No. ..... $.....

Engraving by ..... Pur. Or. No. ..... $.....

Electros by ..... Pur. Or. No. ..... $.....

Binding by ..... Pur. Or. No. ..... $.....

DELIVERY

Ship to .....

When ..... By ..... F. O. B. .....

Charge to ..... Previous Order No. .....

Entered ..... Folio ..... Date .....

Form 1.—Job-Ticket.—Used in Connection with Standard Uniform Cost-Finding System.

The order clerk then makes out a requisition for the stock required, whether from the outside or from the stockroom, using a triplicate blank. One copy of this is sent to the party by whom stock is to be supplied, where it acts as an order to deliver the goods to the receiving clerk; one copy is sent to the shipping and receiving department as a memo of what is to be expected, and the original filed in the tickler on the order clerk's desk under date of day stock should be received (see illustration).

clerk of the receipt and correctness of the goods, and that clerk notes the fact on the slip in the tickler.

Goods taken from the stockroom have slip No. 2 (duplicate) placed in them, and in all cases the No. 2 slip accompanies the goods to the pressroom or other workrooms in which they are used, only being removed when the job is completed, when it is placed in the instructor. You will note that this positively identifies all stock with its proper order, as the order number is placed on the requisitions

when made out, and all outsiders requested to place that number on their bills.

Meanwhile the composing-room, let us say, has been working on this job and has completed a proof and sent it to the office for approval. If O. K.'d there, the proof and the instructor are returned to the composing-room foreman. If proof is sent out, the order clerk notes the fact and date on her order sheet for that job, and on the instructor, and returns the instructor to the foreman of the composing-room, who files it in a "proof out" file until proof is returned O. K.

When the O. K.'d proof is received, the foreman of the composing-room takes the instructor out of the "proof out" file and gives it to the stoneman with proof for lock-up; and when form is O. K. the form and instructor are sent together to the foreman of the pressroom, who numbers the form and places it in the live rack, if no press is waiting, and writes the form number and rack number on the instructor and files it in his "work ready" file. He then looks up the stock, which should be waiting on his stock

The shipper, after shipping the job, passes the ticket and samples of the job to the office with record of shipments properly marked.

By this means the foreman of each department is always responsible for all job-tickets and must have in his possession all tickets not actually being worked on, and each workman will have only one ticket at a time, so that there is very little chance of loss of tickets, especially if, as suggested, each foreman has two files or boxes for tickets, one for jobs not given out for work and one for jobs in suspense, which in the composing-room means proof out or waiting for sorts or electros, etc. In the pressroom, suspense means waiting for stock or ink and waiting to dry before passing.

A greater number of divisions can be used if needed, but too many are confusing and require an effort of memory to carry the position of a job.

This system, using the blanks pictured in this article, will prevent confusion and loss of time hunting mislaid tickets and misunderstanding regarding stock.

Form 23—Devised by American Printers Cost Commission

A. B. COMPANY
PRINTERS AND BINDERS
1234 PRINTERS BLDG.
ANYWHERE

ORIGINAL
TO BE USED AS ORDER BY SELLER

SEND BILL WITH GOODS

Your City, _____ *191*___

_____

Please deliver _____

_____

_____

_____

_____

_____

A. B. COMPANY

PUT THIS NUMBER
_____ ON BILL AND PACKAGE

By _____

Requisition Blank Recommended for Use in Connection with Standard Uniform Cost-Finding System.

shelves. If it is not, he immediately notifies the receiving clerk that he is waiting for it, and that party immediately looks up the cause of the delay and starts the stock on its way. On finding or receiving the stock, the foreman of the pressroom checks up its correctness and puts a sheet in the ticket. He also looks up the ink and finds whether there is enough on hand.

In due time he gives the ticket to the pressman, who gets the form and stock and starts on the job. When ready for O. K. he takes the ticket and proof to the foreman, who notes the time on his private record. When the job is completed he (pressman) puts a sheet of the job in the docket and returns it to the foreman and asks for the next job.

If the pressroom is responsible for sheetwork, the foreman holds the ticket until the work is dry and passes it to the foreman of the next department with sheets. If the stockman is responsible for sheetwork he passes the docket at once with memo as to when sheets will be ready to gather up and cut. In all cases the requisition slip remains with the sheets until finally gathered up and disposed of. All unfinished work must have in it a requisition slip.

The bindery foreman, on receiving the ticket or the sheets and tickets, follows the same routine and passes the finished work and ticket to the shipper.

The only extra labor is that of writing the requisition slips, which takes no more time than to write an order, and possibly less than where there is no standard form. The fact that a requisition is made for every job, whether outside stock is ordered or not, may require a few more, but the saving of time in the workroom, as stated above, will pay a big profit on the extra clerical work required.

The whole system is simplicity itself, and not nearly so elaborate as the description of it. It works, and is working, in many places. The exact form of the requisition is immaterial. I might prefer a 5 by 3 and you an 8 by 5 inch size, but the principle remains the same and also the amount of work. Any shop using time-tickets and job-tickets can adopt it without any change if they use envelopes for job-tickets.

All the requisitions are finally filed in the job-ticket, and the fact that one is missing is cause for investigation. All being present is almost certain proof of correctness.

We Pity the Other Fellow.

Many printers affect to despise the cutting competitor who takes part of their work away at lower prices, and often say hard things against him; but we feel nothing but pity for him as an unbalanced individual who has been

allowed to develop along wrong lines of thought and action, and also feel that perhaps the community at large is really responsible for him and his lack of correct business education.

It is a little discouraging to the man who has quoted the right price to find that the "other fellow" has taken the job away below the actual cost of manufacture; but then he should thank his lucky stars that he is not in the same class.

All this was called forth by reading the following letter with its accompanying estimate:

I am enclosing a form that I had occasion to bid on some days ago. There were three other printers bidding on the job. There were to be 24,000, 12,000 to be numbered and perforated, using an 11-cent paper. My quotation was $65, the other fellow getting the job at $35. I have been in the printing business pretty nearly all my life, and I must say I am not able to figure how a man can do this job for $35 and make money.

The job is an ordinary loose-leaf invoice-blank, printed two to page, 11 by 7⅛ inches. Quantity, 24,000, of which 12,000 are to be numbered and perforated, and all are to be punched with two slotted holes in the left side margin. The perforation consists of a single cut across the page to separate the two blanks.

Here is our correspondent's estimate, with our own in parallel columns, so that the differences may be more noticeable:

	His Price, Cost.	Right Price, Cost.
Stock, 12 reams, 17 by 22, 16-pound Bond, at 11 cents	$21.11	$21.11
Handling stock	2.30	2.11
Cutting stock	1.00	.....
Composition of two, ½ hour, at $1.00	.50	.....
Composition of four, 2 hours, at $1.20	.....	2.40
Lock-up, ½ hour, at $1.20	.....	.60
Make-ready, 1 hour, at $1.25	.....	1.25
Running two up, 12 hours, at $1.00	12.00	.....
Running four up, 6 hours, at $1.25	.....	7.50
Ink	.50	.50
Perforating 12,000, at 25 cents per 1,000	3.00	.....
Perforating 2 on, 22-inch cut, 6,000, at 40 cents	.....	2.40
Punching	3.60	.....
Punching, 2 on, 12,000 sheets, four holes each, at 60 cents per 1,000 sheets	.....	7.20
Numbering, 12,000	6.00	3.00
Cutting sheet in half after perforating	.....	1.25
Padding in 100's, 240 pads 11 by 14½	1.50	1.80
Pack and deliver	.50	1.00
Total cost	$52.01	$52.12
Add for profit twenty-five per cent	13.00	13.04
Selling price	$65.01	$65.16

A comparison of these figures will show that our correspondent arrived at the correct total, though wrong in some of his details, and though his hour rate was extremely low for composition. He evidently ran the job one page of two blanks up on the job press, thereby doubling his perforation, unless that was done before printing, in which case his feeding would have to be a little slower. If run on a job press at the proper prices this job would be worth about $5 more than running the full sheet on the pony cylinder.

It is not possible to guess how the $35 man arrived at his price, but it is easy to see that it was away below actual cost of production, even if he numbered while printing and made no charge for it.

As stated in the first paragraph, he deserves our pity, as no really sane man can make such prices, except by error, and one who makes such serious errors is not a proper person to make estimates at all. In either case he is to be pitied. Perhaps our correspondent could do a good work by showing him this estimate and procuring for him a copy of the Standard cost system, agreeing with him that they will install it in their respective offices, for evidently our correspondent just happened to be right in his total this time.

Here is an opportunity to help yourself by helping the other fellow and to make money while doing it. Get busy!



THE FIRST CHRISTMAS TREE.

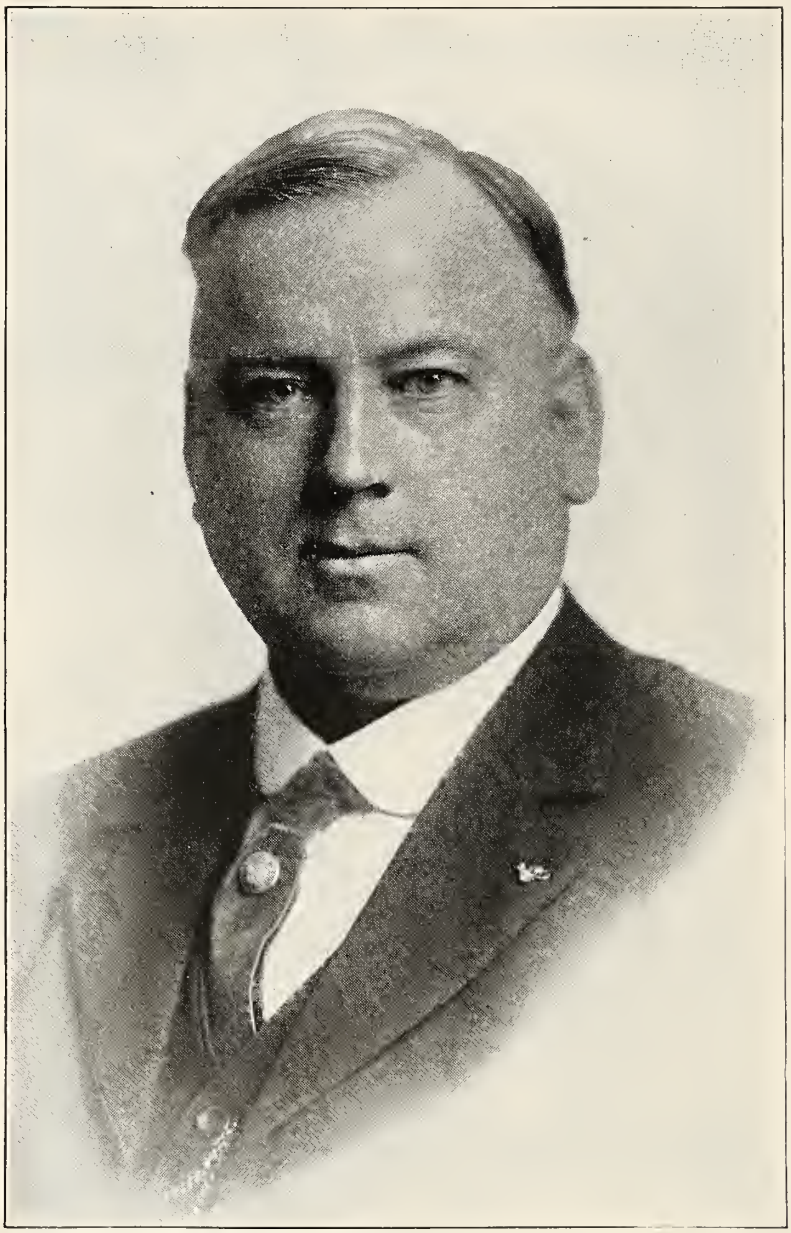
D. E. Sparks, Jr., son of D. E. Sparks, foreman, Adams Printing Company, Pine Bluff, Arkansas. Eight months old and satisfied.

WHEN WAS PUNCTUATION INVENTED?

Punctuation-marks, which divide and end sentences, and thereby simplify the reading and understanding of written and printed matter, are said to have been first applied by Aristophanes. The system invented by him did not become generally known and soon was entirely forgotten. About a thousand years passed before a similar effort at improvement came to be made. It was at the time of Charles the Great when, at the instigation of the philologists, Warnefried and Alkuin, marks of punctuation were again introduced into writing. But these again fell into desuetude. The present system, now used with but minor difference in all modern languages, was introduced in the first half of the fifteenth century by Aldus Manutius, the celebrated Italian printer. He is the real father of our punctuation-marks — the period, comma, semi-colon, colon, apostrophe, and the question, exclamation and quotation marks. Manutius' system was later adopted by other printers and spread until it fixed in all European languages.— *Die Typographische Jahrbücher.*

A PRINTER WHO HANDLES DOLLARS BY THE MILLIONS.

Nearly one million dollars was received, and about the same amount expended, by the International Typographical Union for its fiscal year ended May 31 last, leaving a balance on hand of nearly a million. All this money is received and disbursed by the secretary-treasurer of the organization, and it is natural that there should be a few members who would like to essay the duty of being this healthy and prosperous union's chief fiduciary officer.



John W. Hays,
Secretary-treasurer of the International Typographical Union, and candidate for reëlection to that office.

It is the history of this office, however, that the membership is slow to make changes. In the past twenty-five or thirty years one secretary-treasurer only has been defeated by an ambitious aspirant, it evidently being the disposition of the members to retain a good chancellor of the exchequer so long as he wishes to hold on. By the same token it indicates that the members have been very fortunate in their selection of treasurers, for in the union's history of more than sixty years, but two of them have retired from office tainted by any suggestion of graft or dishonesty.

Among the candidates this year is John W. Hays, the incumbent. He has held the office for a matter of six or seven years, and though a vigorous personality — one who to a certain extent invites hostility — and consequently has been criticized in matters of judgment as an executive, no person has even intimated that he has been guilty of wrongdoing or the shadow of it, so far as handling the millions of dollars that have passed through his hands is concerned.

As is the case with most persons offering themselves for the franchises of members of the International Typographical Union, Mr. Hays has had an active career. In his youth he showed the pioneering spirit naturally to be found in one whose " folks " had helped to settle the great Northwest. Young Hays was also athletically inclined. In the early days of Winnipeg he was among the pioneer printers who went into the " future great," and we hear of him now as having the reputation of being the first man who made a home run in what is now the commercial metropolis of the Canadian Northwest. In time he got back to Fargo and Minneapolis, where he began to take a prominent place in union affairs, and as far back as 1888 he was a delegate from the last mentioned town to the history-making session of the International Typographical Union held at Kansas City. That followed on the heels of the disastrous eight-hour strike of 1887, and it was the duty of the delegates to adopt such necessary preparedness methods as would obviate a recurrence of that eight-hour fiasco. He served in Minneapolis Union in numerous capacities, having been president at least two or three terms and returning to the International arena as a delegate in 1898. Since then he has been prominent in various ways in the capacities of the parent organization. During the eight-hour strike of 1905 and 1906 he was in charge of the union affairs at several critical points. The manner in which he discharged his duties as strike manager won him such renown that he was elected first vice-president of the organization, and was subsequently chosen secretary-treasurer on the retirement of J. W. Bramwood.

In addition to Mr. Hays, those who are seeking the suffrages of the union printers for secretary-treasurer are former Secretary-Treasurer John W. Bramwood, of Indianapolis, who has been a continuous member of the union for forty-three years, and W. D. Merritt, of Houston, Texas.

Mr. Hays' friends are confident of the success of their candidate at the forthcoming election, on the theory that there is no good reason advanced to justify his removal, and that the International Union will live up to its tradition of retaining " the watchdog of the treasury " as long as he lives up to the trite sobriquet.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

CONTRACT ADVERTISING.

Any number of successful publishers do not have written contracts with advertisers, but nearly all agree that they should have. This is the information which I gather from a number of letters from representative publishers.

The printer just starting a new paper is the one most in need of written advertising contracts, for he who launches a new paper without his advertising revenue determined is almost sure to come to grief. Here is a typical instance: A young man went to a promising field where there was no newspaper within twenty miles in either direction. The trade territory of the village included a half-dozen or more townships settled by prosperous farmers. There were other small villages near by without newspapers. He started his newspaper with no other assurance that he would receive adequate support than that every one expressed pleasure at the prospect of the village having a newspaper. He did publish a good paper. After publishing the paper for two years, he sold his plant, paid his debts and started in to again accumulate some savings by working for a salary. The merchants expressed the greatest regret that the paper had suspended publication because "the town needed a paper," yet they would not buy the publicity which it stood ready to deliver. The publisher made the mistake of thinking that if he published a good newspaper, the merchants would therefore buy publicity, an expectation that was faulty in logic and disappointing in practice. Getting out a good newspaper is one thing, and selling advertising space is another. If the young man had first sold his advertising space on written contract for a year, and then published his good newspaper, he would be enjoying a good business to-day.

ADVERTISING MEMORANDUM.

No..... Date.....

Advertiser .....

Undersigned agree.... to use space in the *Red Wing*.....

Republican for a period of.....as follows:

Size of space.....No. of insertions.....

Days of publication.....

Beginning.....For which advertiser agrees to pay $.....

Bills payable monthly.

Remarks .....

Signed.....

The Red Wing Printing Company, as publishers of the *Red Wing Daily Republican* and the *Red Wing* (weekly) *Republican*, agrees to provide space and publish advertisements on terms above stated.

.....Manager.

FIG. 1.

Old and established newspapers do not have their advertising on a contract basis mainly because they are old and established, but a good line of contract advertising is just as necessary for them, though not as urgent as with the newly started paper. A newspaper is not a thing of a day or a week; it is a constant expense certain to attain enormous proportions before the end of the year — but an expense which for the year may be estimated with reasonable exactness. This expense is so great and so certain that the simplest business prudence demands that provision should be made to meet it, and the best way to meet it is to sell the advertising on a contract basis.

But after a newspaper has outgrown the stage where the merchants support it for the "good of the town," then it must sell its advertising on a business basis, and the merchant is not going to contract for a large amount of space unless he receives a concession in the rate by so doing. This is where the perniciousness of the flat rate comes in, and the merchant is rather to be commended than blamed if he finds that he can buy 100 inches as cheaply as he can 1,000, or an occasional advertisement as cheaply as he can a regular one, and therefore refuses to tie himself down to a contract which contains no advantage to himself. There are plenty of other reasons why a flat rate is undesirable, but it is death to the contract system wherever advertising is bought by the merchant simply because he regards it to his own advantage to buy it.

CONTRACT FOR DISPLAY ADVERTISING

Hereby entered into between.....

and the publisher of the GOODTOWN NEWS.

The publisher agrees to run in said newspaper each week for a term of .....

.....inches of display advertising.

Price to be paid for said advertising, as indicated, to be..... cents per inch, payable monthly.

Copy for this advertising shall be ready no later than Wednesday each week, to insure insertion in the issue of that week.

GOODTOWN NEWS,
By.....

Signed.....
Date.....

FIG. 2.

It is immaterial to the present discussion whether the reader believes in a rate-card graded according to regu-

larity of insertion or graded according to the amount of space used, so long as such an advantage is presented to the contract advertisers that they will in the aggregate furnish enough revenue to produce the paper throughout the year. If the rate-card is graded according to the amount of space used, the demand for space is likely to be irregular, and safety lies in making the amount of reading-matter irregular, cutting the proportion of reading-matter heavily as the demand for space increases.

The Form of Contract.

The simplest form of contract is the verbal one — obviously undesirable, but a great improvement over no contract at all. A successful Iowa publisher writes:

I do not use a written contract with my merchants, but have an explicit and definite verbal contract which has never yet failed to be lived up to without controversy. I make it plain to the advertiser that he is to use so many inches of space within the year, at such a price, and that he will be billed with any amount remaining unsold at the termination of the period. In the case of open-space contracts, for instance, I find that practically invariably the advertiser exceeds his contract. Men whom you know well in the ordinary course of business do not like a written contract, for it seems to imply to them a lack of confidence. This, at least, has been my experience.

The publisher of a successful small-town daily writes:

We have not been very exacting with our advertisers regarding a written contract. We have, from time to time, had various forms, and the memorandum which we have been using the past two or three years is like the enclosed copy. We never held a man to a contract, except at times when somebody tried to be spiteful, as we do not care to have anybody continue advertising in *The Republican* the moment he feels that he is not getting his money's worth. The substantial, old advertisers have hardly ever been asked to sign a contract because their word is usually as good as their bond, and since they have never been accustomed to sign any agreement in the whole history of the paper, we have refrained from demanding it. Notwithstanding these facts, I believe that every publisher should have contracts in such form that there can be no dispute. When men start up in business we usually enforce the rule, and it is only a matter of a short time when we shall have everything in black and white. This would be very desirable if one should ever consider selling his newspaper.

The memorandum referred to is printed in duplicate so as to use a carbon, and is in the form shown in Fig. 1.

Another good form, though partaking too much of the nature of a legal document to suit the timid, is shown as Fig. 2. The publisher says, "Of course, we don't need contracts for the old stand-bys. It is with the new fellows we are getting into the game that it is well to have a signed contract to put up to once in a while."

While a flat rate renders a contract meaningless, a sliding rate not only encourages the making of contracts, but also to a degree takes the place of contracts. The publisher of a successful daily and semi-weekly writes: "We do not make any advertising contracts with local advertisers. We have open contracts and we allow the larger advertiser a discount when he uses a certain number of inches during the month, that is, 15 per cent on 250 inches; 20 per cent on 500; 25 per cent on 750, and 30 per cent on 1,000. Our rate is 15 cents per inch each insertion." This plan is good as far as it goes, but it does not go far enough. It encourages the advertiser to use more advertising when he uses any in a certain month, but it does not encourage him to use advertising every month. Such a discount would be more desirable for a daily than for a weekly.

The first of January, the time when plans for another year will be made, is coming. Nothing will put the business on a more substantial basis than to sell a goodly number of written advertising contracts. They will also be a valuable asset in case a sale of the property is negotiated.



Attractive advertisement from *Twin City Daily Sentinel*, Winston-Salem, North Carolina. On the completion of the structure illustrated in the advertisement, the publishers issued a special edition soliciting the advertisements from occupants of the structure, as well as all those firms having a part in its construction or equipment.

EMANCIPATED.

"I have just been reading the Constitution of the United States."

"Well?"

"And I was surprised to find out how many rights a fellow really has." — *Louisville Courier-Journal.*

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

EDMUND CROSSFIELD, Long Prairie, Minnesota.— The two advertisements sent us, while not particularly strong in display, are commendable in every way, being readable to a high degree.

BEN WILEY, Charleston, Illinois.— The advertisements, for the most part, are nicely arranged in a simple, readable style. Those for Hart Schaffner & Marx are especially attractive.

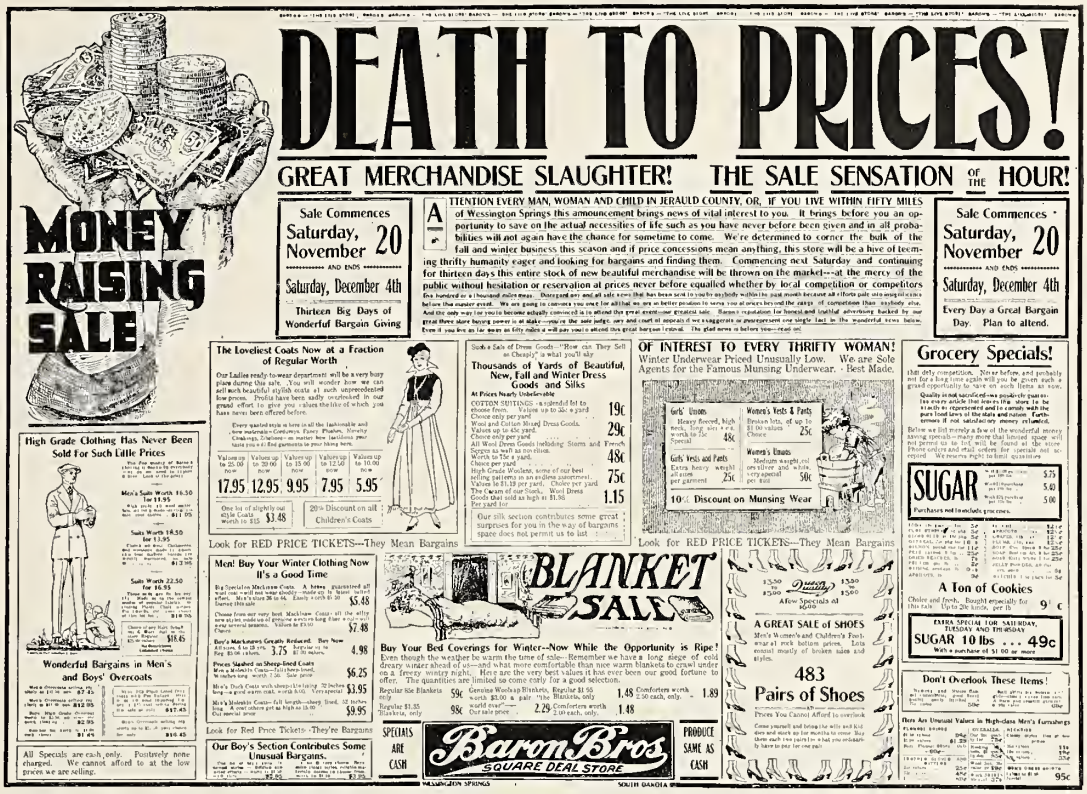
CHARLES W. HODSON, Manhattan, Kansas.— The millinery advertisement for the Spot Cash Stores is appropriately set and very pleasing. The small cut in the inner panel at the right could be raised six or eight picas with improvement to the appearance.

GOLDFIELD TYPOGRAPHICAL UNION, No. 105, Goldfield, Nevada.— The first page of the *Daily Tribune*, made up by apprentice Sam Erret, is especially good, he having handled the difficult heads in an admirable manner, balancing them on a symmetrical basis. We do not admire so many scare-heads on a paper.

Republican, Wessington Springs, South Dakota.— You have a sufficient reason, indeed, to feel proud of your efforts in the production of the large two-page advertisement for Baron Brothers, herewith reproduced. The display is strong — a desirable feature in such advertisements — and the items are nicely arranged. We do not see the advantage in underscoring lines set in bold type with hair-line rules.

H. A. LINDGREN, La Porte, Indiana.— The first page of the *Herald* is made up in an orderly manner, but we would prefer to see some of the stories which are begun below the tops of the columns covered by headings smaller than those used at the top for the longer, more important items. These "Number Two" headings would afford a pleasing variation from the larger headings, doing away with the monotony produced when all are of the same size.

The Mirror, a weekly publication published by and in the interests of inmates of the Minnesota State Prison, Stillwater, Minnesota, is well printed and attractively made up. On the back page, however, there are too many boxed articles; these should have been scattered through the news columns over the other pages. The colons at either end of



Strong, effective display of a two-page advertisement from a small-town paper, *The Republican*, Wessington Springs, South Dakota.

The Kansas Democrat, Hiawatha, Kansas.— The advertisements are well composed, the make-up orderly and the presswork of a high standard. Taking all things into consideration, there is little room for improvement in the appearance of your paper.

The Citizen, Cranston, Rhode Island.— No serious fault can be found with your paper. The advertisements are well set, although if a uniform style of border — plain brass rule preferred — were used throughout, an improvement in the appearance of the paper would result. Presswork is exceptionally good. We would avoid, where at all possible, the placing of display advertisements on the first page.

The Sussex Register, Newton, New Jersey.— Your paper has the appearance of being ably edited, the news-headings and the character of the stories leading us to believe that every local occurrence of importance has been covered. Presswork is also exceptionally good, but such a variety of display types and borders is not conducive to the most attractive appearance of the inside pages in which the display advertising appears.

MCNITZKY PRINTING COMPANY, Denton, Texas.— *The Lass-O* is admirably printed and presents an attractive appearance. The use of Cheltenham Bold for display purposes in practically all advertisements is responsible for the pleasing appearance of the inside pages, which could be improved only by the use of the same style in all display. We would suggest consistency, too, in the use of plain rules as borders throughout the paper.

the lines in the boxed headings are not aids to attractiveness, and, being purposeless, should be dropped.

The Allen County Journal, Iola, Kansas.— All the details in the production of your Christmas edition have been given careful attention and you may safely feel very proud of the issue. We have perhaps seen better individual advertisements, but never a paper in which all the display was of such uniform excellence. With no attempt at evolving unusual stunts in the intricate arrangement of rules and ornaments, your compositors have given you some highly effective, clean advertisement composition.

Independent, Enderlin, North Dakota.— The outstanding feature of your very creditable special edition of twenty-four pages is the attractive manner in which those pages are made up. The arrangement of the cuts is especially admirable. Seldom have we seen as orderly an edition. The advertisements are simply and effectively composed, and the presswork is commendable. In fact, there is no fault to be found, unless we voice personal taste in our dislike for rule panels as used to fill up gaps of white space which appear here and there. If copy is hardly adequate to fill a prescribed space in the type-faces available, we would prefer an inner panel, with white space on all four sides, to a design crowded at top and bottom with panels at the sides to fill up white space left there.

The News, Madelia, Minnesota.— Every consideration necessary to the production of an attractive paper has been given careful attention

in your issue of November 25, and we wish to compliment you on the good taste shown in the use of a uniform series of display type in all advertisements. Presswork is excellent. Your first page is herewith reproduced.

PAUL A. JOHNSTON, Byron, Illinois.— The advertisement for the Neola Elevator Company is simply and effectively arranged. We would prefer to see the rule border at the sides of the same thickness as that at top and bottom. On the Belton advertisement, while we do not admire


The Madelia News

PLAN TO WIDEN VILLAGE LIMITS

SAYS OSTRICHES EXCEED SPEED LIMIT.

SUGGESTS SOME BOOKS FOR KIDS

WIND UP SEASON WITH A BIG FEED

CYRIL MITCHELL SHOT IN WOODS

Maybe a Little Boost for a New Depot Would Help

Cole Younger's Story of the Northfield Raid

TURKEYS ARE SCARCE THIS YEAR; POULTRY SELLS FAST

OLD CREAMERY COMPANY'S LIFE IS TO BE TERMINATED

Symmetrical balance in the arrangement of the first page of *The Madelia News*, Madelia, Minnesota.

the display type used, we must confess that the handling is appropriate, a very good suggestion of an electric sign being given in the arrangement and display of the lines of the advertisement. The display at the top is too weak in the Hess advertisement, considering the size of the advertisement.

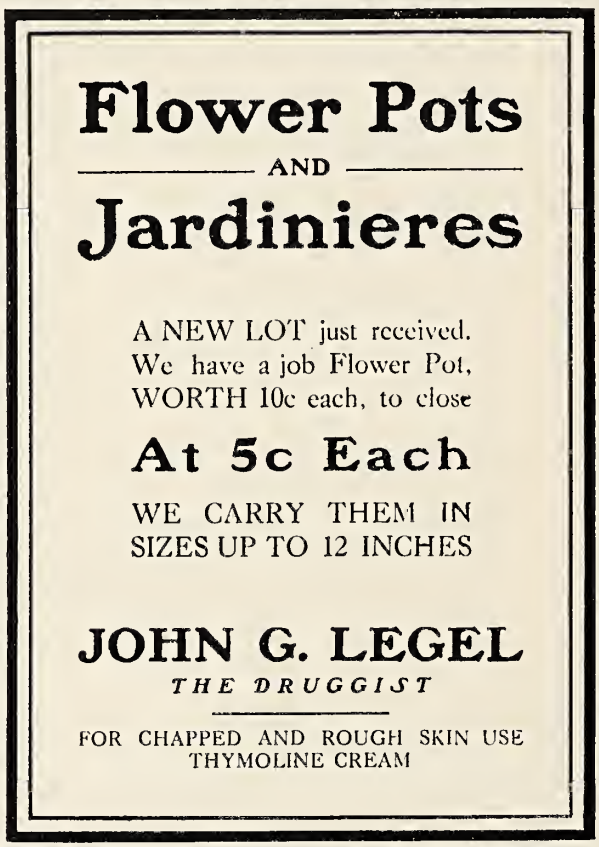
Twin City Daily Sentinel, Winston-Salem, North Carolina.— Your twenty-eight-page special edition, made possible by the completion of an eight-story drug store and office building, the advertisements being furnished by those concerns having a part in the construction of or furnishing material for the building, is an admirable one. Much credit is due the advertising department for putting over an edition of this magnitude with, in reality, little to work on, and the mechanical department deserves commendation also for the attractive appearance of the edition. An advertisement from this issue is herewith reproduced.

Record, Port Arthur, Texas.— The majority of your advertisements are overdisplayed, too many points being given prominence, which has a tendency to confuse the reader and to make the act of reading difficult. The big display feature should be made prominent to attract the attention of and interest the reader, and the remainder arranged so as to make the act of reading easy for him. Too many faces of type in one advertisement or on one page tend to confuse the reader. Presswork, while not so good as we have seen done on the press you have, is satisfactory, and if the faults in the advertisements were corrected, the appearance of the paper would not suffer on account of the presswork.

The Review, High Point, North Carolina.— Your paper is carelessly made up, as evidenced by the fact that dashes are omitted between some of the news stories in the first page and by the omission in some cases of cut-off rules between advertisements. Such a great variety of display types of such contrasting design — and borders, too — produces a bizarre, confusing effect on the inside pages. In one case you have used a twenty-four-point bold decorative border around an advertisement set in outline type, which lack of harmony strikes us as being quite displeasing. Use plain rule borders about all advertisements and note the improvement in the appearance of your paper which will result.

The Clinton Weekly, Irvington, New Jersey.— The first pages of all the copies sent us are well made up and present an interesting appearance. The inside pages would be more attractive if the advertisements were gathered to the right side of each page and toward the lower right-hand corner, rather than scattered over the pages. The appearance of the page is impaired and the advertiser is given more than he pays for when columns of reading-matter are broken by display advertisements, or when advertisements are run with reading-matter on two sides. Fewer type-faces at your disposal would prove a blessing, for a better harmony would then be assured. Advertisements are satisfactorily composed, though in some the signatures are more prominent than the headings, whereas the reverse should be the case.

The Daily Times, Portsmouth, Ohio.— With so many type-faces, in such large sizes, used in news-heads and in display advertisements, your paper does not present an attractive appearance. The use of yellow stock, we believe, tends to cheapen its appearance, although done to symbolize corn, the edition being a corn carnival edition. The best papers in all the larger cities are the conservative papers, which do not depend on scare-heads placed over items of minor importance to give the impression that the paper carries big news. Dignified display, with type-faces not too large or bold, within generous white space, is more effective than advertisements crowded full of crude, bold letters. Such a variety of borders as used makes it impossible to attain a harmony between the several pages, which is essential to a satisfactory paper from the standpoint of mechanical excellence.



Simple but highly effective display from *The Evening Intelligencer*, Charles City, Iowa.

"IN how small a town can a successful weekly newspaper be published?" is the question asked on all sides. A convincing reply is afforded in the case of the *Lewis County Journal*, published at Monticello, Missouri, an inland town — that is, not situated on a railroad — of 243 people. This paper generally consists of eight six-column pages, all home-print, but frequently it is necessary to run ten or twelve pages. While from the standpoint of perfection in printing the paper does not measure up to a high standard, it is nevertheless very commendable when one considers the limitations in equipment, which one knows must prevail in such a small place. The most pronounced fault, from a mechanical viewpoint, is the fact that the body-type is badly worn and battered and does not print up sharply. The type-faces are neither the most attractive nor most modern cast by the founders, and yet the advertisements are well displayed and have a certain pleasing appearance in their arrangement.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Productive Advertising."

Professor Hess looks at advertising almost entirely from a psychological point of view. He deals with it very exhaustively, and few advertising men could read the volume without having their imaginations stimulated very much to their advantage. Sometimes he seems to go into details rather meticulously, and thus conveys the impression of academic leisureliness, but that defect is the necessary complement of the thoroughness which accompanies it. To the young aspirant the plentiful exercises and problems are excellent materials whereon to break his amateurish lances, with less unpleasant results for himself and every one else than would be the case if he endeavored to palm off his unbaked efforts in a business office. The chapters on typography are particularly clear and very helpful to the beginner.

"Productive Advertising," by Professor Herbert W. Hess. Published by J. B. Lippincott Company, Washington Square Press, Philadelphia. Eighty-four illustrations, 358 pages, cloth. Price, $2.50; postage, 10 cents extra. May be obtained through The Inland Printer Company.

"The Elements of Industrial Management."

This is another book on efficiency, and it is one which deserves a prominent place. It consists of a survey of the whole subject, and it gives plentiful indications where to find further information on each of the many departments. In spite of the technical character of the work, it makes fascinating reading, and no one with any real interest in the subject is likely to leave it partly read. It leaves us with a sense of the inefficiency of our best managed establishments, compared to what might be.

Of course the whole field is beset with the thorniest problems. Professor Smith deals first with the question of the constitution of corporations, and as an object-lesson he tells us in great detail of the famous Baldwin Locomotive Works, which is organized on the old-fashioned principle of the partnership, not the limited-liability corporation which is now universally accepted. The author does not say he thinks we shall return to the former, but he evidently thinks that from the point of view of efficiency there is much to be said for it. The chief value, however, of these chapters is that they direct attention to the necessity of evolving some form of company organization which will rid us of the evils of sinecurism and nepotism, and give credit where credit is due, regardless of personal considerations. It can not be said that he gives any clear solution to this difficult problem, but it is well that his readers, who in most cases will presumably be his students, should have their minds directed toward it.

In many other parts of his vast subject the author is far less indefinite. One pregnant thought upon which he dilates is the distinction between technical knowledge and business judgment. How many apparently promising business ventures have been wrecked because it has been assumed that a man who has deservedly acquired a considerable reputation in connection with the technical side of the work would therefore be able to run it; whereas a technical genius is more often than not a business blockhead.

But we really get at the heart of the subject when we come to Professor Smith's chapters on standardization, specialization, cost accounting, motion study, and the labor difficulty. Here he utilizes very largely the work of Frederick W. Taylor, and to those who are familiar with what that genius has done, the book before us has nothing new to say. To the vastly greater number of business men, however, what is said will be an eye-opener. And it is no disparagement of the book to say that it is merely a convenient and fairly well-digested rehash of other men's work, for it is the function of a text-book to gather up available knowledge and present it in a form most suitable for student consumption, and it is written as a text-book for the Wharton School of Finance and Commerce in the University of Pennsylvania. They are fortunate young men who enter business life with so many pitfalls laid bare and so many hints as to how to secure that elusive efficiency which all pursue, but few attain. It must give them an enormous advantage over their competitors, except in cases where a young neophyte disorganizes a satisfactorily managed concern by the sudden and injudicious application of the new principles, but the students are carefully warned against this pouring of new wine into old bottles. On the other hand, unless we are mistaken, the time is coming when we shall neglect the new efficiency at our peril. A knowledge of it will not be an advantage, but the ignorance of it will be a crushing disadvantage, and many a quondam successful man will be fain to save himself by letting some beardless youth with an academic training apply its principles to his establishment. The very distrust of academic training which will cause him to disbelieve in this possibility is itself one of the things we have to unlearn. The academic man has learned that he can not supply the training which can only be had in practical life, but there are still some "practical" men who are vain enough to believe that the professors have nothing to teach them. If they think so after reading this book they are incapable, apparently, of learning. And for immediate purposes we should think there are few businesses which might not profit by the application of some few of the many ideas with which it brims over, although special conditions would prevent any concern from applying them all around. No part of the book is written with special reference to the printing-trade, and we have many points which differentiate us from every other industry.

Still, had we not already put our house in order in regard to cost accounting, Professor Smith would have much to teach us on that head, and we should like to hear of any attempts to introduce into a printing-plant his suggestions as to scientific management and motion study.

"The Elements of Industrial Management," by Professor J. Russell Smith. Published by J. B. Lippincott Company, Washington Square Press, Philadelphia. May be obtained through The Inland Printer Company.

"A Short History of English."

This is a learned and rather recondite work upon a subject which is of vital importance to the distinctive culture of the English-speaking peoples. It is not a popular work, and its chief value will be as a work of reference. Its carefully classified lists of texts, and of modern works dealing with them, are admirable, and make the book a useful guide to any one taking up the study of the history of English sounds. Although the title does not indicate the fact, it is the phonology which is exclusively dealt with, and not the written language, except as the latter is necessary to the former. In looking over Mr. Wyld's bibliography one can not but be struck by the fewness of the English and American books on the subject, and the greatness of our debt to German scholars for the advancement of the scientific study of our own language. This is a reproach which ought not to be allowed to stand.

"A Short History of English, with a bibliography of recent books on the subject, and lists of texts and editions," by Henry Cecil Wyld. Published by E. P. Dutton & Company, New York.

"Ocean Shipping."

It has become one of the most commonplace of current remarks that with the present war great opportunities have been created for the United States to develop a foreign trade commensurate with her size and industrial importance. In fact, the present circumstances constitute an opportunity for America which is very analogous to that which opened up before Great Britain as the result of the Napoleonic wars. Another fact not disputed is that this opportunity coincides with our economic necessities, for the time is rapidly drawing to a close when the great undeveloped West will find an all-sufficient outlet at once for our commerce and our energies. The pamphlet before us has grown out of the recognition of these facts by some representative spirits among American business men. They recognize that a little elementary knowledge of the details of ocean shipping is the principal thing lacking to enable this country to take advantage of the situation, and they have produced a handy little manual of facts, figures and principles, written up in an interesting and readable manner.

"Ocean Shipping: The Basic Principles of Marine Transportation, with Particular Reference to the Foreign Trade of the United States." Published by the National Foreign Trade Council, 64 Stone street, New York. Price, 25 cents; special prices for quantities.

"Government and Politics of the German Empire."

This book has the merit of having been written largely before the war, though finished afterward, and it does not display more prejudice than a well-informed conservative must always be expected to entertain for the institutions of his own country. There is no pretending that the government of Germany is one whit less autocratic than it really is, and although the author evidently would not have it otherwise, he does not justify it on the ground that the Kaiser, or Bismarck, or anybody else, has ever been anything but very fallible in his political wisdom. Nor does he pretend that Germany was not busy at the game of building up armaments before the rest of Europe followed in her fatal footsteps. He justifies it on the ground of her unfortunate position, surrounded by other nations who, in bygone ages, have made war upon her. Therefore she was compelled to turn down all proposals which would have had the effect of causing her to curtail her military and naval expenditure. It does not seem to occur to him that there are very few nations which are not surrounded by neighbors who have at some time been their enemies, and that the German example could not but make those same neighbors jealous and start an armament race such as could not have any other end than that which we now see. It was the first link in the fatal chain of inevitability, from which the Germans themselves would doubtless be as glad to escape as any one.

The volume is very neat and handy, and provides, in a form easily referred to, all that most people are likely to want to know regarding German politics.

"Government and Politics of the German Empire," by Dr. Fritz-Konrad Kruger. Government Handbooks Series. World Book Company, Yonkers-on-Hudson, New York. Postpaid, $1.20.



OLD DUTCH WINDMILL

Recently removed from Lombard, Illinois, to Geneva, Illinois.
Photograph by Henry M. Kase.

A MOTION TO POSTPONE.

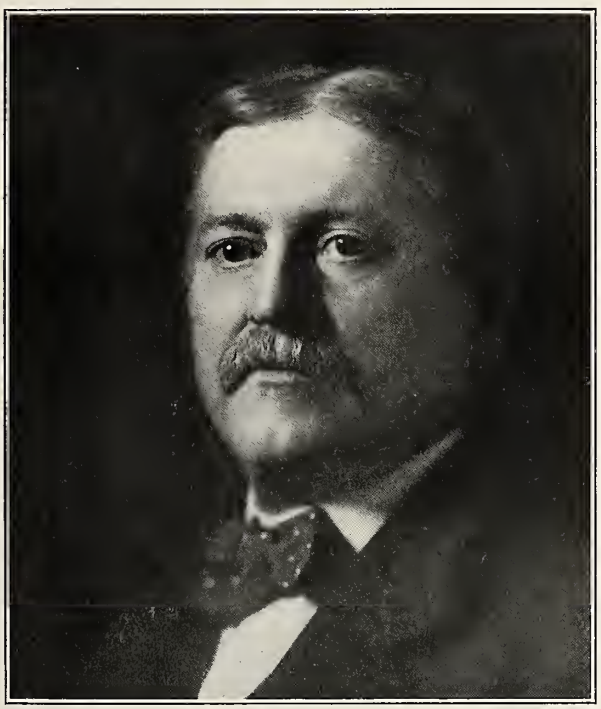
"Can we squeeze in this crowded car?" asked the polite but timid man.

"Maybe, Charley," replied the sweet thing; "but don't you think we'd better wait until we get home?" — *Lehigh Burr.*

OBITUARY

Robert McMillin.

Robert McMillin, of the James McMillin Printing Co., Pittsburgh, passed away on October 25, 1915, after a brief illness, in his sixty-eighth year. He first saw the light in the old First Ward, Pittsburgh, in 1847, and received the ordinary common school education. In 1840 his father established the printing firm of McMillin & Shryock. Three



Robert McMillin.

years later he acquired the interest of Mr. Shryock, and for many years continued the business in the original location, Third avenue and Wood street.

Robert McMillin was continuously associated with his father from his early boyhood, and at his father's death in 1886, together with his cousin, Frank Pease, a partner by bequest of James McMillin, assumed control of the business. In May, 1900, the firm was incorporated as the James McMillin Printing Company, and upon the death of Mr. Pease in 1907, W. Wade Miller, an efficient employee, was admitted as a partner and made secretary-treasurer and manager. In 1909 Robert L. Forsythe entered the service of the corporation as salesman and later was admitted as a partner, with the title of sales manager.

Mr. McMillin had long expressed a desire to " go aside for a little while and rest," and in February, 1915, induced his partners to join with him in the outright sale of the plant. This release from active life soon told on his health and a gradual decline set in. Early in October it was deemed necessary that he undergo a surgical operation, from which he did not recover.

Mr. McMillin and his associates to the last maintained the reputation of the house established by the father seventy-five years ago, and the most honorable business methods characterized every transaction.

Mr. McMillin was unmarried, had no relatives except cousins, and for almost thirty years made his home with his devoted friends, Mr. and Mrs. Henry Gregg, of Hazelwood, Pittsburgh.

He was of a retiring disposition, yet genial, spent much time with his books, was thoughtful for the pleasure and comfort of those about him, and at the close of his life it was found " he loved his fellows and their love was sweet," for he most generously remembered his faithful partners, his cousins, and those whom he was pleased to call brother and sister. Those who knew him best appreciated him the most, and the writer can truthfully say that no one possesses a kinder heart than did Robert McMillin.

Frederick W. Dodge.

American trade journalism has suffered no small loss by the death of Frederick W. Dodge, president of The F. W. Dodge Company, publisher of the *Architectural Record, Record and Guide*, and other publications. He passed away at his home in Manhattan on November 10.

Mr. Dodge was born in Melrose, Massachusetts, and passed through the public schools of Newton, in the same State. In 1891 he founded The F. W. Dodge Company, in Boston, and the business grew so rapidly that in the following year a branch was opened in New York. This led to the partnership with Clinton W. Sweet, the publisher of the *Architectural Record, Record and Guide* and *Sweet's Catalogue*. Soon afterward New York became the headquarters of the firm, whose principal business was to issue daily building reports to the trade, an idea which originated with the founder. The business spread to other large cities and became an important feature of the building industry. In 1912 Mr. Dodge purchased his partner's interest, and thenceforth carried on the business himself, becoming one of the largest publishers in the building trade.

Charles Osgood Bassett.

Charles Osgood Bassett, vice-president of The Forman-Bassett Company, of Cleveland, Ohio, passed away suddenly on Friday, December 3, his death coming as a severe shock to his family and to his many friends. He left on Monday, November 30, in good health and spirits to attend the annual meeting of the National Association of Employing Lithographers, of which organization he was a charter member and also a director, and was found dead in his room at the Hotel Sinton, Cincinnati, Ohio, on December 3, death being caused by heart failure.

Mr. Bassett was born in Keene, Ohio, March 3, 1851, and was raised in Massillon, going to Cleveland about 1870. In 1879 he became one of the partners of the firm of Short &

Forman, which firm succeeded Sanford & Hayward. He retained this partnership until November, 1891, at which time the plant was totally destroyed by fire. The partnership was dissolved and the corporation of the Forman-Bassett-Hatch Company was formed, continuing under this name until 1912, at which time Mr. Hatch retired and the firm-name was changed to The Forman-Bassett Company.

At the time of his death, Mr. Bassett was vice-president of the company and, owing to the recent death of Mr. J. C. Forman, was about to succeed to the presidency. His long and faithful services to the industry, his rigid honesty, and his kind thoughts toward others had endeared him to many people and had won for him the respect and good will of his business associates, and his passing removes from the trade one of its best known men.

Howard Young.

A venerable and picturesque character in printerdom is lost to us by the death of Howard Young, foreman of the *Republican*, of Henry, Illinois. He had played many parts, as soldier, actor and printer, and he acquitted himself with distinction in all these varied capacities. He was born near Petersburg, Illinois, February 2, 1845, and while still a boy he went to live at Washington, in the same State. He commenced his career in his early teens at Peoria, but at sixteen he enlisted as a soldier in the war against the South. At the battle of Fort Donelson he received a bullet wound in the chest, the effects of which remained with him throughout his life.

He was discharged from the service and eventually resumed his work as a printer. In course of time he owned and edited his own newspaper. About this time he devoted himself to the drama, and he left printing and journalism to join a stock company. Although his histrionic ability was recognized, his wound so interfered with his vocal powers that he was compelled to abandon the stage and return to printing. Accordingly in 1870 he entered the service of the Henry *Republican*. Subsequently he worked on the *Lacon Home Journal*, and while there he made the acquaintance of Miss Elizabeth Priestley, whom he married on June 30, 1865. Soon after his marriage he returned to the *Republican*, was appointed foreman, and retained this position until August, 1915, when he was severely injured while at work. His injuries may be said to have proved fatal, for he never properly recovered.

Henry R. Vandercook.

The news of the death of Henry R. Vandercook was received with deep regret by members of the photoengraving industry of Chicago, and by a wide circle of friends outside of that industry. Mr. Vandercook departed this life on Thursday, December 9, being found dead in his bed at his home at 4352 Greenwood avenue. At one time he held a prominent place in the industry, being president of the Vandercook Engraving Company, which is now a part of the Pontiac Engraving Company.

Mr. Vandercook was born in Chicago in 1853. His father, Charles R. Vandercook, settled in Chicago in 1838, and is said to have built the old "Dummy" road to Oak Park in the early seventies. In 1872, H. R. Vandercook, finishing his apprenticeship to W. D. Baker, a wood engraver, started for himself and remained in the wood-engraving business until photoengraving came into practical use, at which time he added this branch and located in the Donohue building. Later he moved to the Pontiac building, where, in 1899, he consolidated with the old firm of Hilpert & Chandler, the name being changed to the Pontiac Engraving & Publishing Co.

Mr. Vandercook was also well known among the hotel men of the country, having published many of their pamphlets and booklets. He was instrumental in placing many a clerk in a good position, frequently putting himself out to do so.

F. L. Callan.

Another veteran printer passed away on November 23, in the person of F. L. Callan, of St. Paul, Minnesota, who was formerly city expert printer. He was born in Egantown, but had lived in St. Paul for the past thirty years, and was connected with Typographical Union No. 30, and the Knights of the Maccabees. The latter body took charge of the funeral at Oakland Cemetery.

JOURNALISM STUDENTS AID IN CAMPAIGN.

For practice in methods of publicity and promotion, the students in the Course of Journalism of the University of Wisconsin, under the direction of an instructor, handled the major part of the newspaper publicity for the recent successful campaign to raise $35,000 for a Methodist student church. They supplied a story a day in each of the local papers during the campaign.

This is one of the ways in which the student reporters get practice. They are organized into a city staff under an instructor who handles news assignments for local papers. As a result, they have a share in many local publicity campaigns. During the last two "dry" campaigns the student reporters supplied practically all the publicity material. At another time they supplied newspaper copy for a vigorous pure-milk campaign.



THE VAMPIRE.

Reproduced from the original painting by Gordon Ertz, Palette & Chisel Club, Chicago.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

The Next Printing Trades Exposition.

In answer to the many inquiries that are being made regarding the time and place for the next National Printing and Allied Trades Exposition, Harry A. Cochrane, under whose management the previous expositions have been held, has announced that the next exposition will be held in Madison Square Garden, New York, some time during October or November, 1916.

Success of the "Type Hi" Company.

The Type Hi Manufacturing Company, Syracuse, New York, manufacturer of the "Type Hi" planer for printing-offices, announces the closing of the most successful year in its history, and "takes great pleasure in attributing this success in a large measure to the columns of THE INLAND PRINTER."

Increase in Price of the I. T. U. Course.

Announcement is made by the I. T. U. Commission on Supplemental Trade Education that the increase of expenses incident to the work of the course of instruction has made an increase in terms necessary. The increased rate will take effect on and after February 1, 1916. Heretofore the course of instruction has been sold for $23 cash and $25 if paid in instalments; the new rates will be $25 cash and $30 if paid by instalments.

"The Notion and Novelty Review"—A New Publication.

Announcement is made by The Haire Publishing Company, the headquarters of which are in the Fifth Avenue building, 200 Fifth avenue, New York, of the publication of *The Notion and Novelty Review*, a new, high-class, profusely illustrated monthly trade-paper devoted to the interests of manufacturers, jobbers and retail buyers of notions, novelties, fancy goods, art needlework, leather and toilet goods, jewelry, stationery, perfumery, hair goods, toys and the allied lines.

The Offset Process Gaining in Favor.

No more conclusive evidence that the offset process is gaining favor among printers is needed than the accounts which come to us of the new machines being installed to handle widely varying lines of printed matter. The Harris Automatic Press Company, of Niles, Ohio, has recently booked orders with Walton & Spencer, of Chicago, for a 34 by 48, and is now installing in the Magill-Weinsheimer plant, at Chicago, the first of four 44 by 58 machines. A 34 by 48 Harris offset press is also being installed in the Uniform Printing & Supply Company, of Chicago, and the Bankers Supply Company, of Denver, which has just opened a branch in Chicago, has ordered two 28 by 42 Harris presses. The Harris record of sales and shipments of offset presses during the past six months very fairly indicates the growing interest in the offset process among printers; while the sale of these machines to lithographers has been greater during the past year than it has at any time since the company started making offset presses eight years ago.

Illinois Soldiers Orphans' Home Installs Printing-Plant.

A printing-plant has recently been installed at the Illinois Soldiers Orphans' Home, at Normal, Illinois, and will be used as a trade school for the inmates. W. E. Rominger, a union printer and machinist-operator, has been placed in charge as instructor. He was formerly operator at the University Press, University of Illinois, and of late has been connected with *The Chicago American*. Union rules as to the apprentices will prevail, and a thorough grounding in handwork will precede instruction on the linotype.

Ideal Gummed Paper.

The Ideal gummed paper manufactured by the Ideal Coated Paper Company, Brookfield, Massachusetts, has a guarantee attached to it. This means that the printer can safely print on the gummed paper and that it will not curl or cake. There is an infinite variety of uses for gummed paper, and the discoveries of the Ideal Coated Paper Company, which enable it to guarantee its gummed papers, give the printer a fine field in catering to the public fancy in the uses to which gummed paper lends itself.

An Unusual Announcement.

An announcement that is not only unusual, but is also of extreme interest at the present time, as it is indicative of the great improvement that has taken place during the past year in the iron, steel, foundry, machinery and metal working fields, was recently sent out by *The Iron Age*, New York, to the effect that no further advertising could be accepted for its Annual Review Number, which will be issued on January 6, 1916. The publishers, the David Williams Company, in a letter to THE INLAND PRINTER, state that if any additional space was taken for this special number the edition would undoubtedly exceed the foreign weight limit, which is four pounds six ounces. It is doubtful whether it has ever before been necessary for the publishers of any journal to send out a similar announcement.

The Hancock Type Tie-Up.

In the Hancock type tie-up, printers are offered a simple yet effective method for tying up pages of type — a method that will do away with the difficulties constantly arising from the use of string. This tie-up consists of three parts — angle plate, tape and clip — which form a unit. The angle plate is metal, two points thick, with friction tongues forced out of the metal to bind the tape, by friction, with type. The tape is flat, made tubular, similar to a shoe-lace, which gives strength and wearing qualities. The angle plate and the tape are fastened together by a brass clip

forced around the tape. The operation of tying up a page is extremely simple. The angle plate is placed at one corner of the page, the tape extended around the page once and slipped into the tongues of the plate, which hold it fast. H. H. Hancock, of Lynn, Massachusetts, is the maker.

Changes Announced by Barnhart Brothers & Spindler.

Edward A. Tracy, who was connected with the Chicago branch of Barnhart Brothers & Spindler from 1893 to 1908, and for the past seven years has been manager of the company's St. Louis branch, has been appointed manager of



EDWARD A. TRACY,
Manager, Chicago office.



HARRY T. MATHEWS,
Manager, St. Louis branch.

Members of the Staff of Barnhart Brothers & Spindler, Who Recently Received Promotions.

the Chicago office. Mr. Tracy is a native of Chicago and is well known throughout the territory covered by that office. That the reputation the Chicago branch has enjoyed for so many years will be maintained under the management of Mr. Tracy is assured. He assumed his new duties on December 1.

The printers' art, and all that goes with it, are, to Mr. Tracy, truly as "familiar as a household word." Coming from a printers' family, his earliest recollections are of printers' terms and topics, and he drifted to the business of typemaking and the selling of printing machinery and supplies as naturally as a duck is said to take to water.

One who has known him intimately for many years, and whose acquaintance with the art preservative qualifies him to judge, says of Mr. Tracy, that his knowledge in the line embraces every detail from the raw material to the finished type or implement, and from the simplest bookkeeping entry to the finest touch of the salesman's persuasive gift.

Mr. Tracy dates from the big Chicago fire, having his birthday within a week of that important event, and is, therefore, at man's best estate, physically and mentally. He is genial and companionable, makes friends readily and holds them steadily, and is, withal, fair and just to all with whom he has relations, social or commercial.

Harry T. Mathews, who has been connected with the St. Louis office since 1911, and is well known to the trade in general throughout that territory, has been appointed to succeed Mr. Tracy as manager of the St. Louis branch. Mr. Mathews has had a wide experience and is well posted on the requirements of the printing industry in general. He learned the printing business, and at the age of twenty-one years published the *Free Press*, in Stuttgart, Arkansas, and later the *State Republican*, in Little Rock. In 1904 he moved to St. Louis, where he associated himself with the *Interstate Grocer*, and in 1905 was made vice-president. This position he resigned in 1911 to take up the work with the branch of which he is now manager. Mr. Mathews has made many friends and is well thought of by the trade in general.

The Business Research Service.

Edwin G. Booz, former statistician of the Produce Terminal Corporation of Chicago, has recently organized The Business Research Service and has been made its director. This service is designed to meet the new demand on the part of manufacturers, sales and advertising managers, and advertising agencies for a skilled research service in the field of business. Particular attention will be paid to the subject of investigating market conditions in different fields and industries, and also to making studies and investigations for trade and commercial organizations of various kinds. The offices of The Business Research Service are located in the Otis building, Chicago.

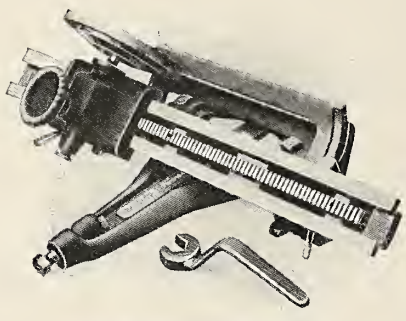
New York Master Printers' Association Holds Interesting Meeting.

Securing speakers on subjects that will not only be of interest to the members, but also of immense practical value, has been the aim of the officers of The New York Master Printers' Association. At the regular monthly meeting, held on Thursday evening, December 9, H. M. Williams, of the Williams Engraving Company, taking as his topic, "Cereography; the Enemy of the Brass Rule," gave the members an extremely interesting and valuable account of the wax-engraving process, and how they could use that process to good advantage in their work.

Preceding the meeting the members gathered in the Postkeller, Woolworth building, for supper. The meeting proper was held in the spacious assembly room of the Merchants' Association. Among other matters of business brought before the members was the nomination of officers for the year 1916.

The M. & W. Knife Grinder.

An ingenious device that will help the printer to reduce to a very large extent his expense of keeping the knife of his cutting-machine in proper condition, is being placed on

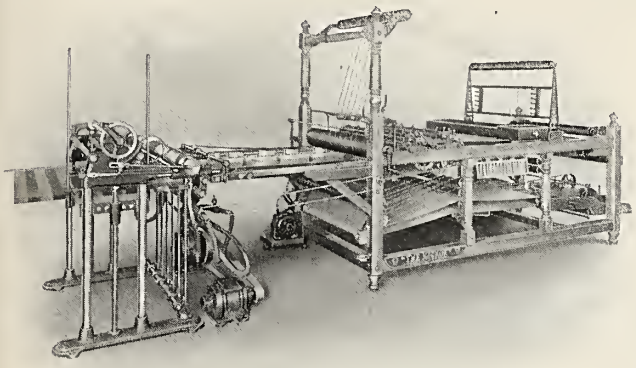


The M. & W. Knife Grinder.

the market by the Morgans & Wilcox Manufacturing Company, of Middletown, New York. This device, the M. & W. grinder, sharpens the knife without the necessity of removing it from the machine. The cutting-stick is removed from the machine and the grinder is locked into the slot, where it is adjusted so that the emery-wheel travels parallel to the knife, revolving as it is pushed backward and forward along the edge of the knife. Literature giving complete details and illustrations showing the operation of the grinder can be secured from the company upon request.

New Paper-Feeder and New Plant of the W. O. Hickok Manufacturing Company.

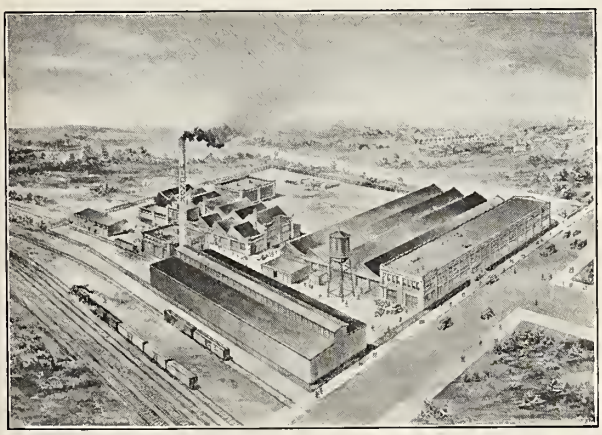
Practically simultaneously with the announcement of its new automatic paper-feeder for ruling-machines, The W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, also announces its removal to its new plant.



The Hickok Automatic Paper-Feeder Attached to Ruling-Machine.

These two announcements should prove of considerable interest to the trade, as they are indications of the general forward movement of the industry.

The Hickok automatic paper-feeder was placed on the market about nine months ago, after having been tested out in the factory for some time previous. The main claim for this feeder is that it is adapted for jobwork. The company states that the time necessary to change the feeder from one striking job to another is about five minutes, and from one faint-line job to another, not more than two or three minutes. It will feed any kind of paper, from



New Plant of The W. O. Hickok Manufacturing Company.

the thinnest tissue to cardboard. It will always take the last sheet on the pile, and feeds the sheets so that the registration and striking are perfect. It is absolutely simple, as all motions are rotary, thereby doing away with the possibility of wear. There are no push-fingers or screws to change. The company also states that it has quite a number of these machines in operation and that they are all giving perfect satisfaction.

The new plant of the company will be complete in every particular. It is of concrete, brick and steel construction, and covers four acres of land situated along the main line of the Pennsylvania Railroad at Harrisburg. It is equipped with the most up-to-date machinery in order to meet the growing demand for the various bookbinders' machines manufactured by the company. The shops are well lighted from all sides, the roof being of the saw-tooth design. The new factory will be equipped with the following departments: Iron and brass foundries; rough and finished wood; machine-shop; blacksmith-shop; painting and finishing; plating-room and ruling-pen department. The company expects to be fully settled in its new quarters in about one month.

In line with this advance move, the company has been honored with the award, by the officials of the Pan-American Exposition, at San Francisco, of the gold medal for bookbinders' and paper-rulers' machinery.

A Cost-Finding System in Little

A new edition of the Printer's Account Book is before us and we are impressed again by the fact of the many years of valuable service that the work has done for the printing trades. It was first copyrighted in 1894 by the author, S. M. Weatherly, and then, as now, it proved a complete cost-finding system within itself. If more of the medium-sized and the smaller offices realized this fact, they would be saved many perplexities and many losses. The book has lifted many concerns out of the price-cutting ranks because it shows up the loss on a job instantly, and leaves no excuse for a recurrence. The new edition has been thoroughly revised and brought up to date. It is an inspiration to better things, for it shows exactly what to do and how to do it.

Chicago Old-Time Printers to Hold Banquet on January 15.

The annual banquet of the Chicago Old-Time Printers' Association will be held at the Hotel LaSalle, on Saturday evening, January 15, 1916. William Grant Edens, secretary of the Central Trust Company of Illinois, will be the toastmaster, and Judge Kenesaw M. Landis will make the address on Benjamin Franklin.

An invitation to the revered poet, James Whitcomb Riley, has been responded to in these terms:

INDIANAPOLIS, IND., October 15, 1915.

The Old-Time Printers' Association:

DEAR FRIENDS,— For your very kind and cordial greetings, and for the deft verses to my glory, please know my fervent appreciation. In the old days I learned to set pi at the instigation of a favorite uncle of mine, and so I may slip into your fold if no one inspects me too closely. At any rate, I do want to send you suitable greetings with "old-time" flavor. Gratefully and fraternally, JAMES WHITCOMB RILEY.

EDITORIAL NOTE.— Pass Mr. James Whitcomb Riley uninspected.

Printing-Ink Manufacturers Hold Convention.

In response to a call issued by some of the leading men in the industry, the first convention of the printing-ink manufacturers of the United States was held November 22 and 23 at the Hotel Traymore, Atlantic City. Delegates were present from all sections of the country, representing about eighty-five per cent of the industry, the few absentees having previously signified their intention to attend, but being unavoidably detained at the last moment.

The object of the convention was to discuss the serious situation confronting the printing-ink industry, and, through that industry, the trades dependent upon its products, namely, the printers and lithographers, as a result of the shortage in dyestuffs and chemicals, for which this country has always been dependent upon Europe, and principally upon Germany.

A representative committee was appointed to minimize the evil as far as possible by devising ways and means for the mutual interchange of supplies, as well as to coöperate with the Federal Government to facilitate the importation

of dyestuffs in the present emergency, and also to coöperate with organizations having similar interests, to assist in the development of the dyestuff industry in this country.

When it is considered that, at the outbreak of the war, there was only two or three months' supply of dyestuffs in this country; that only trifling quantities, except for the textile industries, have arrived since, and none since the beginning of 1915, the printing-ink manufacturers are to be congratulated upon the able and efficient manner in which they have met conditions, and have borne the brunt of the enormous increase in cost. We need only point to alkali blue, a dyestuff of the utmost necessity for the toning of black inks. Before the war this article sold for from 60 cents to 70 cents a pound; the imported article is now unobtainable, while the domestic, which was never considered equal to the imported, is now held at the prohibitive price of $14 to $15 a pound, and can then be purchased only on long-time contracts at that same high price.

It is hoped that the committee will be able in some manner to bring about a betterment of conditions within a short time, and not only relieve the immediate stress but pave the way to a permanent and independent domestic source of supply.

Printers' League of New York Holds Annual Dinner and Dance.

The Printers' League of New York — Branch No. 1, of the Printers' League of America — held its ninth annual social gathering on December 2, 1915, at the Hotel McAlpin Winter Garden. The annual business meeting being held on November 17, there was nothing to be done at the social gathering but for the 150 members of the League and their guests to enjoy themselves, which they did to the full. The dancing and entertainment during the dinner was enjoyed by all, and after the menu was disposed of dancing continued until a late hour.

All of those present expressed themselves as highly pleased with the evening and are looking forward with pleasant anticipations to the tenth anniversary of the League next year. The Entertainment Committee, of which M. H. Freimark, of the Federal Printing Company, was chairman, came in for unanimous praise for the very enjoyable evening and the high-class entertainment provided.

President George W. Green was unable to be present, owing to the death of his father. The sympathy of his many friends went out to him in his bereavement.

Safety System for Tabular and Blank Forms.

The Spurgeon-Hunt-Baker Company, of Indianapolis, Indiana, has placed its "Safety System" on the market, assuring printers who do linotype blank forms of the certainty that the brass rule will not pull out during printing operation. By this system a slot or a series of slots are sawed in the slugs to a depth of about twelve points. The groove is tapering, wider at the bottom. The brass rule will correspond exactly to the slot, and naturally it is impossible for the rule to pull out, owing to its shape. No special matrices are required and no change of any kind is necessary on the linotype. The special saw and rule are all you require. This system can be used with slugs of any size, from four to thirty-six point, and slugs of different sizes may be used in the same form. Full particulars will be furnished to those interested. Address Spurgeon-Hunt-Baker Company, 1231 North Oakland avenue, Indianapolis, Indiana.



Members and Guests of Printers' League of New York at Ninth Annual Dinner and Dance.

Federal Printing Company Employees to Hold Annual Beefsteak Dinner.

The committee in charge of the arrangements for the annual beefsteak dinner of the Federal Printing Company, of New York, has decided to hold this event on Saturday afternoon and evening, January 29. This innovation, which met with such great success last year, is being looked forward to with considerable pleasure by the members of the

company's staff of employees. An elaborate program has been completed, and the best balcony seats of a first-class Broadway theater have been secured for the Saturday matinee. After the performance automobiles will convey the party to Stauch's, at Coney Island, where the banquet hall will be at its disposal for the rest of the evening, and where a sumptuous repast will be served and many of the members of the staff will be given an opportunity to display their various talents.

Craig R. Spicher Joins Faculty of Carnegie Institute.

Announcement has been made of another recent addition to the faculty of the Carnegie Institute of Technology in the person of Craig R. Spicher, who will be instructor



Craig R. Spicher,
Latest addition to the faculty of the Department of Printing of the Carnegie Institute of Technology.

of presswork in the Department of Printing of the School of Applied Industries. Mr. Spicher is a skilled craftsman, and goes to the Carnegie Institute from the late Elbert Hubbard's print-shop, at which place he was superintendent of the pressroom. He has occupied several prominent positions with some of the largest houses in the country, and the students can rest assured that he will put forth his best efforts toward their advancement.

H. W. Dennett Seeks Election as I. T. U. Delegate to American Federation of Labor.

Mark Twain, Opie Read, and the host of other writers who at one time or another were redolent of the ink barrel and allege that they set type ankle-deep in the pi they dropped on the floor, have enlightened the world as to the tramp printer. His glories have been sung and his habits exploited *ad nauseam*. Few, however, have enlightened the world about another class of printer — the men who have worked in many towns, have held many good jobs, always making a good appearance and riding in Pullmans. Usually they are afflicted with the wanderlust, are as well informed as the best of the much extolled tramps, and yet they deport themselves in a manner creditable to the trade and their friends.

Thirty years ago H. W. Dennett joined Louisville Typographical Union. He was a lean, sallow youth, so sallow that the doctors told him he would have to give up his side-show, fancy skating, and hie himself to the cold and dry Northwest in order to acquire some beef and blood, which he has evidently gathered unto himself. Young Dennett started for Winnipeg and stopped at the Twin Cities. There he gathered an abundance of health, and, of course, took an active interest in the local union, for he was a statesman who kept the correspondence columns of the trade papers warm with suggestions about how the typographical union could be made "something worth while." In those days Dennett was a champion of sick benefits, burial benefits, and any other thing that seemed to promise added strength to the organization. In time he worked in Indianapolis, back to his beloved Louisville, New York and other places, landing in Salt Lake City, where he blossomed forth again as a delegate to the International Typographical Union and served as chairman of the laws committee. Four or five years later he bobs up in the same capacity from Los Angeles, having secured election on account of his action before the United States Industrial Commission, where he defended trade unionism generally in that center of opposition hostilities, Los Angeles, California. Dennett was capable of doing it because in his long experience he had served on all sorts of committees, lobbied before legislatures and had won some reputation as an active union man in six or seven different States.



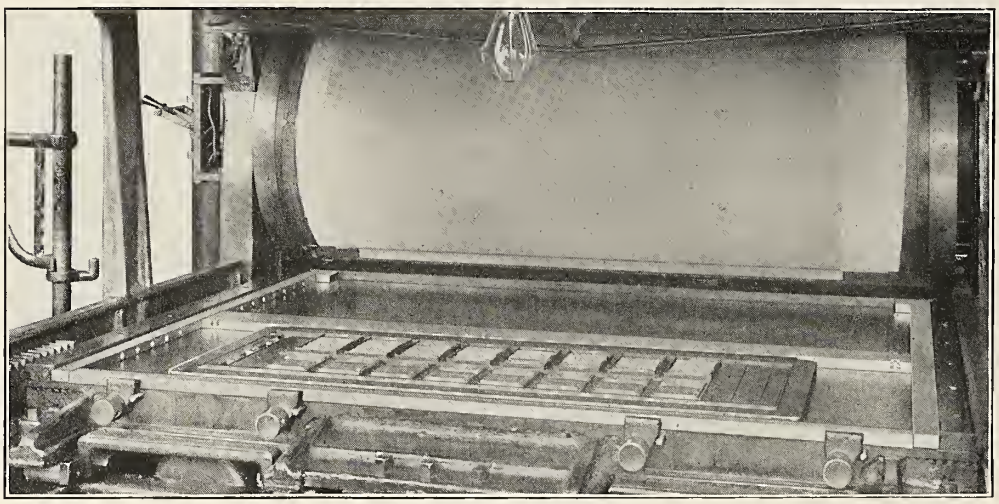
H. W. Dennett,
I. T. U. candidate for delegate to American Federation of Labor.

Mr. Dennett is now seeking the votes of his fellow members in the typographical union as delegate to the American Federation of Labor, an honor much sought by his confrères. Los Angeles Typographical Union is evidently to a man for Mr. Dennett. It has appointed a campaign committee that has issued a circular, and other "literature," which declares that the committee and the rest of the typographical world are "all for 'Bill.'"

Other aspirants for this office are: Max S. Hayes, Cleveland, Ohio; T. W. McCullough, Omaha, Nebraska; Frank Morrison, Chicago, Illinois; U. B. Pittenger, Mount Morris, Illinois, and Hugh Stevenson, Toronto, Ontario, Canada.

The Practical Chase Lock—A Labor-Saving Device for the Cylinder Press.

Pressmen who have experienced the general difficulties of locking a form on the bed of a cylinder press will appreciate the value of the device illustrated herewith — the Practical chase lock. In a circular sent out by the manufacturers, H. E. Fossenkemper & Co., of Richmond, Indiana, the following description is given: This device is not a fad, but the direct result of years of striving to overcome one of the most vexing problems found in the pressroom. It is scientifically constructed, featuring extreme simplicity combined with strength and durability. It is manufactured from selected cold-rolled steel, the strong adjusting bar being securely attached in its adjustments by two steel plungers built deeply in each end of the bar. These plungers automatically enter the holes accurately drilled in the side arms, and are locked in position by simply pressing down the type-high pawls in the U-shaped grooves shown on the sides of the bar, thus rendering it absolutely true and rigid. This is necessary in order to secure the best results in close-register work, and is equally appreciated in the general run of work. The side arms are carefully built with an extension resting against the foot of the press bed, which receives the strain of the lock-up, leaving the bearers of the press free to perform their important functions. The cross-bar can be moved backward and forward to accommodate the varying sizes of chases.



The Practical Chase Lock.

Complete details, together with prices and terms, will be gladly forwarded by the company upon request.

Fourth Annual Washington Newspaper Institute.

The Fourth Annual Washington Newspaper Institute will be held at the University of Washington, January 12 to 15, 1916. The Institute will open with a smoker on the evening of the twelfth, and will close with a banquet on the evening of the fourteenth. Saturday, January 15, will be held open for sightseeing, theatergoing, or some other amusement, though those who desire may enroll for the special course in "The Composing-room of the Country Newspaper," which will be given on that day by Fred Kennedy. Mr. Kennedy will represent in his printing-office at the University just as closely as possible the conditions that prevail in the composing-room of the average country newspaper. He will then go through the whole shop, progressively, on different processes and problems, lecturing, questioning and demonstrating. This is but one of the features that should make this Institute of immense practical value to each one in attendance. There will be a program of study of the newspaper that is bound to be interesting and sure to be profitable. Besides a series of addresses, papers and discussions on some new ideas that are being worked out to the profit of editors and publishers, there are to be serious considerations of some general and specific phases of the newspaper's responsibility as a social institution and the public's responsibility to the editor.

"The 'Wellcome' Photographic Exposure Record and Diary, 1916."

This little volume stands preëminent as a useful guide to the art in its varied phases. It maintains and has extended its reputation as a concise encyclopedia of photographic information, ranging from simple routine operations to the developments of the higher photography.

A rich harvest of extensive experience and expert skill is stored in this wonderful little volume. It informs and advises on everything pertaining to photography. Not one of the varied aspects of the art appears untouched, and besides all this there are instructive tables, simple formulæ and a multitude of useful hints, all of which tend to make the practice of photography exceedingly simple.

Of especial value is the "Wellcome" exposure calculator, an ingenious rotary device, fixed to the back cover, which, by one turn of one scale, indicates the correct exposure of any plate or film at any time of day or year. For British, Colonial, American and Continental plates and films, independent exposure factors are given. Specially ruled pages for recording particulars of exposures, diary pages for the year and pages for memoranda are other features of this little volume, which is issued in wallet form with pencil complete. It can be obtained from all photographic dealers and booksellers.

Bourges Service Goes to New York.

Albert R. Bourges, of the "Bourges Service," counsel in engraving and color-printing, Rand-McNally building, Chicago, proposes to establish his service in New York with the New Year. The fact that Mr. Bourges has made a success of a new line of work — that of counsel in color-work in engraving and printing — is an interesting sidelight of the tendency of modern methods. Success in the West has induced Mr. Bourges to seek the more concentrated field of New York, where he has already established promising connections. Mr. Bourges has been unusually busy saying "Good-bye."

"The New York Evening Post" Celebrates One Hundred and Fourteenth Anniversary.

One hundred and fourteen years of continuous publication under the same name, maintaining the outline of policy published in its first issue throughout the succeeding editorial and managerial changes, is a record of which any paper may well be proud. Such is the record of *The New York Evening Post*, the first issue of which appeared on Monday, November 16, 1801. On the first page of the first issue appeared the following outline of policy, which, as stated, has been maintained through the succeeding years:

"The design of this paper is to diffuse among the people correct information on all interesting subjects, to inculcate just principles in religion, morals, and politics; and to cultivate a taste for sound literature."

A brief but exceedingly interesting history of the paper was published in pamphlet form for distribution upon its anniversary, and from this we glean the few following facts:

The size of the first sheet was not much larger than that used by *The Evening Post Saturday Magazine* to-day.

William Coleman, the first editor, was a barrister from Massachusetts, of whom Wiliam Cullen Bryant, in his semi-centennial history of the paper, published in 1851, wrote as follows: "It was established by William Coleman, then in the prime of manhood, who had won the good-will of the distinguished Federalists of that day. . . . They saw in Mr. Coleman a combination of qualities which seemed to fit him for the conductor of a daily political paper in those times of fervid and acrimonious controversy, and several of the most public-spirited of them furnished him the means of entering upon the undertaking."

The work of distributing the edition of five hundred copies in 1801 was not an arduous one. Few, if any, copies of newspapers were sold in the counting-rooms and on the streets. Subscribers, if they had entered their names in the book at the office, were served with the newspapers at their homes by apprentices. Each apprentice had a route which he covered as soon as the edition was issued. . . . The old books show charges for "skins," which perhaps refer to the buckskins used in making the ink-balls with which types were inked. Candles and quill pens were a daily expense. Charges appear for board at $3 a week and "cloathing" for the apprentices of the paper. Half a dollar was paid for pulling an apprentice's tooth. The salaries of the six compositors averaged $9 a week. There is an entry for $50 for getting the President's message in 1809 to New York by "pony express." The editor's salary appears to have been paid when convenient for the cashier to do so; but he drew occasionally, because there is an entry, "Boots for Mr. Coleman, $10."

For the first fifteen years of its existence *The Evening Post* was printed on a small hand press, worked by two men and a boy. The process of printing a single copy of the newspaper occupied many seconds. This handwork on each copy seems impossibly slow in light of present-day circulation figures, but not until 1836 did any newspaper in New York have a circulation much in excess of 500 copies.

In 1840 the first steam printing-press was installed. It was a single-cylinder press and had a capacity of printing 750 copies an hour.

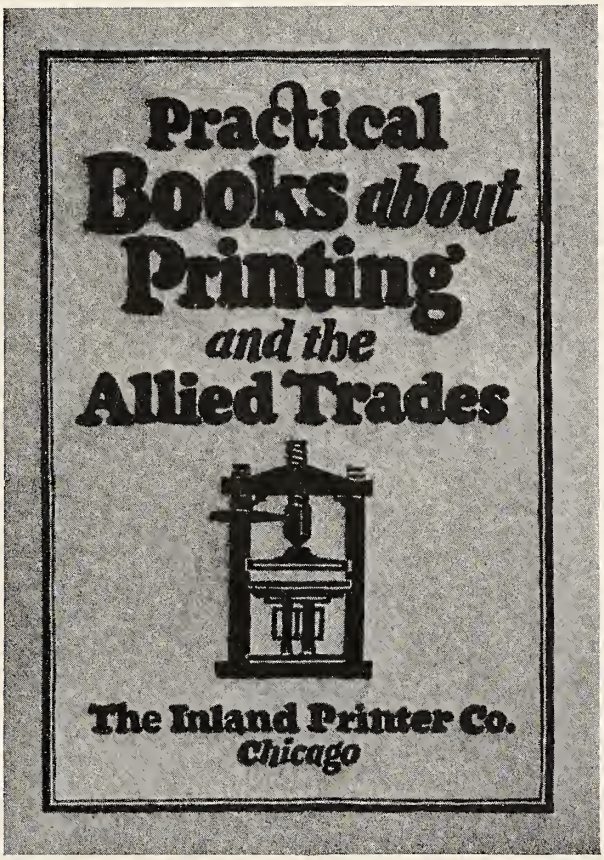
William Cullen Bryant began to write for *The Evening Post* in 1826, acquired soon afterward an interest in the paper, and in 1829, upon the death of William Coleman, who had been in poor health for several years, was made chief editor.

Parke Godwin, who for some time had been employed as an assistant, was appointed managing editor in 1836, which post he held until 1865, later becoming editor upon the death of William Cullen Bryant, and serving as such from 1878 to 1881.

The officers of *The Evening Post* to-day are: Oswald Garrison Villard, son of Henry Villard, whose ideals he upholds, president of the New York Evening Post Company, which owns and publishes both *The Evening Post* and *The Nation;* Rollo Ogden, editor; John Palmer Gavit, managing editor; Emil M. Scholz, publisher. The present editor of *The Nation* is Harold de Wolf Fuller.

"Practical Books about Printing and the Allied Trades."

The study and reading of good books, particularly those relating to the line of industry in which he is engaged, is acknowledged to be necessary for the man who is desirous



Half-Tone Reproduction of Cover of "The Inland Printer's" New Catalogue of Books.

of advancing himself in the vocation he has chosen as his life-work. Be he employer or employed, he will get nowhere unless he fits himself to meet the problems that are constantly arising in his daily work.

The question that confronts the man seeking knowledge regarding any subject is: Which of the many books published are the most reliable, authoritative and practical for study and reference? With this question in mind, THE INLAND PRINTER has compiled, and now has ready for distribution, a comprehensive catalogue in which are listed a large number of the best books dealing with all branches of the printing and allied trades. All of the books listed are classified according to the various branches to which they pertain.

A copy of this catalogue will gladly be forwarded to any one desiring it.

New Publication on British Commercial Organizations.

The Bureau of Foreign and Domestic Commerce, Department of Commerce, has been studying British commercial organizations and has just published a booklet that is full of concrete, pertinent facts on the subject. The world-encircling foreign commerce of the United Kingdom bulks large in the consideration of every phase of international economics; it is a factor to be reckoned with in the most famous marts and in distant jungle and desert stations. Americans engaged in developing export trade observe its manifestations in many lands, but with the system back of this activity, the methods and conduct of commercial affairs in the United Kingdom itself, the way in which the British Government fosters and directs expansion, the people of the United States are, perhaps, not so familiar.

As long ago as 1912 the Commercial Intelligence Branch of the British Board of Trade received 16,488 inquiries concerning trade possibilities, and in replying to these the Branch was enabled to draw on a store of information supplied by a corps of investigators covering every section of the globe. If British exporters want concrete samples, the Government has available for inspection such articles as cotton vests from Bushire, Persia; raisins from Azerbaijan; antimony from Chungking, China; "kieselguhr" from Chile; hosiery and overalls from South Africa.

The title of this new publication of the Bureau is "Commercial Organizations in the United Kingdom," and its author is Archibald J. Wolfe, who has investigated the subject on the ground. In its fifty-three pages are included lists of all British chambers of commerce and a discussion of their methods and functions, a detailed account of the state aid to trade, and a description of manufacturers' and employers' organizations in all the leading industries.

This pamphlet is Special Agents' Series No. 102, and 5 cents will bring it from the Superintendent of Documents, Washington, D. C.

The Auto-Mat Tabular System.

The Auto-Mat Tabular Company, of Fort Worth, Texas, is placing on the market a new method of producing tabular composition on slug-casting machines. The illustrations show a matrix which produces a triangular opening in the shoulder of the rule. This ingenious device makes it possible to cast rule with the face running almost continuously, broken only where the printing surface of the cross-rule will appear. This gives a very close imitation of wax-engraved rulework for blank forms. The rule that is used is cast from a special dash block made on the general plan of the matrix. When the cast takes place, the metal enters a slit between the two hinged plates and forms the slug with the triangular rule attached to it by a delicate fin of metal. The rule is broken off the slug and is ready to be inserted into the table. Another feature is a special matrix which forms lugs on a blank rule to hold the rule while printing. These lugs are quite substantial and never permit the rule to be detached. C. W. Hanson is president of the company, and will be pleased to furnish further particulars to those contemplating installing a device for this purpose.

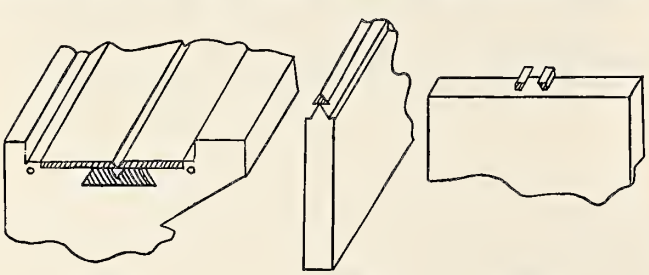
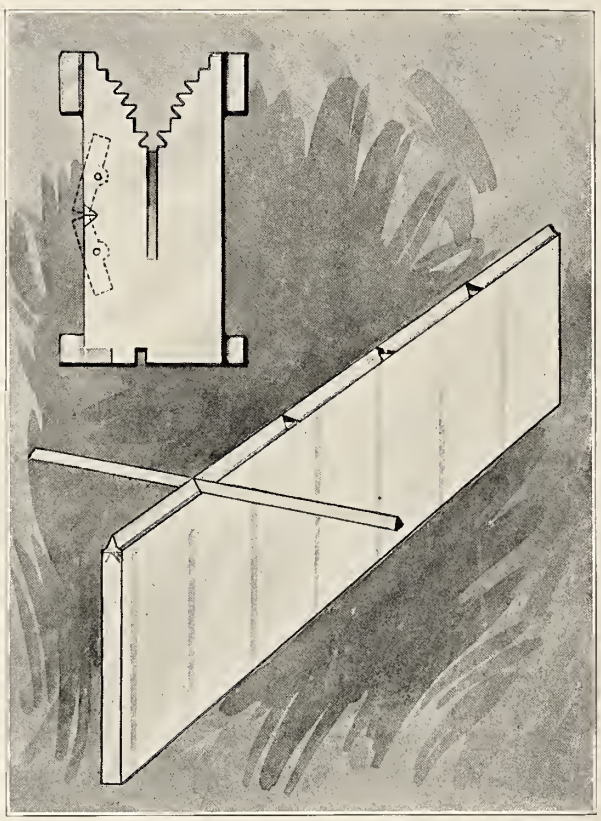


FIG. 1. FIG. 2. FIG. 3.

Fig. 1, casting-block for casting triangular rule on linotype. Fig. 2 shows slug with triangular rule attached to top as it comes from mold. Fig. 3 shows blank slug with lugs for holding triangular rules.



Matrix and Slug with Triángular Slots as Cast from the Matrix.

It should be observed, however, regarding this most ingenious invention, that the Lino-Tabler Company, which has been operating for a number of years, presents patent claims protecting the principle of laying a rule on a level top surface. This basic patent, claimed and allowed, we are informed, in the Lino-Tabler patents, would seem to override any modifications of the holding device or of the material of which the rule itself is made or the manner of its manufacture. THE INLAND PRINTER is always desirous of encouraging new ideas and new inventions, but at the same time an honest regard must be allowed for vested interests. The rights of these claims are in the function of the courts to determine.

New York Typographical Union Holds Sixty-Sixth Charity Ball.

The sixty-sixth annual charity ball of Typographical Union, No. 6 — "Big Six" — held on Thanksgiving Eve, November 24, 1915, from every standpoint proved that the members of that organization were fully capable of maintaining their reputation for "putting over" big affairs. No other result could be expected, however, as union printers have always shown their readiness to support a cause as worthy as the one for which this ball was given — the maintenance of the union's hospital fund, which was started when the union was in its infancy for the purpose of caring for its sick and disabled members. By the aid of this fund,

beds are maintained at St. Vincent's, St. Mark's, the Volunteer, the Post Graduate and New York hospitals, in Manhattan; St. Mary's, in Brooklyn, and Chester Crest, in Mount Vernon.

Music for the dancing was rendered by Erdmann's Military Band, Quigley's Orchestra and Hanson's Orchestra. A concert consisting of six numbers was given by "Big Six" Band, composed of members of the union. Great credit is due the officers and the members of the various committees that had the preparation for the event in charge.

Organization for Instructors of Printing.

The organization for the teachers of printing, a brief advance announcement of which appeared in our November issue, is now moving along at a rapid pace, and bids fair to be accomplished in the very near future.

In a prospectus just sent out it is stated that there are at present about nine hundred public schools and institutions in the United States in which printing is being taught, and, due to the educational value of this subject, the number is rapidly increasing. In order, therefore, that the best interests of all concerned may be conserved, efforts are being put forth to form the organization, which is to be international instead of national in its scope.

As a basis upon which to work, the following outline has been submitted, with the request that any suggestions that may seem pertinent be sent to either W. Earnest Reeves, teacher of printing, Franklin School, St. Louis, Missouri, or F. K. Phillips, secretary, Typographic Arts School for Teachers, 300 Communipaw avenue, Jersey City, New Jersey:

OBJECT.— The interchange of ideas and opinions among teachers of printing in the United States; investigation and recommendations looking toward a standard course of study in the various classes of school-work; the encouragement of printing as a school subject in the graded and high schools, and in trade or apprentice schools.

Committees shall be appointed to investigate and make recommendations looking toward a standard system of instruction in the grades named below. As it stands now, each teacher works out his own system, and they can not all be right. The beginner must make the same errors that his predecessors have made. A recommendation of the best from the various methods would help all of us to do better work.

1.— Prevocational, or graded school. (In these schools printing is a form of manual training.) An aid to cultural education.

2.— Vocational. Instruction given in high schools, trade schools, institutions of various kinds, or any other school where an attempt is made to teach printing as a trade to boys who are not regularly apprenticed to the printing trade.

3.— Continuation. Instruction to boys apprenticed to the printing trade. Work of this nature may comprise "part time" schools, in which the apprentice spends a part of each day, or a certain number of days per week or month, and the evening schools, in which boys spend a certain number of hours each week, after working hours.

A magazine of our own, published from time to time, and printed successively by various schools, would give the members an opportunity for a free discussion of our various problems, as well as a chance to show, to other teachers, what our boys could do.

A part of our energy might be most profitably given to the work of extending our special field. The more schools which add printing to their courses, the greater will be the demand for experienced teachers.

For the greater convenience of the members, the association might be broken up into three sections — say, eastern, central and western. Separate meetings might be held, these meetings to parallel the conventions of the Eastern and Western Manual Training Teachers' Association, with a general convention at periods of two or four years, to take up any matters that demanded attention.

It is suggested that the eastern section extend from the Atlantic Ocean to a line running east of Chicago, say about longitude 87; the central section to embrace all territory between longitudes 87 and 107; the western section to extend from longitude 107 to the Pacific Ocean.

Any person, regardless of what phase of education he may be engaged in, who teaches any branch of the printing trade, is invited to join the association.

The following teachers have agreed to act as organizers in their respective districts:

Eastern.— Joseph A. Donnelly, P. S. 158, Brooklyn, New York; Frank Siddall, Boys' Industrial School, Newark, New Jersey.

Central.— Miss Katherine Stilwell, University of Chicago Elementary School, Chicago, Illinois; W. Earnest Reeves, Franklin School, St. Louis, Missouri.

Western.— Orley W. Athey, High School, Portland, Oregon.

Membership fees will not be decided upon until the first general convention is held, after the organizations of the different sections have been effected.

Teachers desiring to join the association or seeking more information regarding it are urged to correspond with any of the organizers representing the districts in which they may be located.

Mr. W. Earnest Reeves, Franklin School, St. Louis, Missouri, is the originator of the movement and will act as chairman of the organization until the respective conventions choose their officers.

Joseph A. Borden New Secretary United Typothetae and Franklin Clubs of America.

The officers of the United Typothetæ and Franklin Clubs of America have announced the appointment of Joseph A. Borden as secretary, to succeed Percy Parnell Tyler, who tendered his resignation to accept a lucrative position in connection with the printing-plant of the National Cash Register Company, of Dayton, Ohio. Mr. Tyler has held the position since June, 1914, when he succeeded S. Evans Clark, and since that time he has made many friends both in and out of the organization. A luncheon was tendered Mr. Tyler at the Union League Club on the day he left Chicago, and was attended by a large number of the members, who wished him every success in his new field, and, as a mark of esteem, presented him with a handsome gold-mounted stick and umbrella.

In taking up the work as secretary, Mr. Borden does so with a thorough knowledge of the requirements of the office, as he has been closely identified with the work of the organization for some time past, being at one time vice-president, and for the past year engaged in special work as an organizer on the Pacific coast, in which work he has had remarkable success.

Mr. Borden's home is at Spirit Lake, Idaho, where he retired when he gave up his activities as a partner in the firm of Borden & Shaw, of Spokane, Washington. He will be remembered as having acted as chairman of the Denver Cost Congress, when under particularly trying circumstances he conducted the proceedings not only to the advantage of the gathering, but with considerable credit to himself. The firm of which he was the head was one of the foremost on the Pacific slope, and he retired to engage in experimental seed-growing at his farm in Idaho. He was destined to take up a branch of organization work when there was need of his services, owing to the knowledge and ability which he possessed, and the printing trade of the Far West has been the better for it.

THE INLAND PRINTER extends its congratulations and best wishes for success to both Mr. Tyler and Mr. Borden in their new fields of endeavor.

SLIGHTLY MIXED.

"I'm in a hurry," he said, rushing into the hardware store, "just got time to catch a train. Give me a corn-popper, quick!"

"All right, sir," replied the clerk. "Do you want a large pon-corner?"

"No, just a medium-sized — an ordinary porn-copper!"

"How will this cop-porner do?"

"Is that a pon-corper?"

"Yes, but you're getting twisted. You mean a con-porper — no, a pern-copper! No, a —"

"I mean a con-porper!"

"Oh, yes, a pon-corper!"

"Yes, be quick! Gimme a pup-cooner, and be quick!"

"All right! Here's your pun-cooper."

THE·MAN·AND THE·FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Reporter, City, Telegraph and Managing Editor Seeks Change.

(3324) Young man, twenty-seven years of age, with nine years' experience as reporter, city, telegraph and managing editor, seeks change, preferably to a city in Indiana or some adjoining State. Capable of holding position with any publisher who needs a good, keen news gatherer and writer. Good habits. Best of references.

Proofreader Seeks Change.

(3325) Seeks position as proofreader on an afternoon paper, in any locality. Has had three years' experience as proofreader, and five years' experience as practical printer in newspaper offices. Twenty-three years old. Best of references.

All-Around Printer Seeks Change.

(3326) Young, married man, twenty-five years of age, good habits, seeks position in any department with printing-office in California. Can operate machine and do any kind of presswork, jobwork, advertisement composition, make-up, or in fact anything in the printing line. Eight years' experience.

Seeks Opening in Pressroom in Plant Located in Small Town.

(3327) Young man, twenty-four years of age, familiar with presswork, seeks position in some small town where he can do his own presswork (cylinder and platen) and feeding. Willing to help in composing-room if needed. Prefers Middle West or West. Good habits. Best of references.

Opening for Linotype Operator.

(3328) An opportunity is open for a linotype operator capable of setting advertisements in both German and English. Union office. Desirable surroundings. Salary, $21 per week. Give full particulars and state when free to accept position.

Pressman Seeks Change.

(3329) Desires to make change to a union shop if possible. Has had from fifteen to eighteen years' experience on all kinds of work, such as art and commercial, color and half-tone work, and limited experience on the offset press. Can run a battery of platen and also cylinder presses.

Seeks Position in Editorial Department of Trade Paper.

(3330) Young man, twenty-five years of age, seeks good connection with growing trade paper. Thoroughly familiar with writing copy and all sorts of editorial detail work, as well as the mechanical side of the business. Well versed in make-up, art effects, layout, typography, etc. Willing to go anywhere in the United States or Canada.

Machinist-Operator Seeks Change.

(3331) A union man, with over seven years' experience on the linotype, and capable also of caring for machine, seeks change. Desires opening where speed is appreciated and paid for. Sober and industrious. Can furnish best of references.

Seeks Opening in Middle West.

(3332) A man having fifteen years' experience in all branches of both job and small newspaper offices, and a general knowledge of estimating and stock, is seeking an opening in the Middle West where this experience can be used to mutual advantage. Thoroughly familiar with platen presses. Has had one and a half years' experience on linotype. Has also had experience as proofreader on city daily, and in ad.-alley.

Seeks Position as All-Around Printer and Translator.

(3333) Employed for the past fifteen years as printer on several publications, mainly as typesetter, job compositor, translator, proofreader, and later as advertising solicitor. Speaks English, German and Bohemian. Would prefer position with an English, German or Bohemian publication in a city or country town, as all-around printer or translator or advertising solicitor.

Newspaper Manager Desires Opening.

(3334) Young, married man, twenty-eight years of age, would like to associate with a weekly newspaper in a county-seat. Would manage same on salary, with opportunity to lease or buy later if satisfactory. Has had experience on city morning papers and small country weekly. Is primarily a news gatherer and writer, but can and has looked after the entire management of a newspaper. Willing to work hard for the interests he serves.

Seeks Position as Working Foreman or Manager.

(3335) A man, thirty-eight years of age, having general experience as job-man, owner of job-printing business, also as newspaper owner and publisher, and as ad.-man and operator on daily newspapers, seeks connection with a party requiring a man having this experience.

Seeks Opening as Pressman.

(3336) Seeks position, preferably in Chicago, as pressman. Experienced in high-class bookwork, half-tones, three-color processwork and embossing. Anxious to learn estimating and other branches of the business, such as taking care of costs and as an efficiency engineer.

Seeks Position as Solicitor-Reporter on Small Daily.

(3337) Young printer, with seven years' experience, now employed on the largest country weekly in Minnesota, desires position as solicitor-reporter on small daily. Can write locals, and can sell job-printing. Would consider large job-office. Opportunity to learn is desired more than salary.

Salesman and Estimator Is Open for a Position.

(3338) Twenty-seven years of age, having had two years of high-school work, followed by a number of years' experience as cylinder pressman, and also estimating and selling. Has thorough knowledge of paper, printing machinery, type and binding. First-class references.

Manager Desires Change.

(3339) A practical man in all branches of the printing business, with over twenty-five years' experience, fifteen of which has been in the managerial end, seeks change. A correct estimator, good salesman, and knows how to handle men to get the best results. Reliable, careful and conscientious worker.

Would Like Management of Small Daily or Weekly Newspaper.

(3340) Twelve years' experience in general newspaper work, including editorial, administration and sales, and also mechanical departments. Good organizer for economical management, and can take charge of all or any section except sporting. Is a machinist-operator, and good at job and ad. work and artistic display. Would lease plant, work on percentage, or consider partnership on easy terms. Willing to go anywhere, South America no objection.

Seeks Opening as Foreman of Job or Newspaper Plant.

(3341) Fifteen years' experience, about half of that time being as foreman, and several years as linotype machinist-operator. A student of efficiency, reducing overhead expense, and also modern ideas in job composition. Understands handling customers, buying stock, etc., laying out work and estimating. Thoroughly posted on all classes of work. Good education and good habits.

Would Accept Position as Instructor.

(3342) Thoroughly posted in the printing business, having had twelve years' experience in job-offices in Scotland and in America. Is seeking opportunity for advancement. At present is away from the trade, but is anxious to get back in the business. Would accept situation as instructor in any school, in which case he could combine coaching in various outdoor sports and athletics.

Opening for Machinist-Operator.

(3343) Small daily paper located in British Columbia is in need of a good operator who can also take care of his machine, and who would be willing to spend part of the time setting advertisements. Steady work in pleasant surroundings will be given a good operator who will be willing to give as well as take a little in the matter of hours and wages. Non-union preferred.

Bindery Foreman Seeks Change.

(3344) Young, married man, twenty-eight years of age, at present employed as bindery foreman in Michigan, seeks change. Has a thorough knowledge of cutting, having worked in printing and lithographing shops for the past ten years. Can also run folding-machine, and Harris and Gordon presses. Familiar with sizes, weights and values of all grades of stock, and also pamphlet binding. Best of references.

Opening for Job Printer and Make-up Man.

(3345) A firm in Illinois is desirous of securing the services of a good make-up man and job printer, one who can take care of position ads. and knows how to place headed articles. Permanent position for good, steady man. Scale, $16.

Seeks Editorship of Country Paper or Solicitor.

(3346) Young, married man, twenty-five years of age, steady and reliable, at present foreman of a small shop in Middle West, seeks change owing to the fact that there is no further chance for advancement. Has served in every capacity from "devil" to assistant to the proprietor during the past fourteen years, and has made special study of ad.-writing.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 56. JANUARY, 1916. No. 4.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1916, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1916 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World. Omaha, Neb., October 1, 1915.

EXPERIENCED BUSINESS MAN desires to find purchaser for deceased partner's interest in profitable printing and stationery business of twenty years' standing; located in important southern city; about $15,000 required; investment will pay handsome returns, and business can pay good salary besides to right man. J 14.

THE FASTEST GROWING and most successful printing establishment in growing city of 20,000 in one of the best Western States; highest class of trade established; good opportunity for live daily newspaper; will sacrifice for good reasons whole or half interest. J 994.

NEWSPAPER (weekly), with job department, in a growing town of 1,800; no competition; made over $200 per month clear profits this year without any soliciting; owner has made enough to retire; $1,000 cash, balance your own terms. J 6.

ENGRAVING-PLANT wishes to connect with a printing-plant; now in a western city where patronage is not sufficient; willing to move to new location. J 15.

FOR EXCHANGE.

WILL TRADE for printing-press, one offset press, 28 by 34, with automatic feeder; a bargain. J 1000.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

BARGAIN FOR BOOKBINDERS AND OTHERS — We offer two brand-new hand-feed German gluing machines, taking a sheet 20 inches wide, at a bargain price for one or both; if you have any possible use for them it will surely pay you to communicate with us. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — Two presses, 12 by 18, automatic feed and delivery; feed from French folio to 120-lb. card, 3,000 to 3,500 per hour; only run 5 months; cost $1,550 apiece, one-half that for quick sale; perfect order. INTERNATIONAL TICKET COMPANY, 516 Atlantic ave., Boston, Mass.

CAMPBELL, 41 by 60 bed, $600; 41 by 56 bed, $650; 34 by 50 bed, $550; Hoe pony, 17 by 21 bed, $400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

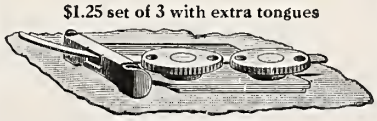
BABCOCK OPTIMUS, No. 43, 25 by 38 sheet, for $1,000; nearly new and big bargain; most convenient size press made; can't get work enough to keep busy and need cash for linotype; also No. 9 Cottrell, 43 by 56, for $650. DAILY PRESS, Spring City, Pa.

FOR SALE — We both buy and sell printing-plants, and always have good bargains on hand in rebuilt presses, paper-cutters, type, cabinets, cases, stands, etc.; let us quote you prices. PHILADELPHIA PRINTERS' SUPPLY CO., 14 S. Fifth st., Philadelphia.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

10 by 15 Chandler & Price Gordon, equipped with Kirkman automatic feeder; all in good running order; first check for $250 gets it; of value only to printer who has runs of 5,000 and upward. WALLENDER & WILDER, Decatur, Ill.

GOLDING PRESSES, 8 by 12, 10 by 15, 12 by 18 and 15 by 21; these presses are practically new in condition and appearance; also all sizes of cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

HARRIS AUTOMATIC, S-1, one-color, in A-1 condition, very little used; sell cheap. J 2.

HELP WANTED.

Composing-room.

DO YOU WANT TO MOVE YOUR FAMILY TO THE COUNTRY? — We want to get into touch with several expert ad. compositors who would appreciate working in a small city; steady employment; ideal conditions; union. Write to KABLE BROTHERS COMPANY, Mount Morris, Ill.

LINOTYPE OPERATOR, German-English, with ability to set ad.-work in either language; pleasant place, union office, $21 per week; give full particulars and when can come. Address "M. B.," 727 Bowman st., Toledo, Ohio.

Salesmen.

WANTED — SALESMEN: Those who have some knowledge of job presses, to handle a money, time and labor saving attachment; meritorious article. SMITH AUTOMATIC GUIDE CORP., 11 N. 14th st., Richmond, Va.

PRINTING SALESMEN — A complete printing and binding establishment, with big facilities, desires two or three salesmen controlling large accounts; state full details in reply. J 996.

Stock Cutters.

WANTED — STOCK CUTTER for general line commercial and catalogue work; union; married man preferred; steady work, no layoff; scale, $21; send references with application. J 998.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 5 hours, 3 evenings a week, $5 weekly; day course, 6 to 9 hours, 12 weeks, $80; unlimited course, $150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

LINO-TYPEWRITER.

LINO-TYPEWRITER — We can supply a standard visible typewriter with keys arranged same as Mergenthaler machine; price moderate. INLAND PRINTER TECHNICAL SCHOOL, 632 Sherman st., Chicago.

SITUATIONS WANTED.

All-around Men.

EXPERIENCED, ALL-AROUND PRINTER, now employed as working foreman, four years linotype machinist-operator, would like to hear from good, live printing-firm which wants a man to work to good advantage in any part of the shop; no liquor or tobacco habits; always on the job; best references. J 999.

Artists.

COMPOSITOR-ARTIST, with reputation established as producer of printed matter de luxe, desires change; has a thorough knowledge of both composition and presswork, also layout, designing, engraving, art-binding, etc.; foreign languages a specialty; at present mechanical foreman in a monotype plant; sixteen years' experience; prefers Chicago or New York; would go outside U. S. J 861.

ART DEPARTMENT FOREMAN, with 20 years' experience, an all-around artist, thorough and competent, wishes to make change; can give satisfactory references; now employed in Chicago; will leave city. J 8.

Bindery.

BINDERY FOREMAN, himself a practical workman at all branches, thoroughly understanding bindery machinery, estimating, and the running of bindery to produce results, would like to hear from firm needing such services; strictly temperate; best of references; would take position as foreman or foreman and finisher, or other combination. J 779.

BINDERY FOREMAN seeks opening; has 12 years' experience; best of recommendations; good estimator, and can give best of service. J 915.

BOOKBINDER — Young, married man with over ten years' experience as forwarder and finisher, desires position; references. J 11.

BINDERY FOREMAN, now employed, four years on present job, would make a change; references. J 12.

ALL-AROUND BOOKBINDER, first-class finisher and forwarder, wants position; West preferred. J 1.

Composing-room.

RELIABLE LINOTYPE OPERATOR-MACHINIST; speed, 6,000; weekly, small daily; union, unorganized; come immediately. STIGNER, Edwards av., Benton Harbor, Mich.

TWO-THIRDER, 19 years old, I. T. U. student; has had three years' experience on first-class jobwork, stonework and catalogue make-up; best reason for making change. J 885.

COMPOSITOR, job or ad., desires position in weekly or daily; either New York, Pennsylvania or New Jersey; union or unorganized town; references, married. J 13.

AD. AND JOB COMPOSITOR seeks change; age 27, union, good habits; desires a situation in the Middle West; now employed; can come about January 20. J 891.

SITUATION WANTED by printer capable of handling highest-grade commercial work; none better; foremanship or case; age 37, married, union. J 7.

Engravers.

EXPERIENCED HALF-TONE AND COLOR PHOTOGRAPHER desires to make a change; also etch copper and zinc; competent to take charge of shop. D 943.

POSITION WANTED by experienced photographer, line or half-tone work; strictly sober and steady. J 10.

HALF-TONE reëtcher wants change; capable of taking care of small shop. J 5.

Managers and Superintendents.

YOUNG MAN, ALL-AROUND PRINTER, stoneman, make-up, ads., linotype machinist-operator, "swift," nine years' experience with all models, familiar with Duplex, cylinder and platen presswork, experience in largest and smallest shops, desires position as superintendent or foreman of medium-sized shop doing high-grade work, newspaper and job preferred; knows when he is getting good work and knows how to get it; references. J 895.

SUPERINTENDENT — Thirty years old, with family, wants position in Middle West around first of year; with present employer ten years, last three as superintendent; would consider position where part of salary would apply on purchase of interest in business. J 4.

Miscellaneous.

SUPERINTENDENT OF FOLDING-BOX PLANT, at present employed, desires to change; practical man on printing, cutting and scoring, and gluing; understands estimating and making of boxboards. J 995.

Pressroom.

PRESSMAN — Reliable, on cylinders and jobbers in half-tone, commercial and color work, wishes permanent position; married, union. J 938.

CYLINDER AND PLATEN PRESSMAN, expert patent overlays, age 38, no bad habits; can please most exacting employer. J 3.

SITUATION WANTED by first-class cylinder pressman outside of Chicago; can furnish good references; union. O 933.

CYLINDER PRESSMAN, first-class, capable of taking charge, 20 years' experience on the better grades of printing. J 953.

Proofroom.

POSITION DESIRED BY PROOFREADER; experienced reader on ads., catalogue, publication, etc.; union. A. C. GEER, 1410 Pontiac bldg., Chicago.

PROOFREADER, 11 years' experience, five years present position, business magazine, desires change; non-union. J 9.

Salesmen.

POSITION WANTED IN CHICAGO — Man experienced in all branches of printing industry; can secure results for employer and give service to the customer; employed, handling sales of successful western plant, but desires connection with first-class house offering greater opportunities; have you the opportunity? J 16.

"Itso," the dry ink remover that was made for use on rollers. Guaranteed to preserve the life of the rollers. A perfect cleaner for type, etchings and machinery as well. No acids or deadly fumes.

$1.50 Gal. "ITSO" $1.50 Gal.

"Itso" is efficient and practical. Regular price $1.50 per gallon, factory. Trial gallon $1.50 prepaid to any place in the U. S. Ten-day trial. Money refunded if not satisfactory. Send order to-day.

DAWSON MANUFACTURING COMPANY, Dept. A., Edgerton, Wisconsin

WANTED TO PURCHASE.

WE WANT SECONDHAND LINOTYPE MACHINES — We know a number of concerns in the market for the above machines; we prefer to deal with offices at present overequipped; furnish full particulars; no dealers. NEWMAN & COMPANY, 39 Vanderveer av., Woodhaven, N. Y.

WANTED — Good secondhand bronzing machine for sheet size 32 by 44 or 32 by 22. HAYWOOD PUB. CO., Lafayette, Ind.

WANTED — Good secondhand Seybold power round-corner cutter. HAYWOOD PUB. CO., Lafayette, Ind.

WANTED — Catalogue-looping machine manufactured by Ward & McLean. N 997.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77. 9-16

Job Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-16

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

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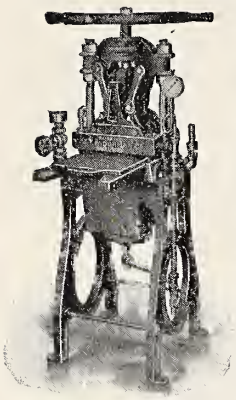
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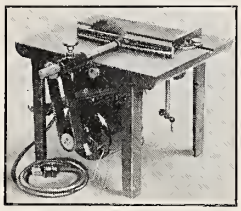
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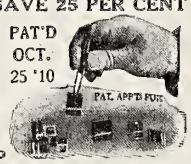
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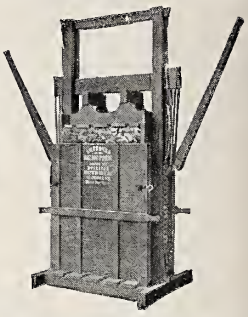
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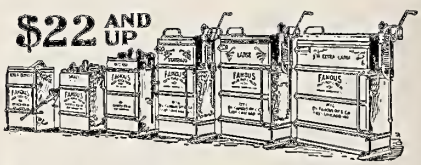
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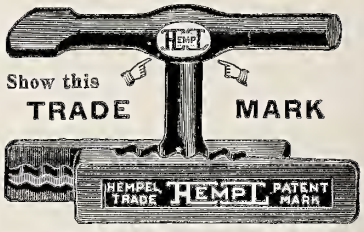
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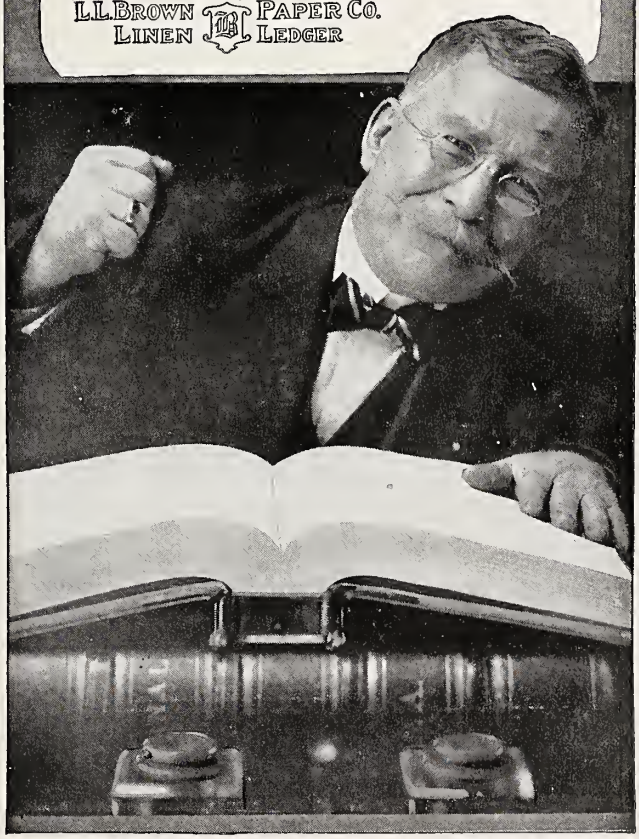
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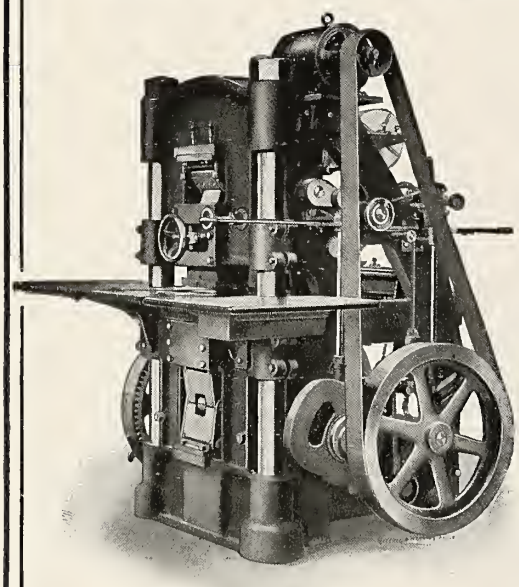
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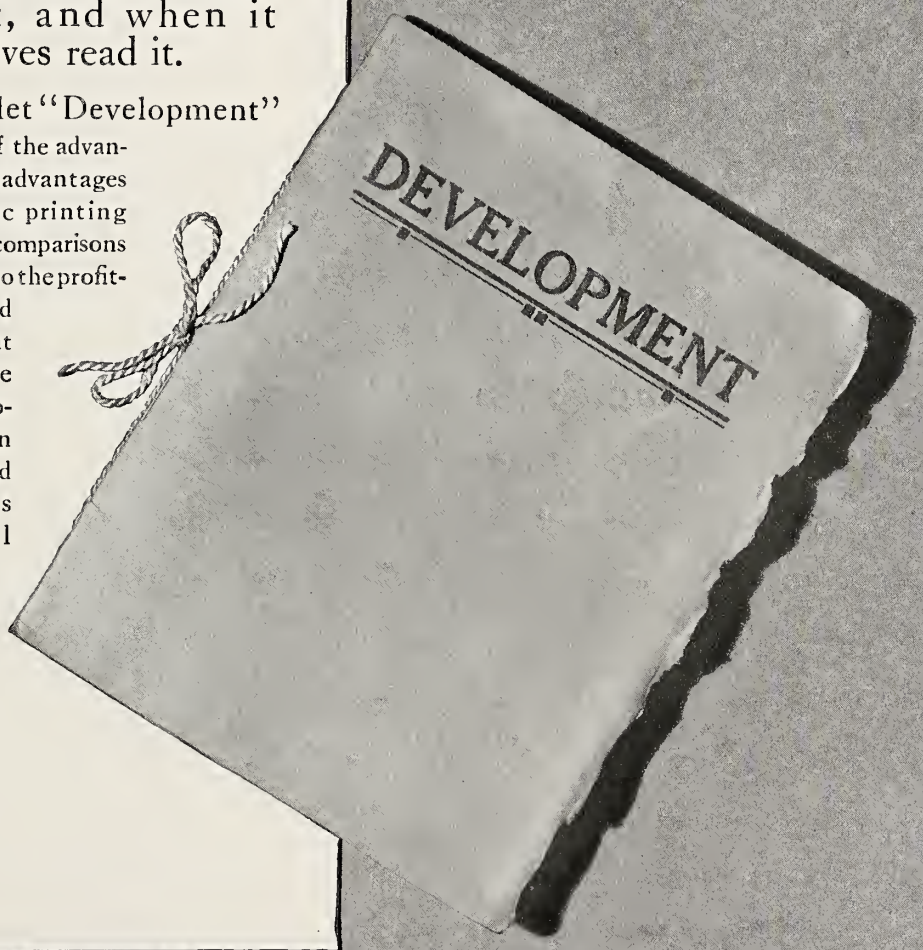
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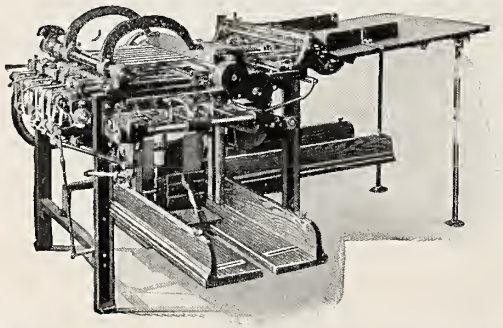
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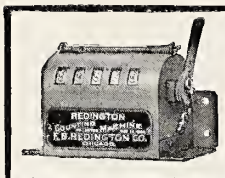
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LANTERN SLIDES	TELEPHOTOGRAPHS
RADIOGRAPHS	LINE ENGRAVINGS

Lino-Tabler

System is protected by seven U. S. patents, covering the system itself; the slug form produced with it; the matrix; the rule and placing on shoulder of slug, whether rule is cast on Linotype or otherwise; the broached dash slugs and brass rule, and devices for broaching them.



This Lino-Tabler work is taken from a 954-page catalogue just completed by Quality Typo Company, one of Chicago's foremost trade linotyping establishments. The catalogue was printed direct from the slugs, in 32-page forms. The matter is set on full-length slugs, exactly as it would be if not to be vertically ruled. The fists indicate where non-printing slugs, broached at same operation as the printing cross-rule under the box-headings, are inserted, these holding the vertical rules securely in place on shoulders of the slugs. The invisible joining of the cross and vertical rules can be accomplished by no method which does not infringe Lino-Tabler patents. This applies to both ruled blank forms and "rule-and-figure" work.

Linotype and Intertype owners, as well as printer patrons of trade plants, are cautioned against the use of tabular equipment or slug forms infringing the basic Lino-Tabler principle, that of resting the rule on shoulders of the slugs. If in doubt, write the Lino-Tabler Company for copies of its patents and legal opinion thereon, which will be sent free on request

The complete Lino-Tabler equipment is leased to printers and linotypers at $35 to $50 a year. Lino-Tabler brass rule is furnished licensed users of the system at one-tenth the cost of the foundry product. Address, for descriptive literature, tabular and blankwork specimens, etc.,

LINO-TABLER COMPANY

WILLIAM C. HOLLISTER, Pres. and Treas. ASHTON G. STEVENSON, Vice-President

TOM Q. MACMURTRIE, Assistant Secretary

MAJESTIC THEATRE BUILDING, CHICAGO

106 PARK ROW, NEW YORK CITY (E. C. Pratt, Mgr.) 46 TEMPERANCE ST., TORONTO (Hugh Stevenson, Mgr.)



The Henry O. Shepard Co.

Printers, Binders and Engravers
Stippling for the Trade
632 Sherman Street
Chicago, Ill.

THE INLAND PRINTER is a monthly exhibit of the average character of the work of The House of Shepard



The advantages of

THE AMERICAN HIGH SPEED TAPELESS JOB FOLDER

Every Printer Should Send for This Booklet H

It explains in detail the machine that has revolutionized folding costs and put more profit into the printing business.

Write for your copy today just to keep posted on money-making equipment.

THE AMERICAN FOLDING MACHINE CO.

WARREN, OHIO, U. S. A.

For Large or Small Presses, Machines—

The Monitor System

insures complete automatic trouble-less control—

"Just Press a Button"

—no juggling with a rheostat handle, no waiting for the machine to speed up or come to rest, positive control of every movement, and smooth, perfect operation even in inexpert hands.

It is the one system that provides safety for man, motor and machine, and gives precise, immediate action always.

Ask for complete data on our Alternating Current Controller

Monitor Controller Company
111 South Gay Street, Baltimore
NEW YORK PHILADELPHIA BOSTON CHICAGO



WRITE FOR THESE FOUR BOOKLETS

"The Advantages of Color in Booklet and Catalogue Advertising and Ticonderoga Special Magazine Paper."

"Line Cuts and Type Printed on Ticonderoga Eggshell Book."

"Half Tone Printing on Antique Paper."

"The Self Cover."

You Need Them in Your Business

Ticonderoga Pulp & Paper Co.
Members of the Paper Makers Advertising Club
200 Fifth Avenue - - New York City

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

You lose $2.50 each day you run a cylinder press not equipped with the ROUSE PAPER LIFT

The best way to prove the money-earning, money-saving value of this device is to install one at once.

We will put one in *on approval* in any shop where we feel that the Lift will be permitted to develop its full usefulness. If satisfactory it can be *paid for out of its own earnings.*

We convinced the following firms, as they will be glad to testify on request:

MANZ ENGRAVING CO., AMERICAN COLORTYPE CO., WILLIAMS PRINTING CO., MAX LAU COLORTYPE CO., EXCELSIOR PRINTING CO., REGENSTEINER COLORTYPE CO., WELLS & CO., BRETHREN PUB. HOUSE, FRANKLIN CO., ISAAC H. BLANCHARD CO., TOBY RUBOVITS, ROGERS & CO., BLAKELY PRINTING CO., RIVERSIDE PRINTING CO., THE HENRY O. SHEPARD CO., THE CASLON PRESS, WILLIAMSON-HAFFNER CO., REPUBLICAN PUB. CO., THOS. B. BROOKS.

Send for a copy of "Rouse Handling vs. Man Handling."

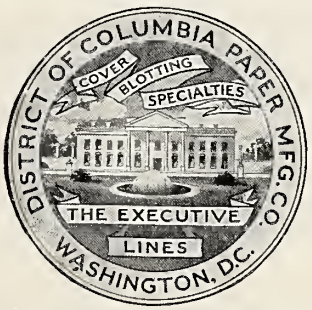
H. B. ROUSE & CO., 2214 Ward St. CHICAGO

COLORED COVERS

BLOTTING AND SPECIALTIES *for the* ADVERTISING PUBLIC

Covers

ARTILLERY
CABINET
CIRRUS
CONGRESS
EXECUTIVE
FLORA
MODERN
NATIONAL
POTOMAC
WHITE HOUSE



Text Papers

CONGRESS
EXECUTIVE
NATIONAL

Blotting

ARTILLERY
FLORA
FLORA EMBOSSED
EXECUTIVE
CONGRESS
POTOMAC HALF-TONE
NATIONAL
OFFICIAL

No colors have been discontinued on account of the scarcity of dyes.

Two million pounds of cover and blotting carried at mill in sheets and rolls for immediate shipment.

Stock carried by dealers in large distributing centers throughout the country.

The many stock colors, sizes and weights manufactured by this mill can be procured now in spite of the present unsettled conditions of the raw material market.

At this time every stock item shown in our advertising literature can be furnished in addition to special orders, including Reds, Greens, Browns, Blues, and other distinctive colors. In some instances prices are affected owing to the unusual run on some shades, necessitating the use of exceedingly high-priced dyestuffs.

Get acquainted with the great variety of colored COVERS and BLOTTING embraced in the

Executive Lines

If your sample files do not include this assortment, a new set will be sent upon request, if written on your business letter-head. Full size or part sheet samples for dummies furnished without charge.

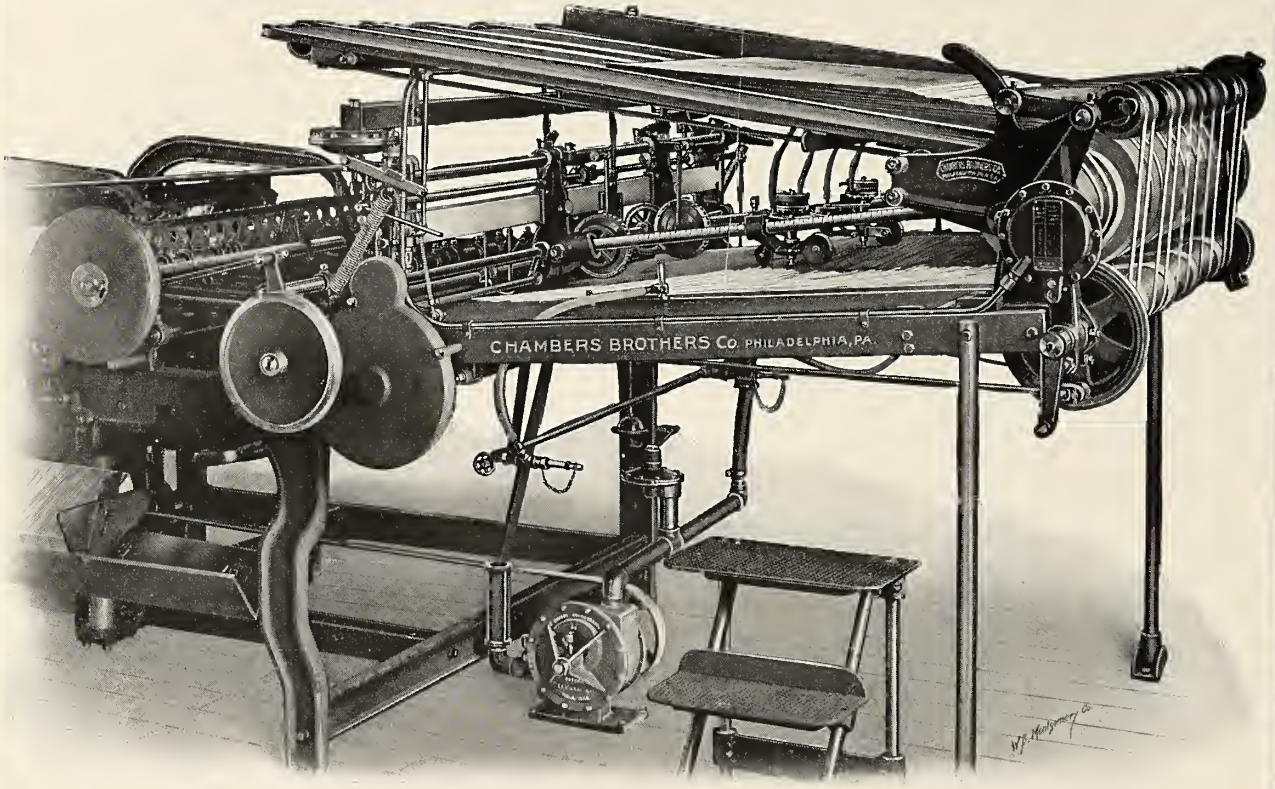
Upon failing to procure the desired items through dealers, write or telegraph mill direct.

DISTRICT OF COLUMBIA PAPER MFG. CO.

WASHINGTON, D. C., U. S. A.

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets — **CHICAGO, 549 West Washington Boulevard**

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. — SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

Draw a Winning Card

Appearance of Our Neat Cards in Case



¶ Every customer a trade-winner, giving you his hearty support and patronage — what would it mean to you? ¶ Haven't you figured it out that when you have succeeded in getting your customers in that frame of mind, your business will be pretty well established?

PEERLESS PATENT BOOK FORM CARDS

create such a fine enthusiasm among their users that they can not desist from recommending them and almost insisting that their friends use them, too. ¶ If you are the dealer in your locality where these cards can be bought, you are right in line for the benefits of this enthusiasm, patronage and support. ¶ The clean, smooth edges, the neatness of the case and the economic utility of the card will make the appeal to you as well as to your customers. ¶ Send to-day for a sample, and see how they really are. Our plan for the dealers will also accompany the request.

The John B. Wiggins Co. Established 1857

Engravers, Plate Printers, Die Embossers, 52-54 E. Adams St., CHICAGO



DESIGNING ENGRAVING ELECTROTYPING

ARTOTYPES AND PHOTOGRAVURES

F. A. RINGLER CO.

NEW YORK CITY

Under Fire



BUYER SALESMAN

A Familiar Experience with Every Salesman of a New and Improved Article

Our salesman is ready with a vigorous defense and counter attack:

"Who Uses Cooper Hewitt Light?"

The leading newspapers, the large publishing houses, and the U. S. Bureau of Engraving and Printing. Want names and addresses? We will gladly furnish them.

"What Does Cooper Hewitt Light Cost?"

Cooper Hewitt *Light* costs nothing, because it pays for itself over and over again in the increased quantity and quality of output. Cooper Hewitt *Lamps* are therefore not an expense but a dividend-paying investment; they run with little expense for upkeep other than an occasional cleaning.

"Our Conditions Are Different"

Daylight meets your conditions all right, doesn't it? Well, Cooper Hewitt Light is the full equivalent of the *best* daylight. We can adapt it perfectly to your special case.

"We Have Always Made Money With Our Present Lighting; Why Should We Change?"

So that you can make more money! If you can cut your labor costs by using Cooper Hewitt Light—*and you can*—then you can't afford to cling to your old lamps. Are you still using the same old type you made your first money with?

And here is our parting shot: Use Cooper Hewitt Light because it is better than daylight.

Our monograph on "Economics of Industrial Lighting," Bulletin No. 962, is a standard work on the subject. A copy will be sent on request.

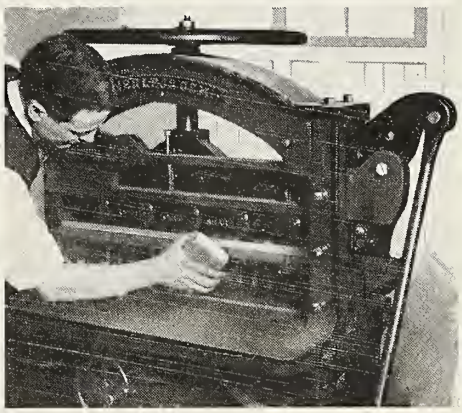
BETTER THAN COOPER HEWITT LIGHT INCREASES PRODUCTION DAYLIGHT

Cooper Hewitt Electric Co.

Eighth and Grand Streets HOBOKEN, N. J.

BOSTON CHICAGO PITTSBURGH
CLEVELAND DETROIT PHILADELPHIA
CINCINNATI MINNEAPOLIS ST. LOUIS

The Carborundum Machine Knife Stone Makes Your Paper Cutter Give Better Service



DON'T think that you must have your paper cutter knife reground every time it gets dull. Just give it a few strokes with a Carborundum Machine Knife Stone and see what a keen, smooth edge you have. It gives you an edge that cuts without feathering the stock.

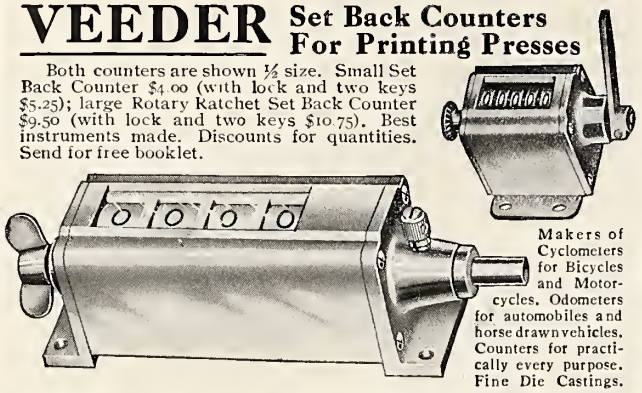
¶ Think of the time it will save. No more taking the knife out of the machine, and waiting a half hour for it to be ground. The Carborundum Machine Knife Stone cuts fast and clean. It keeps your paper cutter knife always ready for business. Every printer will find it an excellent investment.

Sold by all hardware dealers
Made in two shapes. Retails at $1.50

The Carborundum Company
Niagara Falls, N. Y.

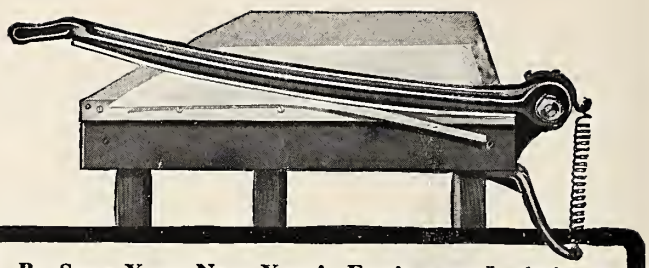
VEEDER Set Back Counters For Printing Presses

Both counters are shown ½ size. Small Set Back Counter $4.00 (with lock and two keys $5.25); large Rotary Ratchet Set Back Counter $9.50 (with lock and two keys $10.75). Best instruments made. Discounts for quantities. Send for free booklet.



Makers of Cyclometers for Bicycles and Motorcycles. Odometers for automobiles and horse drawn vehicles. Counters for practically every purpose. Fine Die Castings.

VEEDER MFG. CO., 38 Sargeant Street, Hartford, Conn.



Be Sure Your New Year's Equipment Includes a

BRADLEY BENCH CUTTER

Big, strong blade, 30½ in., cuts everything from tissue to heavy pulpboard. Screws on the end of your work bench. **Price, $20.00**

Sold by Printer Supply Houses and Office Appliance Stores. Write for circular.

MILTON BRADLEY COMPANY Springfield, Mass.

Embossography

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing—on an ordinary printing press. Absolutely flexible, CAN NOT BE BROKEN OFF. The greatest money-maker ever presented to printers.

SEND FOR FULL AND COMPLETE PARTICULARS

THE EMBOSSOGRAPH PROCESS CO.
31-32 Park Row, NEW YORK

DURAFOLD ENAMEL

Extra Strong—White—Coated Two Sides

Superior folding qualities and especially adapted for colorwork

A handsomely printed specimen folder will be sent on request

Case lots—8½c per lb.
Ream lots—9 c per lb.

In stock at Chicago in all standard sizes and weights

Parker, Thomas & Tucker Paper Co.
535-539 S. Franklin Street, Chicago Tel. Wabash 2632

A Great Convenience and Time-Saver in Figuring Wages

The 48-Hour Week Wage Scale

Shows the amount for every ten-minute interval to full week of forty-eight hours, and five-minute intervals for first sixty minutes.

Shows rates at 25c of wages from $3.00 to $15.00 per week and every 50c of wages from $15.00 to $30.00 per week.

We have exactly 240 of these that we will sell for just what they cost us to make, $1.50 each, post-paid. We have sold several hundred in the past at $4.00 each, the original price.

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago 1729 Tribune Bldg., New York

A Complete Cost-Finding System within itself

New Revised Edition of

PRINTERS' ACCOUNT BOOK

By S. M. WEATHERLY

The great value of this book lies in the fact that it enables the printer to keep a permanent, accurate, concise, detailed record of every job that goes through his plant, and in so doing *shows up instantly the profit or loss* in each case.

Twenty-one years of use has proved the practical value of this book for large, medium and small sized plants.

Sample Pages on Request

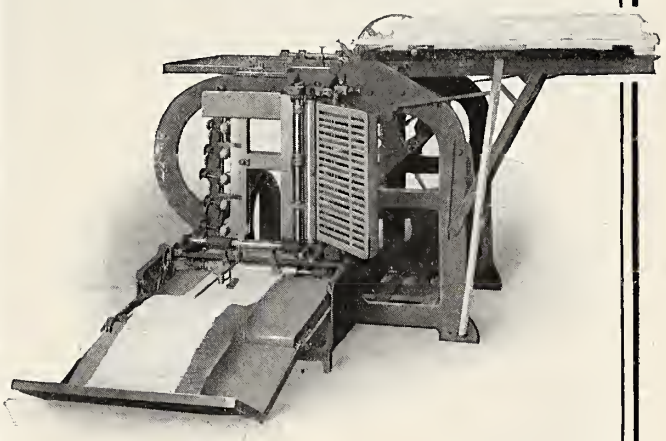
NO. I —200 PAGES, CAPACITY 1,000 ORDERS, $3.50
NO. II—400 PAGES, CAPACITY 2,000 ORDERS, $5.00
CARRIAGE 25 CENTS EXTRA

Send for a free copy of "Practical Books About Printing and Allied Trades"

The Inland Printer Co.
632 Sherman Street, Chicago
1729 Tribune Building, New York

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

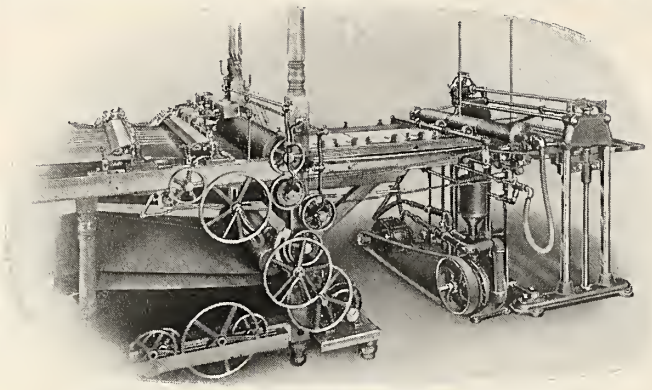
at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.
CLEVELAND, OHIO



Hickok Automatic Paper Feeder. Patent applied for.

AT last an Automatic Paper Feeder for a job ruling machine. This feeder will feed from onion-skin paper up to cardboard, and will feed down to the last sheet. No more than five minutes' time is required to change the machine from one job to another.

Write for circulars and prices.

THE W. O. HICKOK MFG. COMPANY
HARRISBURG, PA., U. S. A.

The Best Etching Machine
THE BROWN INVERTIBLE
FOR HALF-TONES AND LINE-CUTS



This machine produces a quality of work utterly impossible by the tub process. It is unexcelled for *speed*, quality of product, economy of operation, floor space saved, and convenience. Price within easy reach of all engravers. Money back if not satisfied. *Write for particulars.*

Sizes: from 9x15 to 22x26
Prices: $150 to $425, without motor

GEO. H. BROWN, Box B-14, Point Loma, Cal.

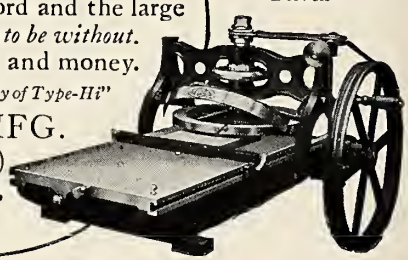
THE TYPE-HI PLANER

Actually produces better results than machines costing twice as much. It is the machine that the small printer *can* afford and the large printer *can not afford to be without.* It's a *saver* of time and money.

Send for booklet, "The Story of Type-Hi"

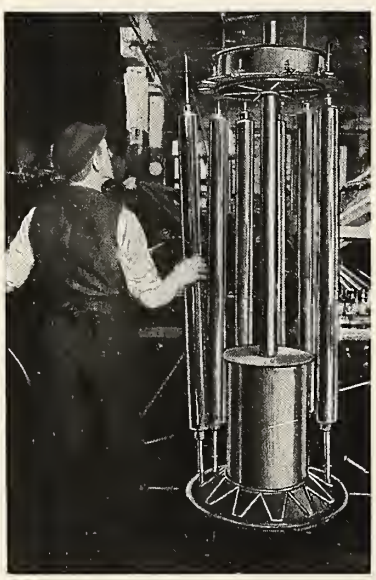
TYPE-HI MFG. CO. (Inc.)
SYRACUSE, N. Y.

New Model No. 2 Ball Bearing Hand or Power Driven



"THE JOHNSON WAY"

The Only Way—And Why



Ask for a placard entitled "Don't Take a Chance Against Accident." It is designed to prevent accident in register and printed work, and will be sent free if request is made on your letter-head.

There must be some good reason why several hundred successful printers consider Johnson Automatic Roller Racks indispensable equipment. There must be several good reasons. There are. Very decidedly good reasons.

The Johnson Automatic Roller Racks are not used simply because they dispense with wall racks and their consequent drawbacks,—or because they increase the working space of the pressroom. They are not necessarily preferred because they do away with oil-soaked floors,—or because they decrease fire risk by caring for wiping waste and rags,—or because they are conducive to a cleaner shop, cleaner machines and cleaner men.

It's "The Johnson Way" of Roller Care with the big saving in time and effort, that makes them indispensable to the user and worth investigation to you.

Write us to-day and we will tell you how to have **new rollers every day** without buying them

Johnson Automatic Roller Rack Co. Ltd.
BATTLE CREEK, MICHIGAN

F. G. GOSLING, Western Coast Representative, San Francisco, Cal.
HAMILTON R. MARSH CO., Eastern Representative, Philadelphia, Pa.

KIMBLE MOTORS

Cut the Power Bills of this Printer Right in Half

KIMBLE MOTORS

Fayetteville Printing Company

Printers of Everything

108 West Center Street

Fayetteville, Arkansas

Kimble Electric Company,
Chicago, Ill.

Nov. 19, 1915.

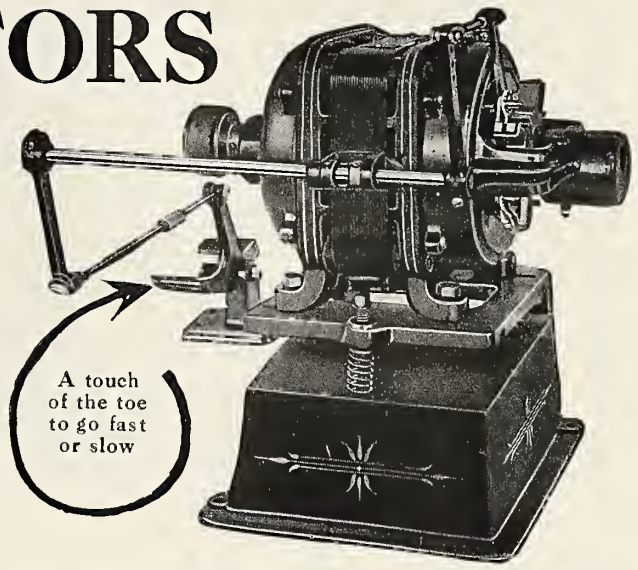
Gentlemen:

Please forward by parcel post two sets of brushes for ¼ H. P. Variable Speed Motor No. 10405 and two sets for ⅓ H. P. No. 10843.

We have been using four of your motors for the past twenty months, giving them pretty hard usage, and find them the very thing for printing presses.

We are very fortunate in having our lights and power on same meter, getting power rates, and the rates here are pretty high.

Last March being our best month, doing $1,400, which is pretty good for a small place like this and some hard competition, our power bill was $10.25, while if we had used only one motor, shafting and belting, no doubt our bill would have been $20 or $25. Our rates are from 4 cents to 8 cents for power and 6 cents to 10 cents for lighting. That month we used 205 kilowatt hours.



We are giving you this information thinking perhaps you might be able to use it to your advantage and you might refer prospective buyers in this locality to us.

This is about the longest letter we ever wrote and no doubt the longest you ever read, but when we have a good thing we like to push it. Yours very truly,

FAYETTEVILLE PRINTING CO.

And while the power bill was being held down, the production — the output — of the plant was being increased.

Because absolute SPEED CONTROL gives the press feeder a confidence that helps him maintain high speeds without use of the throw-off.

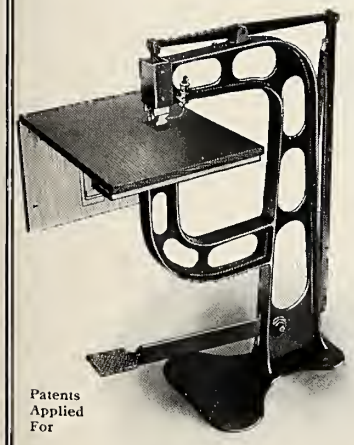
SEND FOR KIMBLE RED BOOK

KIMBLE ELECTRIC COMPANY

635 N. Western Avenue, CHICAGO, ILL.

The Riteway Numbering Machine

A HIGH-GRADE MACHINE AT A MODERATE PRICE



Patents Applied For

Why tie up a job press and a half dozen typographic numbering machines for an hour when you can set your gauges in a moment and number a thousand checks or blanks in duplicate, perfectly registered, any desired color, in half an hour on a RITEWAY?

Expert labor is not required and the presses are available for more profitable work.

THAT IS WHAT RITEWAY MEANS

Price $60

RITEWAY MACHINE WORKS, JENKINTOWN, PA.

FOR SALE BY

Keystone Type Foundry

Philadelphia New York Boston Chicago Detroit Atlanta
Kansas City San Francisco

An Appreciation

At the close of a successful year and the beginning of a new year of larger promise, we wish to thank publicly those who have worked with us. To their neighbors and the trade in their vicinities, we wish to commend them as progressive, dependable men with whom to do business.

R. D. Wilson & Sons
Clarksburg, W. Va.

The Tri-State Paper Co.
Cumberland, Md.

The Colorado Ink Co.
Denver, Colo.

The Crescent Paper Co.
Indianapolis, Ind.

Mercantile Paper Co.
Montgomery, Ala.

The Richmond Printing Ink Co.
Richmond, Va.

C. I. Johnson Mfg. Co.
St. Paul, Minn.

Wright, Barrett & Stilwell
St. Paul, Minn.

Wahpeton Paper Co.
Wahpeton, N. D.

The Ullman-Philpott Co.

Established 1881

4811 Lexington Ave. **Cleveland, Ohio**

Makers of Inks that Print. *Put up in Savink Cans.*



Speaking of Results

One of our advertisers says:

"If the results from using half and full page space in THE INLAND PRINTER are as profitable in proportion as a one-inch advertisement has been to me, some of your advertisers certainly must be in a class with the munition factories trying to keep up with the pace.

" 'War Brides' have no appeal to me—this beats the best of them. The enclosed advertisement (reproduced above) ran in four issues of THE INLAND PRINTER at a total cost of $26.60. Up to date over 300 replies have come in, out of which I developed 100 sales amounting to more than $300.00.

"I certainly want to continue my advertising, so please consider this letter an order for six months' insertion."

THE INLAND PRINTER offers a wonderful selling opportunity to the manufacturer or jobber of printing machinery, equipment and supplies.

Every month it is read from cover to cover by over 15,000 of the most progressive men in the Trade, because it gives them what they want and need—dependable and authoritative news, comment and technical discussion, which enables them to keep abreast of the times and in touch with the important activities of the Trade. We know we can stimulate the sale of any worthy product, so why not let us talk to *you* about a conservative publicity campaign.

THE INLAND PRINTER

632 SHERMAN STREET
CHICAGO

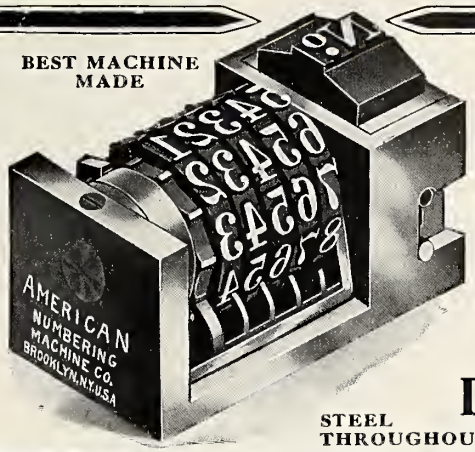
1729 TRIBUNE BUILDING
NEW YORK

MEMBER AUDIT BUREAU OF CIRCULATIONS

AMERICAN
Model 31

6 Wheels $6.00
Less Than One Cent a Day

BEST MACHINE MADE



STEEL THROUGHOUT

AMERICAN
Model 30

5 Wheels $5.00
Less Than One Cent a Day

American Numbering Machine Co.
224-226 Shepherd Ave., Brooklyn, N. Y.
123 W. Madison St., Chicago, Ill.
2 Cooper St., Manchester, England

In stock and for sale by
Dealers Everywhere

Specify AMERICAN when ordering

Talbot's Composition Truck Rollers
For Gordon Presses Means Larger Life to the Press, Also More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO

Consult the Specialists who KNOW
The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

TYPO
EIGHTEENTH YEAR

Will help to Increase Your Sales—Decrease Your Losses

RATINGS Most Carefully REVISED
and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY
160 BROADWAY General Offices NEW YORK

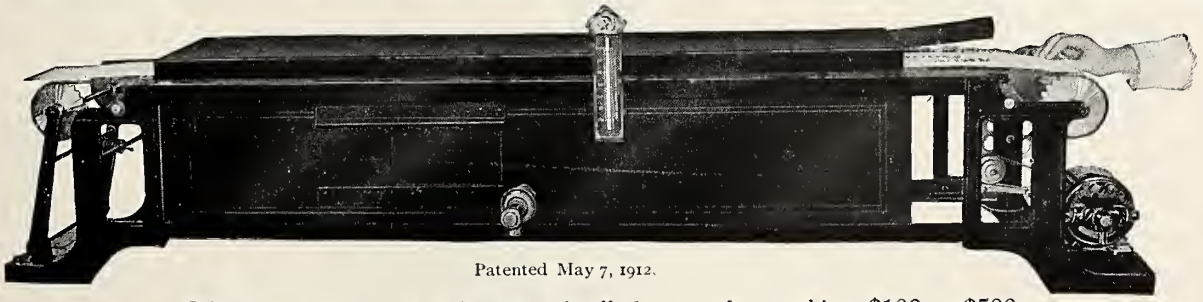
The Wonder of the Age in Printing is THE EMBOSO PROCESS

JOSEPH E. RALPH, Director of the U. S. Government Bureau of Engraving and Printing, says: "It would seem to me that your process should revolutionize typographic job work."

What It Is
The EMBOSO PROCESS is a thermo-chemical method of producing relief printing in embossed and engraved effects, in black, colors or gold, from ordinary type and cuts, without the use of dies or plates of any kind.

What It Does
The EMBOSO PROCESS is not an imitation of copper-plate or die-stamp printing, but opens to the letterpress printer a virgin field many times greater than that heretofore occupied by the users of those older methods.

It is Simple, Economical, Easy to Learn, Easy to Operate, Expeditious, and Very Profitable.



Patented May 7, 1912.

Machines are made in sizes to suit all shops and are sold at $100 to $500.
The process, product and machines are covered by basic patents owned by this company.

For information address any printers' supply house or the

EMBOSO SALES COMPANY, Riggs Building, WASHINGTON, D. C.

CONDEMNED!

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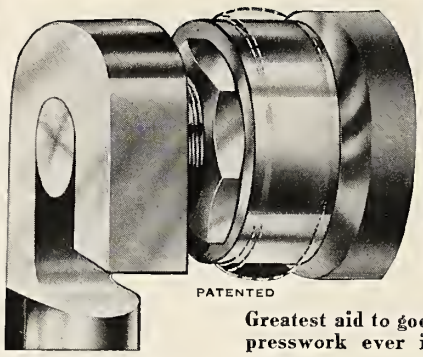
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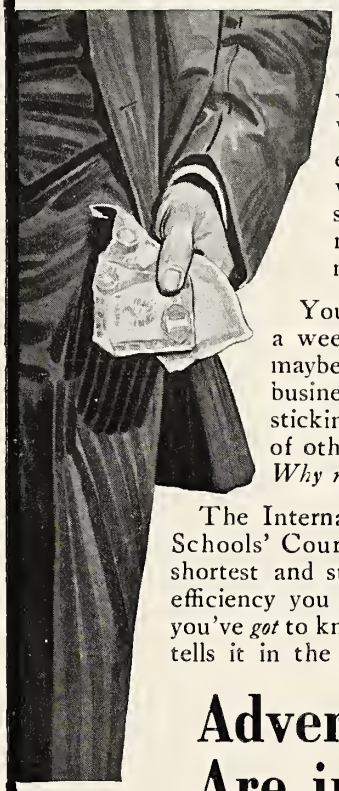
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TABLE OF CONTENTS

JANUARY, 1916

PAGE

Apprentice Printers' Technical Club: Make It Readable — No. 3 501
Apprentices, Views and Practices Regarding — No. 1 474

Biscuits as an Instance 482
Book Review:
"A Short Story of English" 534
"Government and Politics of the German Empire" 534
"Ocean Shipping" 534
"Productive Advertising" 533
"The Elements of Industrial Management" 533
Borden, Joseph A., New Secretary United Typothetæ and Franklin Clubs of America 545
British Commercial Organizations, New Publications on 544
Business Research Service, The 538

Catalogue Composition, The Proper Arrangement of Copy for 494
Chicago Old-Time Printers to Hold Banquet on January 15 539
Chicago Trade Press Association Honors W. B. Prescott 515
Contributed Articles:
Apprentices, Views and Practices Regarding — No. 1 474
Catalogue Composition, The Proper Arrangement of Copy for 494
Hold-up, The (illustrated) 467
Imposition, Fundamental Principles of ... 477
Master Minds of Type and Press — No. 1. 491
Printing-Press Built from Odds and Ends (illustrated) 496
Varying Styles and Proofreading — No. VII 472
Copper Electrotyping Baths, Study of 495
Correspondence:
Fragrant Bouquet, A 485
How He Helped Himself 486
L'Indépendance Belge 485
Cost and Method:
Job-Ticket and the Job, The 524
Posters, Making Prices on 523
We Pity the Other Fellow 526

Dennett, H. W., Seeks Election as I. T. U. Delegate to American Federation of Labor 541

Editorial:
Biscuits as an Instance 482
For the Blues 481
Green and Ripe Printing 481
Investment in Knowledge, An 481
Labor Unions and the Vocational School. 481
Machine for Disinfecting Books 481
New Ideas and the Market 481
Ertz, Gordon, and His Work 516

For the Blues 481
Foreign Graphic Circles, Incidents in 486

Green and Ripe Printing 481

Hays, John W., Secretary-Treasurer of the I. T. U 528
Hold-up, The (illustrated) 467

Illustrations:
First Christmas Tree, The 527
Industries Illustrated — Painting Theatrical Scenery, by Carl Scheffler 484
Newspaper Man, A Future 488
Old Dutch Windmill 534
Opening a Year of Promise and Fulfilment — Cartoon by John T. Nolf 480
Paintings by Gordon Ertz ..486, 492, 495, 516, 517, 518, 519, 520, 536
Imposition, Fundamental Principles of 477
Incidents in Foreign Graphic Circles 486
Instructors of Printing, Organization for .. 545

Job Composition:
Booklet, Reconstruction of a 497
Journalism Students Aid in Campaign 536

Knowledge, An Investment in 481

Labor Unions and the Vocational School ... 481

Machine Composition:
Adjustment of Pot Gas Governor 514
Compressed Air for Cleaning Linotype Machine 514
How to Attach Felt to a Back Mold-Wiper 513
Imperfect Face Alignment of Matrices .. 513
Linear Measurement of Linotype Matter. 513
Much-Abused Machine, A 514
Porous Slugs with Tight Plunger 513
Pot Mouthpiece Leaks 515
Slug-Casting and Composing-Machine Inventions 515
Transposition of Spaceband and Matrix. 513
Machine for Disinfecting Books 481
Master Minds of Type and Press — No. 1 .. 491

New Ideas and the Market 481
Newspaper Work:
Contract Advertising 529
Form of Contract, The 530
Review of Newspapers and Advertisements 531
New York Master Printers' Association Holds Interesting Meeting 538
New York Typographical Union Holds Sixty-Sixth Charity Ball 544

Obituary:
Bassett, Charles Osgood 535
Callan, F. L 536
Dodge, Frederick W 535
McMillin, Robert 535
Vandercook, Henry R 536
Young, Howard 536

"Practical Books about Printing and the Allied Trades" 543
Pressroom:
Blank End of Slugs Rise while Printing. 521
Gas-Flame Neutralizer 521
Newspaper Not Printed Clearly 522
Newspaper Wrinkles while Printing 522
Patents Relating to Printing-Presses 522
Printing with Gold Ink 521
Registering Rulework in Color 521
Temperature of the Pressroom 521
The Weekly Times Annual 522
Printer Who Handles Dollars by the Millions, A 528
Printers' League of New York Holds Annual Dinner and Dance 540
Printing-Ink Manufacturers Hold Convention 539
Printing-Press Built from Odds and Ends (illustrated) 496
Printing-Trades Exposition, The Next 537
Process Engraving:
America First in Processwork 490
Brief Replies to Some Queries 490
Cotton, Ether and Half-Watt Lamps 489
Electric Light for Processwork 490
Enamel Trouble Again 489
Etched Metal Name-Plates 489
High-Light Half-Tone Negatives for Offset 489
Printing in Ink Direct from Negatives .. 490
Proofroom:
Another Possessive Doubted 493
"None," Singular or Plural? 493

PAGE

Proofroom — *Continued:*
Paragraphs and Punctuation 493
Possessive Abbreviations 493

Quality in Printing 516

Specimen Review 503

The Man and the Field 546
The New York Evening Post Celebrates One Hundred and Fourteenth Anniversary. 543
The Word and the Printer:
Clearness Is All-Important in Advertising 509
Excellent Example of the Unusual in Direct Advertising 510
Point of the Needle, The 512
Printer and an Advertising Specialist Get Together, A 511
Trade Notes:
Auto-Mat Tabular System, The 544
Barnhart Brothers & Spindler, Changes Announced by 538
Borden, Joseph A., New Secretary United Typothetæ and Franklin Clubs of America 545
Bourges Service Goes to New York 542
British Commercial Organizations, New Publication on 544
Business Research Service, The 538
Chicago Old-Time Printers to Hold Banquet on January 15 539
Cost-Finding System in Little, A 539
Dennett, H. W., Seeks Election as I. T. U. Delegate to American Federation of Labor 541
Federal Printing Company Employees to Hold Annual Beefsteak Dinner 540
Hancock Type Tie-up, The 537
Hickok, W. O., Manufacturing Company, New Paper-Feeder and New Plant of the 539
Ideal Gummed Paper 537
Illinois Soldiers Orphans' Home Installs Printing-Plant 537
Instructors of Printing, Organization for 545
I. T. U. Course, Increase in Price of the .. 537
M. & W. Knife Grinder, The 538
New York Master Printers' Association Holds Interesting Meeting 538
New York Typographical Union Holds Sixty-Sixth Charity Ball 544
Offset Process Gaining in Favor, The 537
"Practical Books about Printing and the Allied Trades" 543
Practical Chase Lock, The — A Labor-Saving Device for the Cylinder Press. 542
Printers' League of New York Holds Annual Dinner and Dance 540
Printing-Ink Manufacturers Hold Convention 539
Printing-Trades Exposition, The Next ... 537
Spicher, Craig R., Joins Faculty of Carnegie Institute 541
Tabular and Blank Forms, Safety System for 540
The New York Evening Post Celebrates One Hundred and Fourteenth Anniversary 543
The Notion and Novelty Review — A New Publication 537
"The 'Wellcome' Photographic Exposure Record and Diary, 1916" 542
"Type Hi" Company, Success of the 537
Unusual Announcement, An 537
Washington Newspaper Institute, Fourth Annual 542

Varying Styles and Proofreading — No. VII 472

Washington Newspaper Institute, Fourth Annual 542

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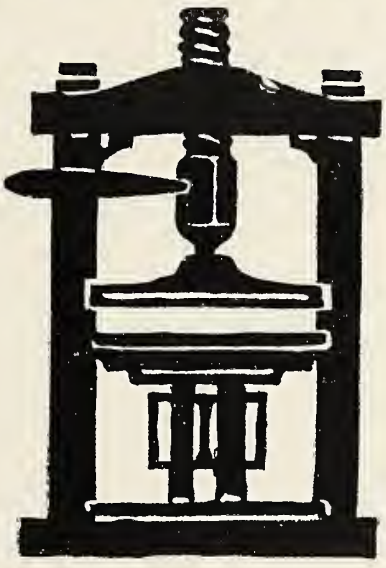
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INDEX TO ADVERTISEMENTS.

	PAGE
American Autopress Co.	447
American Electrotype Co.	454
American Folding Machine Co.	559
American Numbering Machine Co.	569
American Pressman	574
American Printer	572
American Steel & Copper Plate Co.	556
American Steel Chase Co.	553
American Type Founders Co.	435-452
Anderson, C. F., & Co.	556
Anway, H. B.	556
Art Reproduction Co	457-552
Babcock Printing Press Manufacturing Co.	439
Barnhart Bros. & Spindler	550
Bayard & Co.	461
Beekman Paper & Card Co.	551
Bingham's, Sam'l, Son Manufacturing Co.	438
Blatchford, E. W., Co.	552
Blomgren Bros. & Co.	552-560
Bradley, Milton, Co.	564
British Printer	574
Brown, Geo. H.	566
Brown, L. L., Paper Co.	553
Brown, Paul	550
Butler, J. W., Paper Co.	433
Cabot, Godfrey L.	553
Campbell Printing Press Repair Parts Company	553
Carborundum Co.	563
Carver, C. R., Co.	554
Challenge Machinery Co.	451
Chambers Bros. Co.	562
Chandler & Price Co.	456
Cleveland Folding Machine Co.	565
Colonial Co.	556
Cooper Hewitt Electric Co.	563
Crane, Harold G.	552
Crane, Z. & W. M.	576
Dawson Manufacturing Co.	548
Delphos Printing Press Co.	555
Deutscher Buch- und Steindrucker	574
Dewey, F. E. & B. A.	458
Dexter Folder Co.	440
Dinse, Page & Co.	463
District of Columbia Paper Manufacturing Co.	561
Dorman, J. F. W., Co.	552
Durant, W. N., Co.	551
Economy Engineering Co.	556
Emboso Sales Co.	569
Embossograph Process Co.	564
Feuerstein, S. B., & Co.	553
Flexible Steel Lacing Co.	554
Fonderie Caslon	574
Franklin Co.	459
Freie Künste	574
Fuchs & Lang Manufacturing Co.	437
Gatchel & Manning	551
General Adhesive Manufacturing Co.	553
Glaze, J. L.	552
Globe Engraving & Electrotype Co.	455
Globe Type Foundry	552
Golding Manufacturing Co.	462
Gregory Electric Co.	550
Hamilton Manufacturing Co	443
Hartnett, R. W., Co.	550
Hellmuth, Chas.	454
Hempel, H. A.	552
Hickok, W. O., Mfg. Co.	566
Hoyt, Arthur S., Co.	551
Humana Co.	450
Ideal Coated Paper Co.	570
Illinois Electrotype Co.	552
Indicating Assembler Co.	553
Inland Printer Technical School	572
International Correspondence Schools	571
I. T. U. Commission	Cover
Jaenecke Printing Ink Co.	461
Johnson Automatic Roller Rack Co.	566
Jones, Samuel, & Co.	459
Juengst, Geo., & Sons	462
Justrite Mfg. Co	458
Kast & Ehinger	454
Kidder Press Co.	453
Kimble Electric Co.	567
King, Albert B., & Co.	551
Kohl & Madden Mfg. Co.	552
La Monte, George, & Son	442
Latham Machinery Co.	457
Lead Mould Electrotype Foundry	550
Lino-Tabler Co.	557
Manz Engraving Co.	552
Megill, E. L.	547
Meisel Press Manufacturing Co.	460
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Manufacturing Co.	441
Miller Saw-Trimmer Co.	570
Mittag & Volger	552
Monitor Controller Co.	560
Morgan Expansion Roller Truck Co.	570
Morgans & Wilcox Manufacturing Co.	460
Nashua Gummed & Coated Paper Co.	458
National Lithographer	574
National Machine Co.	448
New Era Press	451
New York Printing Machinery Co.	553
New York Revolving Portable Elevator Co.	552
Oswego Machine Works	446
Pacific Printer & Publisher	571
Paper Dealer	551
Parker, Thomas & Tucker Paper Co.	564
Parsons & Whittemore	461
Peerless Engraving & Colortype Co.	556
Penrose, A. W., & Co., Ltd.	549
Pittsburgh White Metal Co.	552
Printing Art	571
Process Engraver's Monthly	574
Productograph Co.	463
Queen City Printing Ink Co.	436
Redington, F. B., Co.	556
Regina Co.	451
Riessner, T.	551
Ringler, F. A., Co.	562
Riteway Machine Works	567
Roberts Numbering Machine Co.	459
Rosing School of Lettering & Design	553
Rouse, H. B., & Co.	560
Scott, Walter, & Co.	434
Seybold Machine Co.	449
Shepard, Henry O., Co.	455-551-8
Sinclair & Valentine Co.	453
Sprague Electric Works	459
Standard High-speed Automatic Job Press.	454
Stauder Engraving Co.	461
Stokes & Smith Co.	463
Sullivan Machinery Co.	552
Supreme Forest Woodmen Circle	550
Swift, George W., Jr.	552
Talbot, J. W.	569
Tatum, Sam'l C., Co.	452
Ticonderoga Pulp & Paper Co.	560
Type-Hi Mfg. Co.	566
Typo Mercantile Agency	569
Ullman-Philpott Co.	567
Ullman, Sigmund, Co.	Cover
United Printing Machinery Co.	551
Veeder Mfg. Co.	564
Wanner Machinery Co.	551
Want Advertisements	547
West Virginia Pulp & Paper Co.	444
Western States Envelope Co.	456
Weston, Byron, Co.	458
Wetter Numbering Machine Co.	551
White, James, Paper Co.	574
White, L. & I. J., Co.	554
Whitlock Printing Press Manufacturing Co.	445
Wiggins, John B., Co.	562
Wing, Chauncey	554

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Write immediately to

THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO, ILL.



Smithsonian Institution
FEB 5 1916
National Museum

THE INLAND PRINTER

FEBRUARY 1916

The bank is judged by its reserves:
A manufacturer should be judged
By his resources in material, capital,
Technical ability, and science,
To meet requirements as far as possible
In times of storm and stress.
Present conditions teach the buyer
To examine now, and at all times
The antecedents of the seller
As closely as he does the credit
Of those to whom he sells in turn,
And to purchase in normal times
From those who are able
To protect him in emergencies.



Sigmund Ullman Co.

New York Chicago Cleveland

BUTLER·BRANDS
PAPER
THE BEST

There Are Over 250 Bond Papers

at the

NATIONAL BANK BOND PRICE

It would be a long and difficult task to procure samples of all papers selling at the price of National Bank Bond and examine them critically and decide which represents the best value, but if you could do this, it would be a very welcome procedure for us because there would be but one result —National Bank Bond and nothing else for you thereafter.

National Bank Bond has such wide sale that our mill is frequently overtaxed and were it not for the fact that we aim to carry a very large stock of each size, weight and color on hand at all times, we would often be obliged to disappoint our customers.

Colors In National Bank Bond

National Bank Bond colors and quality are standardized and owing to the large demand for this paper in the tints, due to their brightness, attractiveness and appropriateness for business uses, the coloring materials are obtained and stocked in very large quantities. While the advanced prices of dyes have affected slightly the cost of colored papers, yet we do not anticipate any difficulty for some time to come in furnishing the full line of colored National Bank Bond.

The White National Bank Bond is a fine specimen of the paper maker's art. It is produced under conditions which prevail in no other mill in this country. *Look into National Bank Bond — it will pay you.*

THINK IT OVER

WRITE FOR SAMPLES AND PRICES

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.
Missouri-Interstate Paper Co.	Kansas City, Mo.
Mississippi Valley Paper Co.	St. Louis, Mo.
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, Cal.
Sierra Paper Co.	Los Angeles, Cal.
Central Michigan Paper Co.	Grand Rapids, Mich.
Mutual Paper Co.	Seattle, Wash.
Commercial Paper Co.	New York City
American Type Founders Co.	Spokane, Wash.
American Type Founders Co.	Vancouver, British Col.
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	Havana, Cuba
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	Monterey, Mexico
National Paper & Type Co.	Guadalajara, Mexico
National Paper & Type Co.	Buenos Aires, South America

J.W. BUTLER PAPER COMPANY

Established 1844 CHICAGO

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

Typographic Epigrams



THE price "per pound" does not indicate the value of a type-face. A wood-cut by some unknown engraver may be had for five or ten dollars, but if we desire one made by Wolf or Cole, the same size of wood-cut may cost us five hundred dollars, although the cuts may weigh the same. You can purchase a genuine "oil painting" for five dollars, but for the purchase of another kind of "oil painting" it will be necessary to write three, four or five figures in your check book. By the same token, there is more than mere weight to our type-faces.

The true test of the goodness of anything is time. Type-faces that endure are the kind the good printer needs to use. Type-faces that endure truly describes those designed and cast by the American Type Founders Company. Ask authorities in typography and they will tell you that the quality of design of our type-faces is superior in almost every instance to others designed in this country or in Europe.

The American Type Founders Company has on its staff several of the best type designers in the world, and also retains the services of other high-class American type designers and decorators. As a result, its type-faces are examples of the best thought and talent of modern type designers, as well as sympathetic interpretations of the artistic skill of the notable printer-founders of the early days of typography.

SPECIMEN SHEETS OF OUR LATEST FACES WILL PROVE EVERYTHING
WE HAVE SAID · COPIES WILL BE GLADLY SENT UPON REQUEST

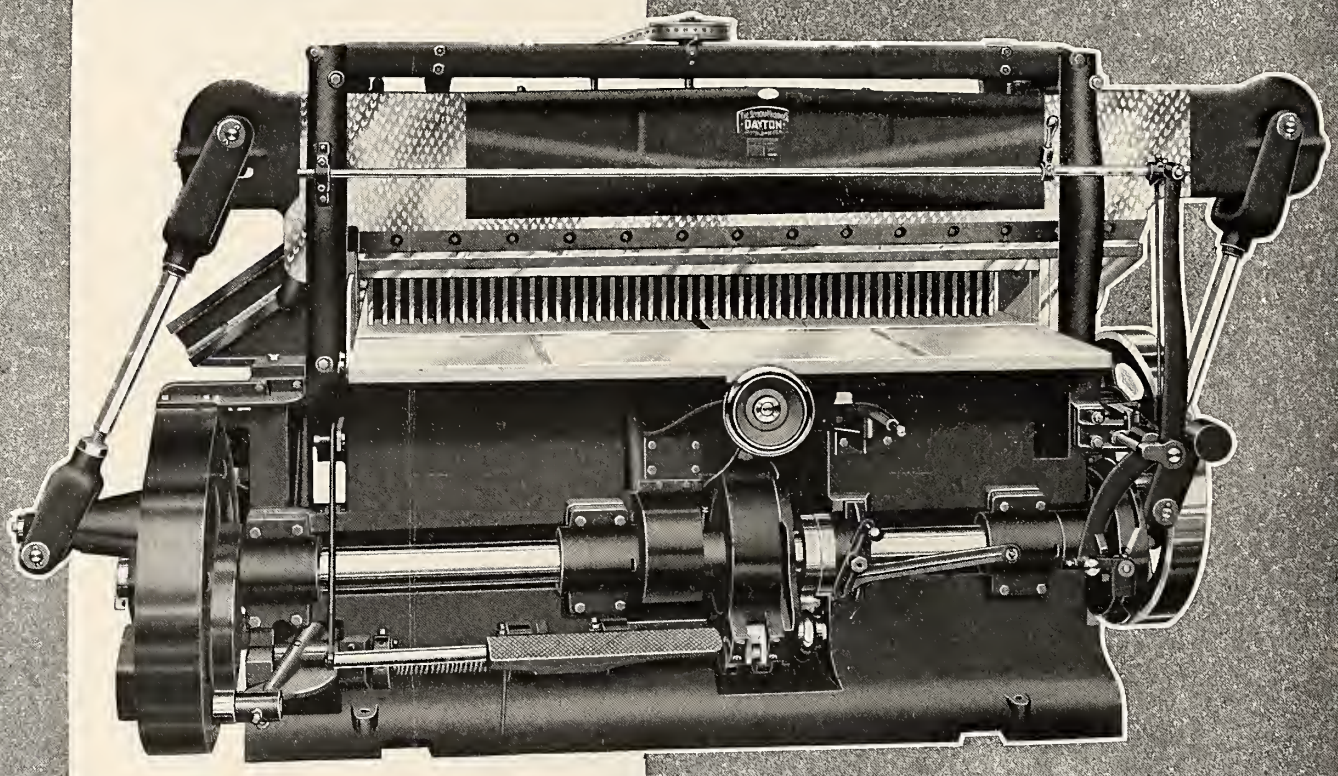
AMERICAN TYPE FOUNDERS COMPANY

AMERICAN TYPE THE BEST IN ANY CASE

Set in members of the Cloister Family Cloister Ornament

THE SEYBOLD DAYTON AUTOMATIC CUTTING MACHINE

EXAGGERATED claims and sensational advertising have never been necessary to sell Seybold Products. All that we ask of a prospective purchaser of a Cutting Machine is an intelligent comparison of the various makes in actual performance.

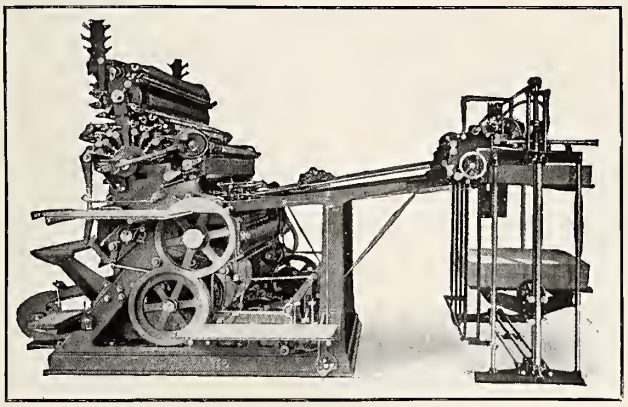


The Seybold Machine Co.
Main Office and Factory
DAYTON, OHIO, U. S. A.

New York — 151-155 W. 26th St.
Chicago — 112-114 W. Harrison St.
Atlanta, Ga. — J. H. Schroeter & Bros.
Dallas, Texas — The Barnhart Type Foundry Co.
Toronto, Canada — The J. L. Morrison Co.
Winnipeg, Canada — Toronto Type Foundry Co., Ltd.
San Francisco — The Norman F. Hall Co.
London — Smyth-Horne Limited.

The SCOTT *Rotary Offset Press With Automatic Feeder*

THE Scott Rotary Offset Press is known among the trade as the machine that made offset printing in colors a commercial success. The six form roller press carries a body of color heretofore impossible. Call at our offices and examine the beautiful samples printed on these presses or write to any one using this press and they will unanimously praise the machine.



OUR PRESSES REGISTER PERFECTLY

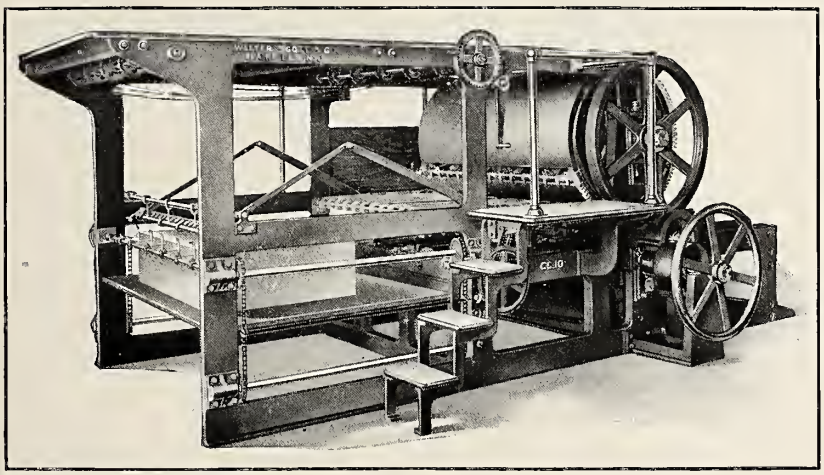
as our cylinders are of large diameter, which gives plenty of time to feed the sheets to the guides, and our gear construction is such that there is no lost motion and therefore no loss of register.

Scott Offset Perfecting Press

is our latest creation. This wonderful machine printing from a roll by the Offset Process on *both sides of the sheet* in one color at a speed up to twenty thousand per hour, delivering product folded if desired.

The progressve printer should carefully investigate this machine, for it is capable of doing a class of magazine and catalogue work heretofore printed on flat presses.

The SCOTT Cutting and Creasing Press With Patented Reciprocating Delivery



THE machine shown herewith has been specially designed to meet the requirements of paper box manufacturers and is constructed to do the most difficult jobs in a proper and reliable manner. This machine is of substantial construction, the bed being supported at the proper points by four wide steel-shod tracks to produce an unyielding impression.

The extra heavy bed is 48x69 inches. Standard form, 44x65 inches; maximum form, 45x68 inches. The press will run at a speed of 1400 per hour.

SPECIAL PATENTED RECIPROCATING DELIVERY

With automatically lowering receiving board, by which the sheets are automatically taken by strong grippers and carried out over the delivery board. This board is arranged to lower as the sheets accumulate. An adjustment is provided to lower the board at different speeds, according to the thickness of stock being run.

WALTER SCOTT & COMPANY

NEW YORK OFFICE
One Madison Avenue

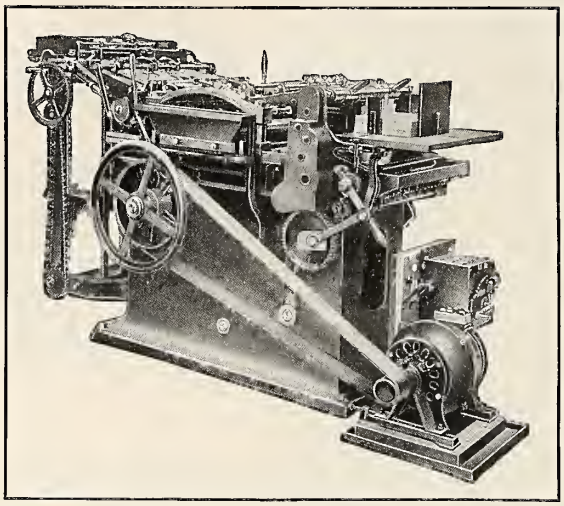
DAVID J. SCOTT, General Manager

CHICAGO OFFICE
Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

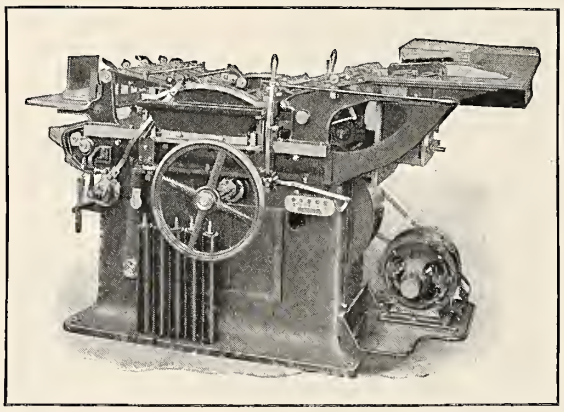
CABLE ADDRESS: WALTSCOTT, NEW YORK **CODES USED: ABC (5th EDITION) AND OUR OWN**

Presses that Pay their Own Way



The Model "A" Autopress

Size of sheet, 11x17 inches. A wonderful automatic press that runs at a guaranteed speed of 5,000 impressions an hour. Unequaled for long runs, and will handle the occasional series of short runs encountered. Indispensable for the printshop where long runs lead.



"The Baby" Cylinder

Size of sheet, 11x17 inches. A semi-automatic press that any man, boy or girl in your plant can hand-feed at from 3,500 to 4,800 impressions an hour. Especially designed for the "short-run" printer, but can profitably handle whatever long runs come along.

THE two machines above illustrated, as well as our Model "CC" AUTOPRESS, 14x20 in. size of sheet, will—any one of them—more than pay their own way from month to month in the printshop that can keep them busy for reasonable periods. Their great speeds, excellent printing qualities, low cost of maintenance and operation tend to cut down overhead charges; they permit of a bigger and better output in quicker time at lesser cost.

Not alone that, but for those printers who prefer it we arrange a plan of monthly payments scarcely felt, so that the presses may be said to really and truly "pay their own way."

Write for descriptive matter and terms on any press or all models of our manufacture.

ADDRESS THE

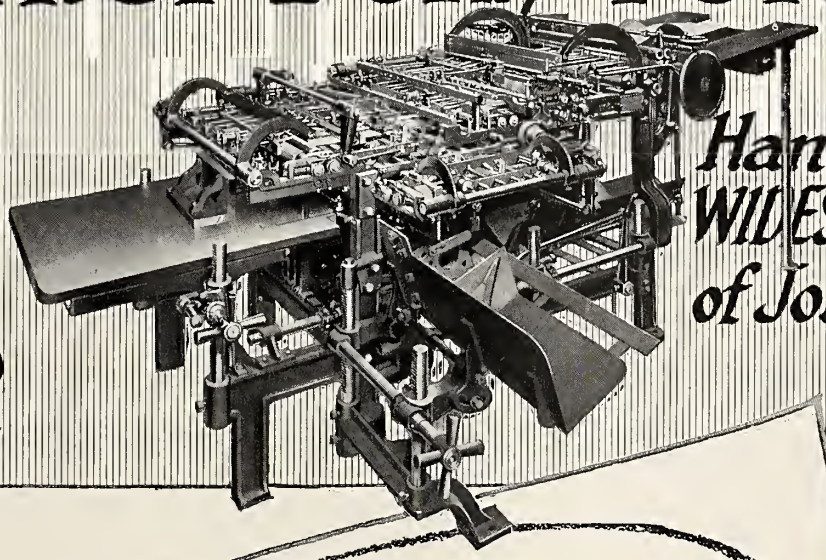
AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

Dexter Pony Folder

No. 722



Handles the WIDEST RANGE of Job Folds

"After thoroughly trying other makes of machines to do similar work, we find that your #722 will handle the largest variety of work and do the most accurate folding of all. Changes for different folds are easily and quickly made. We want you to know that we are delighted with the machine"

These are the facts in a nutshell

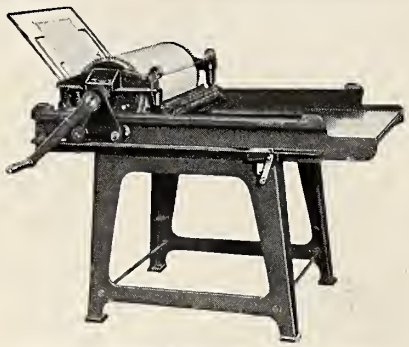
If *you* haven't seen the *remarkable range of usefulness* that puts this new Dexter Folder *at the head of its class,* write for detailed circular and specimen folds.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

NEW YORK CHICAGO PHILADELPHIA DETROIT BOSTON
ATLANTA DALLAS SAN FRANCISCO TORONTO

If it's a Question of "Proof"



THE VANDERCOOK CYLINDER

Here is evidence that carries weight and shows, among other things, that better work can be done cheaper with

THE VANDERCOOK PRESS

Meets the Highest Expectations

"The Vandercook Composing Room Cylinder, installed in our composing room four months ago, has fully met our expectations. Our expectations were very high because of what others who are using it told us of the press.

"The speed and ease of operation was what first attracted us to the press. We bought it because we knew it would save expense. We find that it not only saves expense, the cost of page proofs being about one-tenth of what it was before, but we got a quality of work on our proofs that is equal to a make-ready job on a cylinder press. Our advertisers greatly appreciate the service we can give them because of the press.

"The Vandercook Composing Room Cylinder has proved one of the most valuable of the recent additions and improvements in our composing room."

THE CHICAGO HERALD,
W. E. BROWN, Supt.

Meets Every Demand for Simplicity, Speed, Accuracy and Quality

"Your No. 25 Press has proved a wonderful time-saver and the quality of the work turned out has been of the best. For simplicity, speed and accuracy, it has met our demands perfectly."

CHICAGO JOURNAL,
(Signed) W. H. SHELDON,
Foreman, Ad. Room.

Ought to Have Been Invented Years Ago

"In reply to your inquiry of the 2nd inst., pleased to state that we are absolutely satisfied, and regret the press was not invented years ago." Yours very truly,

THE PHILADELPHIA INQUIRER,
(Signed) CHARLES MEDER.

Embodies All Features Incidental to a Perfect Machine

"Your Press No. 35, installed last February, has given entire satisfaction. In fact, for proofing page ads. and other large-size ads. we find the work it does almost equal to that of a proof from a cylinder press. While we investigated quite a number of the presses used for taking proofs of large ads., we selected the Vandercook as embodying all those features incidental to a perfect machine. We have become so attached to it that we can hardly do without it in our composing room."

Respectfully yours,
PITTSBURGH CHRONICLE TELEGRAPH.
THE PITTSBURGH GAZETTE TIMES.

Supplants All Others in U. S. Government Office

"I am in receipt of your communication of October 30, relative to the discarded proof presses to be disposed of by circular advertisement 97, and have the honor to advise these are the items which were some time ago displaced by new presses of the Vandercook design and the discarded equipment is, therefore, no longer necessary." Respectfully,

(Signed) CORNELIUS FORD,
Public Printer.

Very Economical

"We purchased one of your No. 17 Composing Room Cylinder presses several years ago. It is in constant use and is entirely satisfactory.

"We find it to be a very economical proof press." Very truly yours,

THE ILLINOIS STATE JOURNAL,
(Signed) H. F. DORWIN.

All You Claim and "Then Some"

"Your No. 17 Composing Room Cylinder has realized for us all you represent it and some. We find that we are not only enabled to secure a good proof equal to that of a press proof, but we can put reprints running up to two hundred copies on this press and do it quicker and equally as well as though made ready and run from a platen or cylinder press, and it is needless to say that we are entirely satisfied with it."

Yours very truly,
WESTERN NEWSPAPER UNION,
(Signed) J. W. HASTIE, Mgr.

A Pleasure to Recommend

"Replying to your favor of November 1st, will say that we have two of your Cylinders, which are doing first-class work, so much so that it is a pleasure to me to recommend them to other printers." Sincerely, THE NORTH AMERICAN,

(Signed) E. W. PROPHET.

Much Better Work, Cheaper

"The press is giving the best of satisfaction and we are of the opinion that we can save the price of the press in six months in time saved over our old system of proofing, at the same time getting a much more perfect proof." Very truly yours,

CANTWELL PRINTING CO.,
(Signed) D. B. CANTWELL.

Nothing But Favorable Comment

"We have nothing but favorable comment to report. This is one piece of machinery in the printing business that we can say is reliable. There are some others, but not many." Very truly yours,

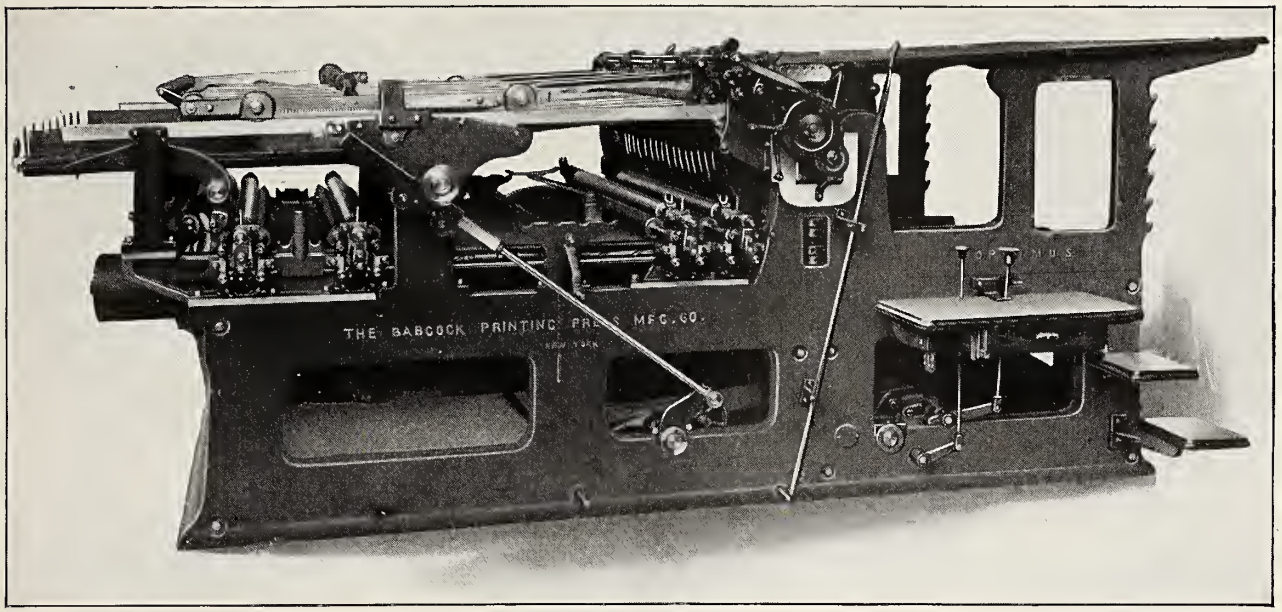
THE H. W. WILSON COMPANY,
(Signed) LEON HENRY.

This advertisement is the prologue to a story of saving and profit. Get that story for the good of your business.

The Vandercook Press, 559 W. Lake Street, Chicago

Each one of the *seven* styles of Vandercook Presses is sold on the 30 days free trial basis.

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

The Inking Mechanism of The Babcock "Optimus" has always been thoroughly efficient; but our efforts did not slacken, for our aim was Perfection. We have now worked out to the minutest detail the supreme idea that has revolutionized ink distribution. We have achieved the apparently impossible and to-day

"OPTIMUS" DISTRIBUTION

is accomplished through the most perfect Inking Arrangement ever built into a printing press. It gives ABSOLUTELY PERFECT, NOISELESS DISTRIBUTION, with very fine adjustments. With the half-turn of a single lever every roller is thrown into or out of action, and each roller throws in or out independently of the others.

All rollers are easily removed and replaced by one man. All composition rollers are interchangeable, and when the cylinder is tripped the ink feed may be suspended or not at the will of the operator. We invite your investigation of

THE BABCOCK "OPTIMUS"

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

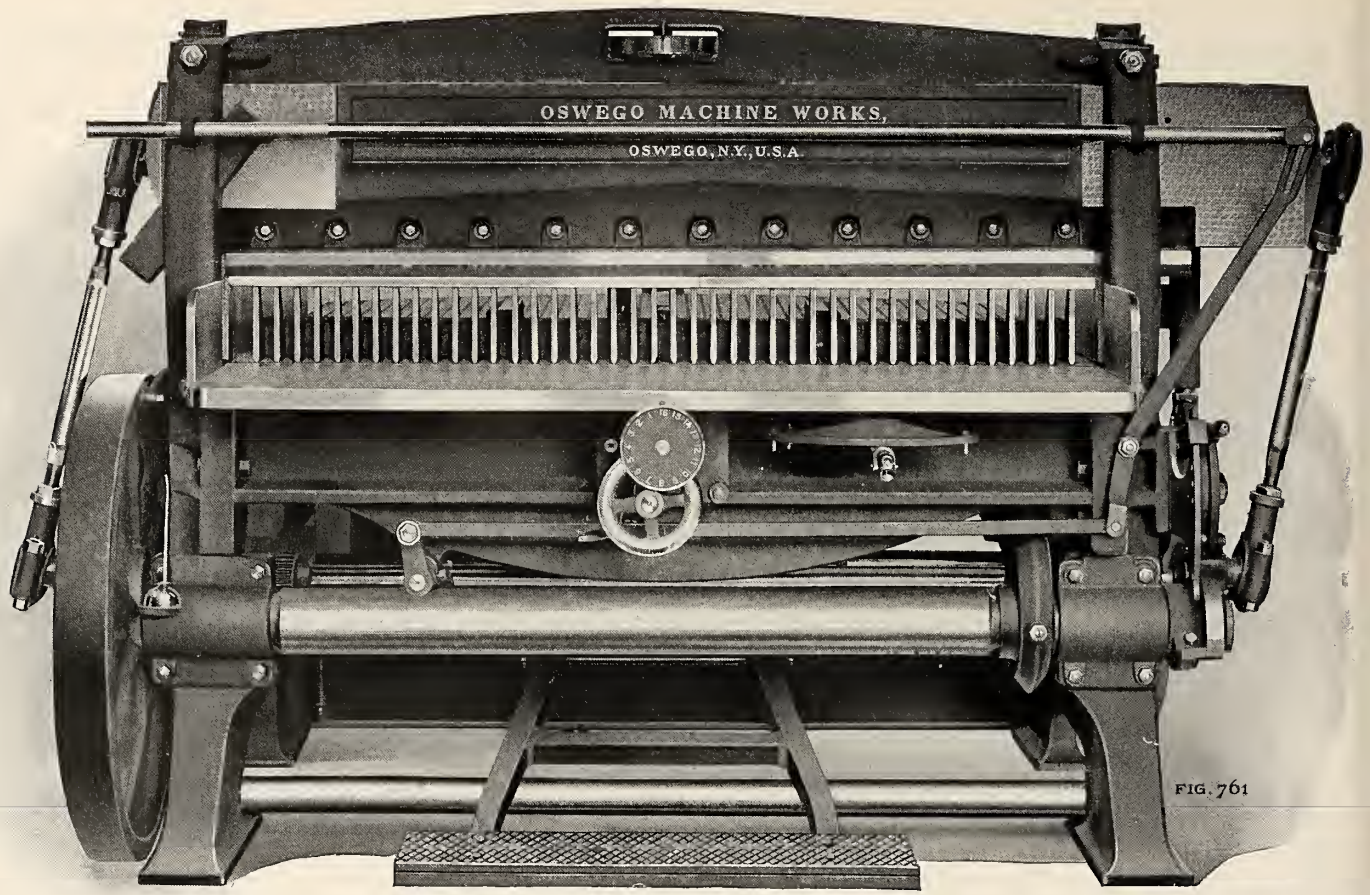


FIG. 761

The Oswego Rapid-Production Cutter provides the quickest and most accurate (and most convenient and safe) method of cutting paper and other similar fabrications.

The owner of an Oswego Cutter values it for its present worth and its long prospective life of highest usefulness.

The firms that own an Oswego Cutter are comfortable because they know that quality and service are the watchwords of the Oswego policy.

The Oswego owner has the satisfaction of knowing that the Oswego Cutter is always of high quality and that the price is based on careful selection of the highest-grade materials and workmanship. He knows that the Oswego Cutter does not depreciate either in value or in its abilities.

OSWEGO MACHINE WORKS

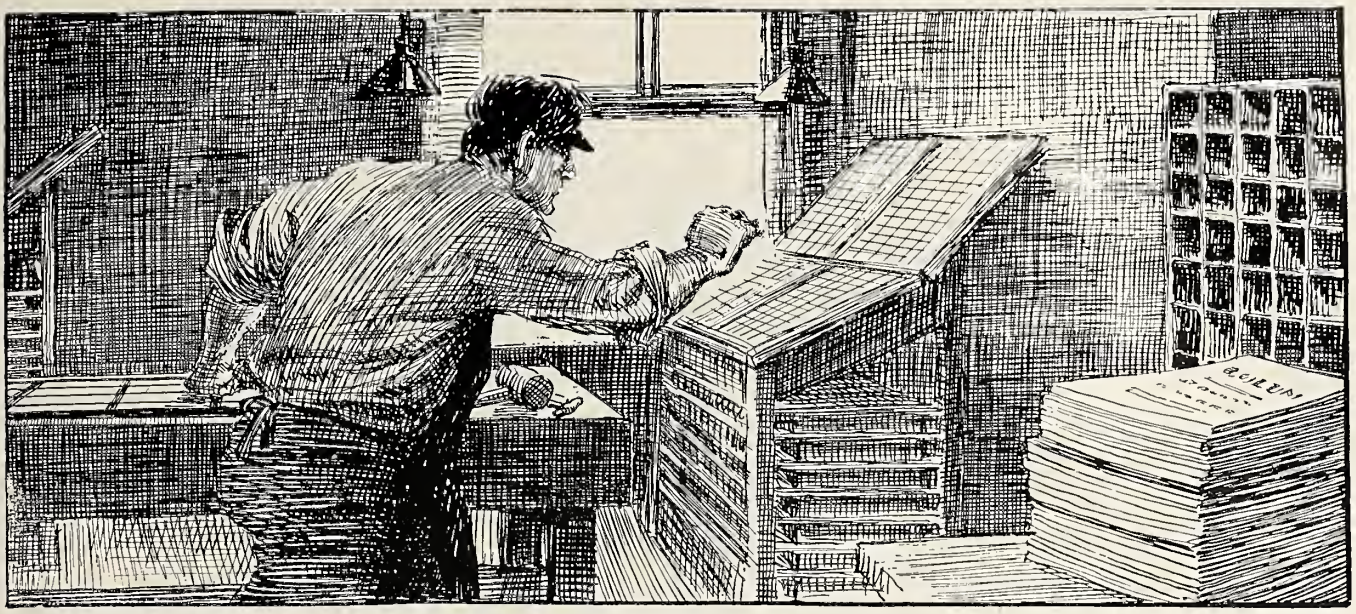
NIEL GRAY Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

Cutting Machines Exclusively.

Ninety Sizes and Styles. The Oswego and the Brown & Carver, 16-inch to 84-inch. All generally in stock for instant shipment. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.



How Often Must Your Stoneman Chase Material?

THIS picture illustrates a condition that prevails in many composing-rooms to-day. For lack of a quoin or half a dozen leads to complete his lock-up, the stoneman must leave the imposing table and spend from one to five minutes hunting up material.

It was to obviate this condition that we designed the Hamilton Unit System of Steel Imposing Tables—the tables which may be so arranged as to supply all the materials and appliances that the stoneman ordinarily needs.

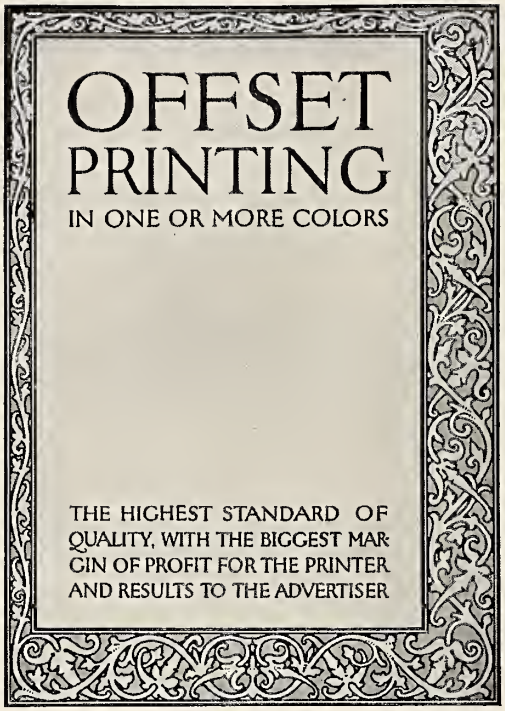
These tables are made in different sizes to fit the requirements of large and small shops. They contain galley racks, electrotype drawers, letterboards, sort drawers, chase racks, and pigeonholes for mallet, planer, and other tools. Leads, quoins, reglets, and wood and metal furniture are immediately accessible and can be got at by one stoneman without interfering with the others.

The Hamilton Unit Imposing Tables will save money in even the smallest job pressroom because they concentrate in the most convenient location the material that is most needed. Send for our latest catalog, which describes this and many other time and labor saving Hamilton devices.

THE HAMILTON MANUFACTURING COMPANY

Hamilton Equipments Are Carried in Stock and Sold by
All Prominent Type Founders and Dealers Everywhere

Main Office and Factories . . . . . TWO RIVERS, WISCONSIN
Eastern Office and Warehouse . . . . . RAHWAY, N. J.



Informing Talks on Offset Printing

NUMBER 1

THE commercial importance of offset printing; the way it has forced itself to the front as a competitor, upon a quality and cost basis, for the world's printing is one of the signs of the times. You may not now have any vital interest in offset printing, but every progressive master printer wants to be informed on new and more efficient ways of doing the day's work.

This is No. 1 of "Informing Talks on Offset Printing." It introduces a broadside recently published by this Company, and which we shall be glad to send you upon request by letter or postal.

It talks about Harris Offset Printing Presses, of course, but that is beside the point, for it interests the printer and the advertiser mainly because it tells some pertinent truths about the growth of the offset process.

Other "Informing Talks" will be printed in this space from month to month. You should read them

The HARRIS AUTOMATIC PRESS CO.

CHICAGO NILES, OHIO NEW YORK



Getting Business with Good Stationery

Business Stationery on Old Hampshire Bond is good business for you to get, and it will help your customers get good business.

Why not plan to make a special Old Hampshire Bond campaign for the next two or three months? Your customers, if you are cultivating the right class of trade, ought to be the kind that would appreciate Old Hampshire Bond, especially when the paper is brought to their attention in the right way.

If you are interested in this suggestion, we can co-operate and to good advantage. Drop us a line and allow us to tell you our plan.

MEMBER
PAPER MAKERS
ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

COLORED COVERS

BLOTTING AND SPECIALTIES *for the* ADVERTISING PUBLIC

Covers

ARTILLERY
CABINET
CIRRUS
CONGRESS
EXECUTIVE
FLORA
MODERN
NATIONAL
POTOMAC
WHITE HOUSE



Text Papers

CONGRESS
EXECUTIVE
NATIONAL

Blotting

ARTILLERY
FLORA
FLORA EMBOSSED
EXECUTIVE
CONGRESS
POTOMAC HALF-TONE
NATIONAL
OFFICIAL

No colors have been discontinued on account of the scarcity of dyes.

Two million pounds of cover and blotting carried at mill in sheets and rolls for immediate shipment.

Stock carried by dealers in large distributing centers throughout the country.

The many stock colors, sizes and weights manufactured by this mill can be procured now in spite of the present unsettled conditions of the raw material market.

At this time every stock item shown in our advertising literature can be furnished in addition to special orders, including Reds, Greens, Browns, Blues, and other distinctive colors. In some instances prices are affected owing to the unusual run on some shades, necessitating the use of exceedingly high-priced dyestuffs.

Get acquainted with the great variety of colored COVERS and BLOTTING embraced in the

Executive Lines

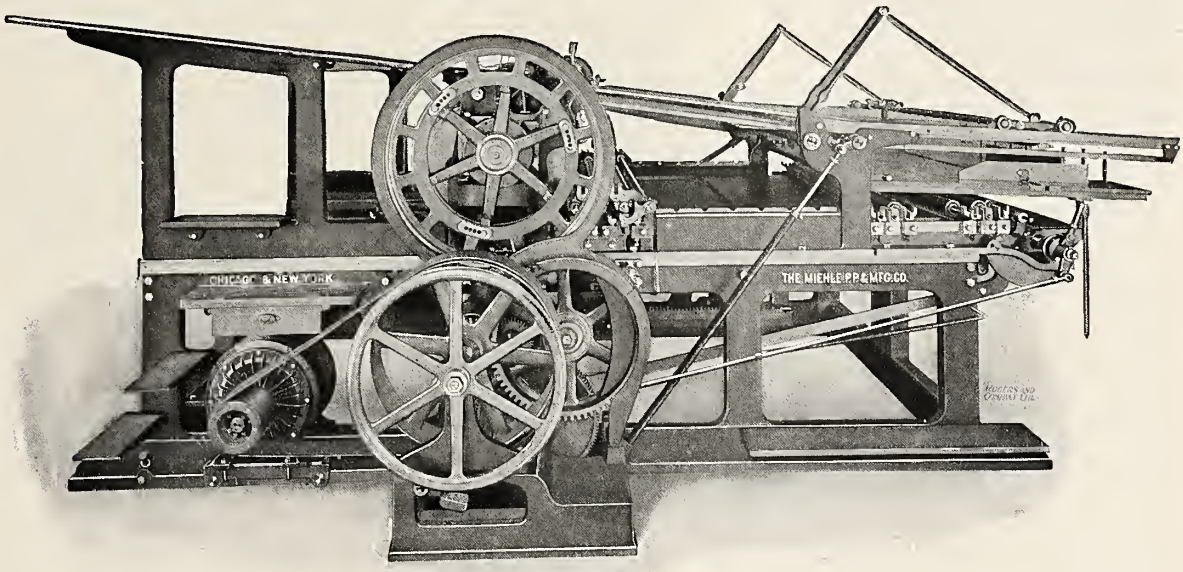
If your sample files do not include this assortment, a new set will be sent upon request, if written on your business letter-head. Full size or part sheet samples for dummies furnished without charge.

Upon failing to procure the desired items through dealers, write or telegraph mill direct.

DISTRICT OF COLUMBIA PAPER MFG. CO.

WASHINGTON, D. C., U. S. A.

The Miehle



All the principal improvements in two-revolution flat-bed presses made during the past twenty years have originated in THE MIEHLE, which is kept "always up to the minute."

This is one reason why over ninety per cent of the leading printers in the United States use THE MIEHLE and constantly repeat their orders.

Buy the Miehle and keep in front

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

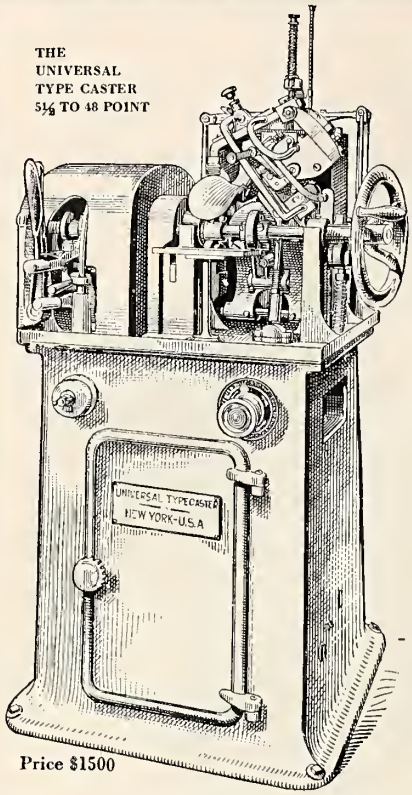
SALES OFFICES IN THE UNITED STATES

Chicago, Ill. . . . 1218 Monadnock Block	Boston, Mass. . . . . 176 Federal Street
New York, N. Y. . . . . 38 Park Row	San Francisco, Cal. . . 401 Williams Building
Dallas, Texas . . . . 411 Juanita Building	Atlanta, Ga. . Dodson Printers Supply Company

Philadelphia, Pa., Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

THE
UNIVERSAL
TYPE CASTER
5½ TO 48 POINT



Price $1500

Some Questions to Ask Yourself at the Beginning of the New Year

HOW much did you spend for new fonts last year and how much for sorts?

HOW much did you spend on distribution?

HOW many idle hours were there in your composing-room that cost money in wages and poor service to your customer because you were short of type and spacing material?

HOW many orders did you lose because you could not furnish the face required and your competitor could?

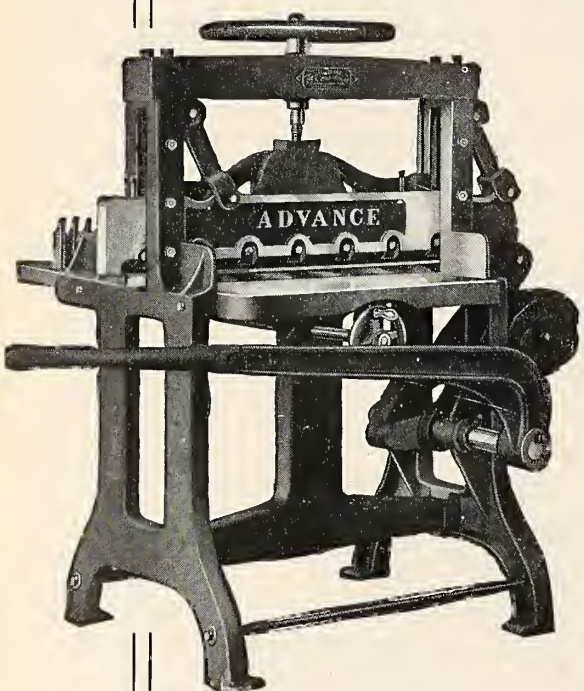
HOW much idle cylinder-press time did you pay for, because of excessive make-ready on forms containing worn or battered type?

Ask yourself now these questions and then put the same questions to a user of the Universal Type Caster. Compare your answers with his and you will decide that a Universal Type Caster is as necessary a part of your equipment as any piece of machinery now in your plant.

UNIVERSAL TYPE-MAKING MACHINE CO.

432 Fourth Avenue - New York
1730 Transportation Bldg., Chicago

A Government Standard



Made in six sizes:
16-, 19-, 23¾-, 25½-, 30- and 33-inch

WHEN Uncle Sam buys hand-lever cutting machines for use in connection with the work of the different governmental departments, the specifications read, "*An Advance, or equal thereto.*"

Because quality is exacted, a high standard is set—that's why it's an

Advance Lever Cutter

There is an army of over 20,000 users of *Advance Cutters* who have adopted the same standard. They know *Advance* quality and have put it to the rigid test of day-in-and-day-out usage. They swear by it, and, with no attempt to be impartial, they insist on "*The Advance, a lever cutter without equal.*"

For convenience, enduring accuracy, ease of operation, durability and general excellence, the *Advance* does stand out alone among lever cutters of its sizes like the evening star in a clear sky—distinctly unique.

[The standard of the United States and twenty thousand satisfied *Advance* users is a good standard for you. *Write for catalog and complete information.* Sent on request without obligation.]

The Challenge Machinery Company

Grand Haven, Mich., U. S. A.

Chicago
124 South Fifth Avenue

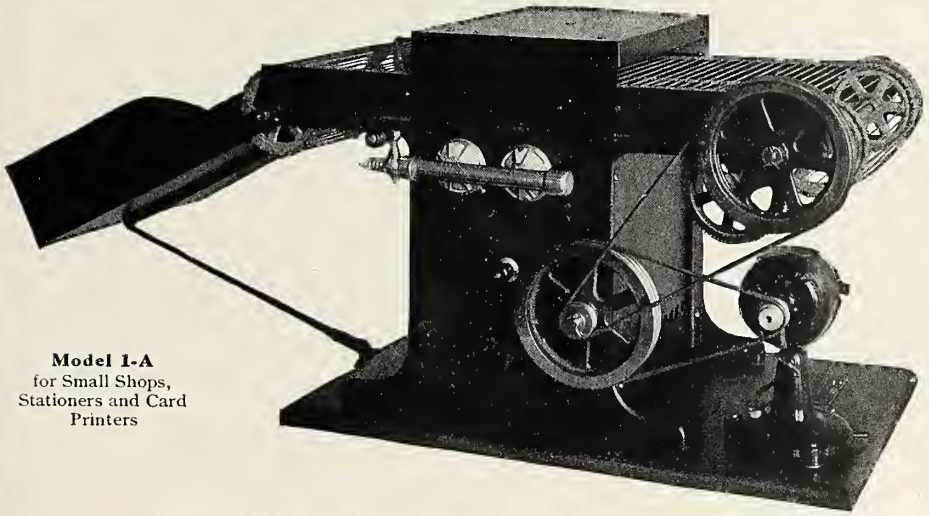
New York City
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THE EMBOSO PROCESS

is a method of producing relief printing from type and cuts without the use of dies or plates.

NOT AN IMITATION BUT AN INNOVATION

It is simple, economical, easy to learn, easy to operate, expeditious and very profitable.



Model 1-A
for Small Shops, Stationers and Card Printers

PRICES
Model 1-A

With Hand Drive, Gas, Oil or Gasoline Heat . . $100.00

With Electric Motor, Gas, Oil or Gasoline Heat . $125.00

With Electric Motor and Electric Heat . . $150.00

Larger Machines to Fit Your Needs $250.00 to $500.00

All Machines Licensed Under Our Patents. Sold by Printers' Supply Houses and by the

EMBOSO SALES COMPANY

RIGGS BUILDING
WASHINGTON, D. C.

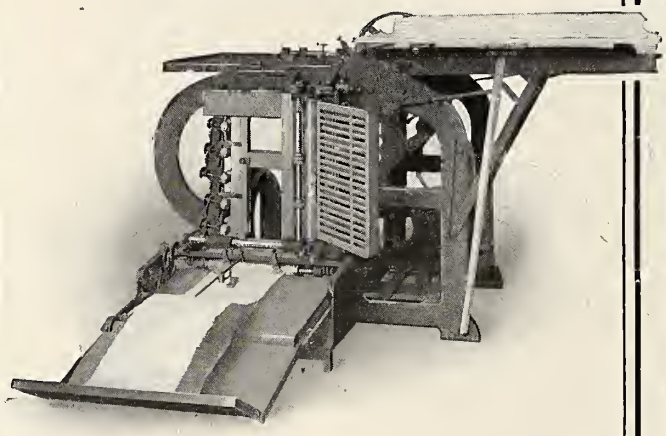
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COMMERCIAL ARTISTS - COLOR PROCESS PLATES
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STEEL AND BRASS CUTTING
AND EMBOSSING DIES
STAMPING DIES
LITHOGRAPHIC TRANSFER PLATES

920 RACE ST. PHILADELPHIA

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO



DESIGNING ENGRAVING ELECTROTYPING
ARTOTYPES AND PHOTOGRAVURES
F. A. RINGLER CO.
NEW YORK CITY

Stauder Card Case or Holder

It is well worth your time to look into this case—the Best and Simplest on the market.

The only case in which Folder cards can be used.

(Carried in 23 Sizes)

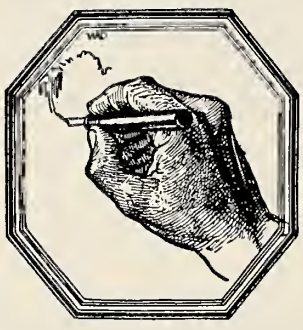


It holds one card in place as well as twenty cards.

Ordinary cards can be used, which does away with the expensive scoring or perforating and tabbing.

We will send one Sample Case for 50c net prepaid (to the trade). Money refunded if not satisfactory.

STAUDER ENGRAVING CO.
231 N. Fifth Avenue CHICAGO



WRITE FOR THESE FOUR BOOKLETS

"The Advantages of Color in Booklet and Catalogue Advertising and Ticonderoga Special Magazine Paper."

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"The Self Cover."

You Need Them in Your Business

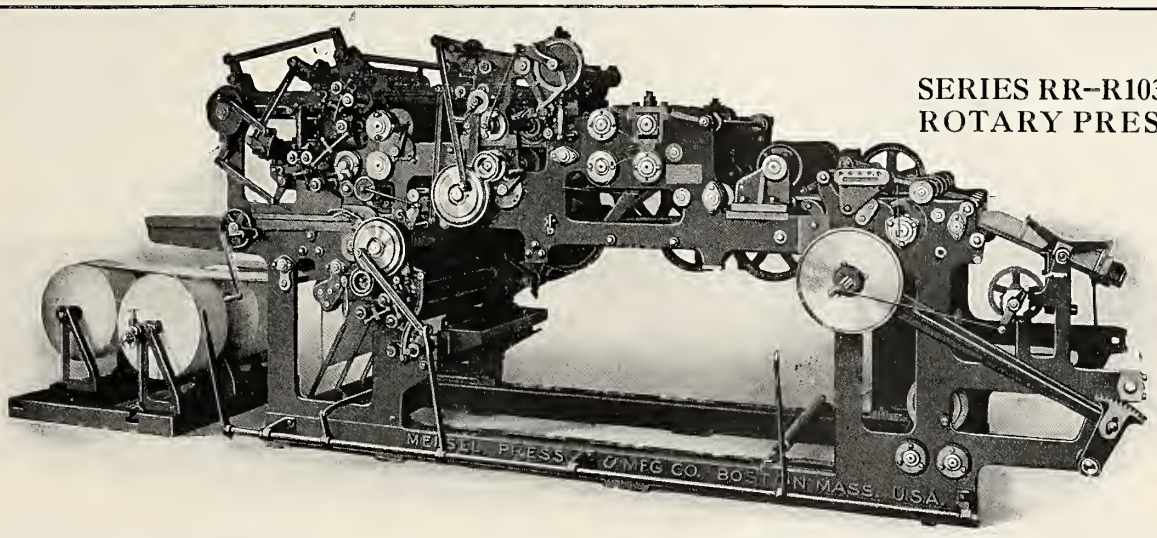
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Members of the Paper Makers Advertising Club

200 Fifth Avenue - - New York City

MEISEL PRESS MFG. COMPANY

Designers and Builders of Automatic Presses Delivering Finished Products in One Operation
Slitters, Rewinders, and Special Machinery for the Printer. Correspondence Solicited



SERIES RR–R1037
ROTARY PRESS

This press is especially well adapted for Order and Loose-Leaf Forms, Bills of Lading, etc. Prints both sides, perforates, numbers, punches, collates one to four webs and piles packages of fifty sets of single, duplicate, triplicate or quadruplicate 1" to one side. Output 10,000 full size sheets. Automatic in feed and delivery and has the well-known Meisel patent automatic numbering throw-off device.

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Tells all about this premier line of Wire Stitching Machines. Will be mailed from any of our Selling Houses on request. Boston Stitchers are the acme of wire stitcher efficiency; they do the best work, give the largest production and are maintained at a very small expense

Get wire stitcher wise; join the army of nearly five thousand users and share in the extra profits that follow Boston ownership

AMERICAN TYPE FOUNDERS COMPANY

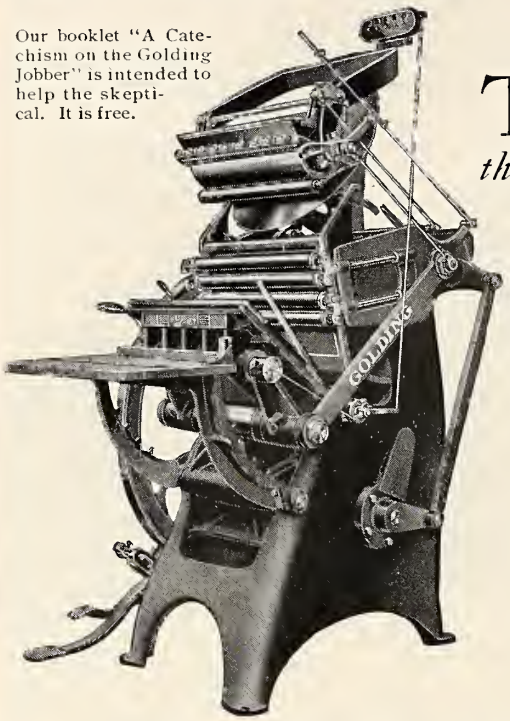
GENERAL SELLING AGENT FOR BOSTON WIRE STITCHERS

Set in the Cromwell Series

QUALITY IMPRESSIONS

Are the Basis for Profit

Our booklet "A Catechism on the Golding Jobber" is intended to help the skeptical. It is free.



THE printers' growing realization of this is one of the several good reasons why *those who know their costs* appreciate more and more, as time goes on, the features of the

Golding Jobber

They know by their records of comparison that the *Golding Jobber* produces the maximum of *quality* work, with the minimum outlay for labor, etc.

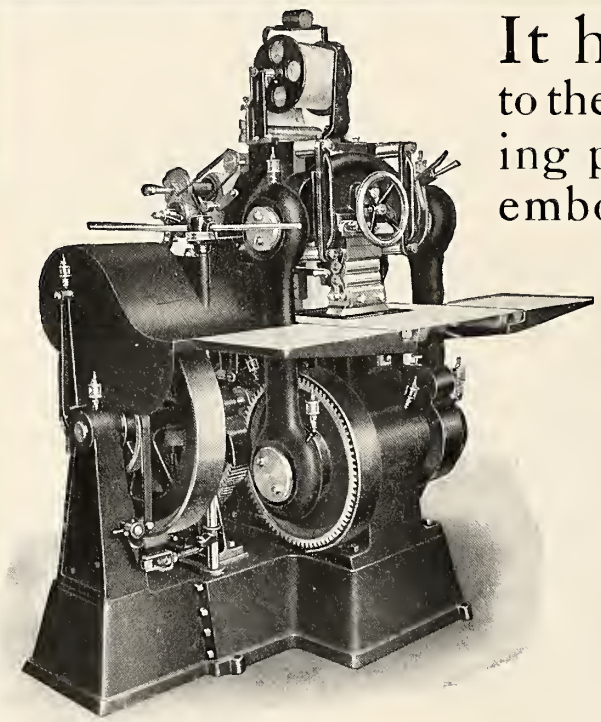
As the greater pressroom efficiency idea grows, so does the printers' impression of the Golding Jobber grow.

The Golding means to *your* plant—increased quality impressions. Increased impressions are the basis for profits.

Golding Manufacturing Co.

FRANKLIN, MASSACHUSETTS

Additional Products: **Golding Power and Hand Lever Cutters, Pearl Presses, Safety Appliances, Tools, Etc.**



It has been demonstrated to the complete satisfaction of engraving printers that Modern Presses embody every point of advantage necessary for the large production of the highest grade work at minimum cost.

THE NEW 6x10 PRESS combines simplicity, accuracy, and durability, and has ample power to handle LARGE STEEL PLATES AND DIES for box tops, calendars, holiday cards, catalogue covers, photo mounts, social and commercial announcements, etc.

CATALOGUE, CIRCULARS, TERMS, ETC., SENT ON REQUEST

SPECIFICATIONS

Size, 6 x 10 inches. Diameter of fly-wheel, 28 inches. Maximum speed of fly-wheel, 450 R. P. H. Minimum speed of fly-wheel, 225 R. P. H. Impressions per hour, 1,500 Height, 6 feet 9 inches. Weight, 6,000 pounds. Floor space required, 68 inches wide, 50 inches deep.

MODERN DIE & PLATE PRESS MANUFACTURING COMPANY

BELLEVILLE, ILLINOIS New York Offices and Salesroom: 116 Nassau Street

Sole Agents for Australasia: Parsons & Whittemore, Inc., 352 Kent Street, Sydney

"Its Own Best Salesman"

That is the idea behind every pound of Printing Ink sent out from our factory. Our representatives call to see that it reaches the customer in the most serviceable form.

SINCLAIR & VALENTINE CO.

Main Office and Factory 603-611 West 129th Street, New York City

BRANCHES

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Philadelphia, Pa.	Chicago, Ill.	Toronto	Winnipeg

"ONE-FOURTH of the time used in busy press rooms of the better grade is devoted to make ready. The patching of a 16-page 8vo catalogue forme will last two days. The saving of half the cost of the time used in make ready would be a big dividend in the printing business."

—Process Engraver's Monthly (London), quoting Graphic Arts and Crafts Year Book, 1912. Article by H. C. Bullen.



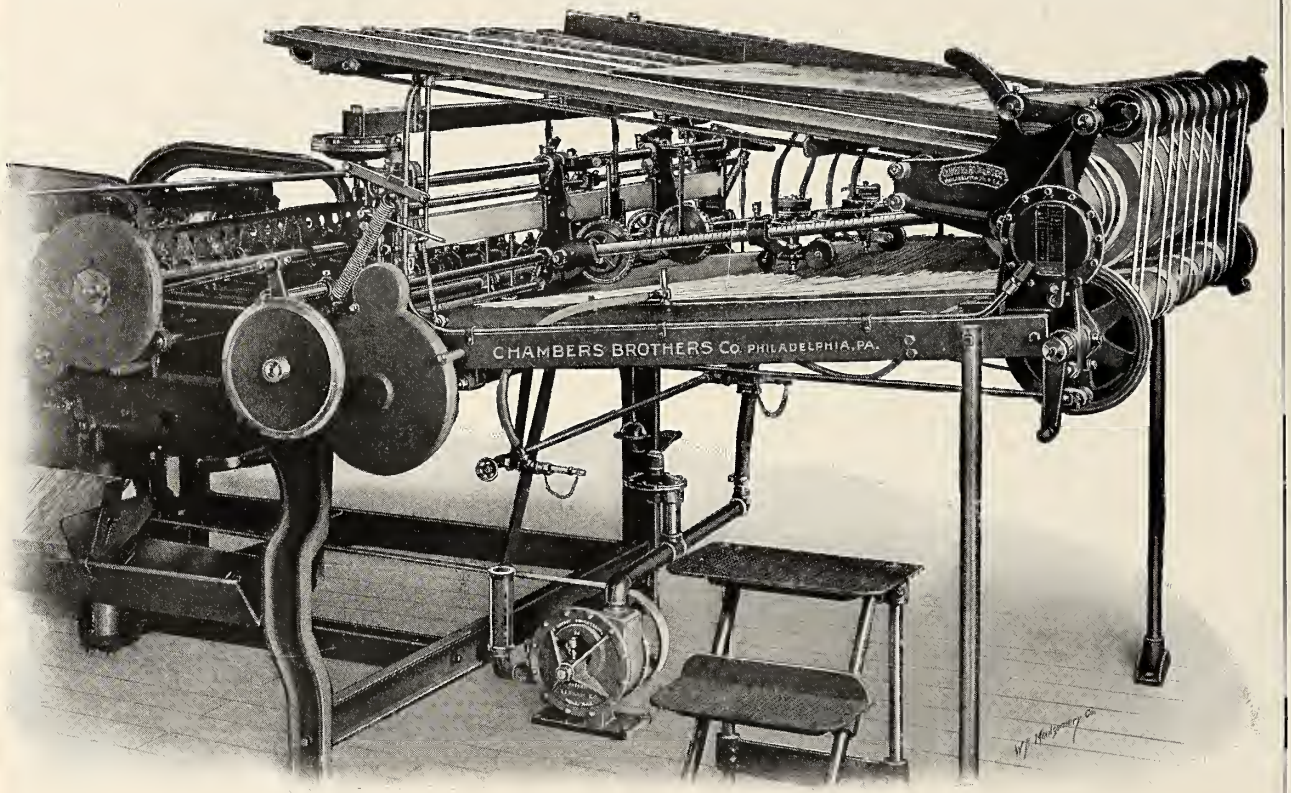
acid-blast ETCHING makes perfect printing plates. Because of the great depth, smooth edges and freedom from undercut, **Acid Blast Plates** give perfect electrotypes. Therefore acid-blast ETCHING permits easy make-ready on the press. Also, the press needn't be stopped so often for washing up. Also, the make-ready lasts longer without retouching.

Acid Blast Plates can be had from the following Licensees under the Acid Blast Patent:

Bridgens, Ltd	Toronto, Canada	Cargill-Peninsular Co	Detroit
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Gill Engraving Co	New York	R. R. Donnelley & Sons Co	Chicago
Walker Engraving Co	New York	Stafford Engraving Co	Indianapolis
Electric City Engraving Co	Buffalo	Bureau of Engraving	Minneapolis
Beck Engraving Co	Philadelphia	Stovel Co	Winnipeg, Canada
Phototype Engraving Co	Philadelphia	Baird Company Engravers	Kansas City
Platesforprinters Co	Philadelphia	Brandon Printing Co	Nashville
Stephen Greene Co	Philadelphia	Southwestern Engraving Co	Fort Worth
John C. Bragdon	Pittsburgh	Cocks-Clark Engraving Co	Denver
Pittsburgh Photo-Engraving Co	Pittsburgh	Hicks-Chatten Engraving Co	Portland, Ore.
Eclipse Electrotype & Engraving Co	Cleveland	Seattle Engraving Co	Seattle
Arteraft Co	Cleveland	Cleland-Dibble Engraving Co	Vancouver, B. C.
Clegg, McFee & Co	Cincinnati	Times-Mirror Printing House	Los Angeles
United Brethren Publishing House	Dayton	A. O. Monasterio	Mexico City
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The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

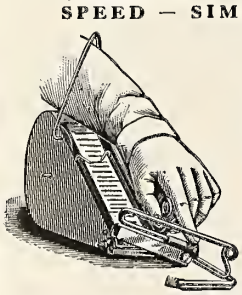
CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets — CHICAGO, 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. — SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
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Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

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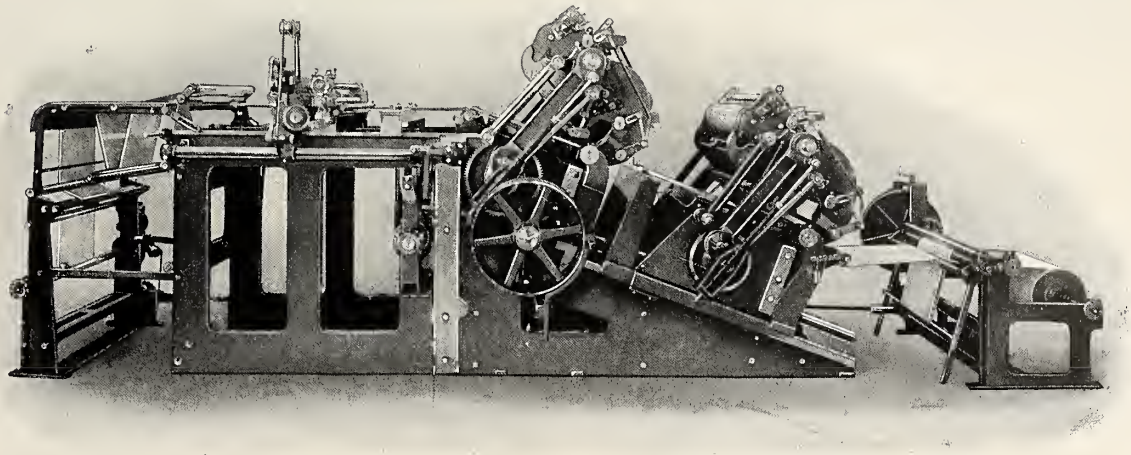
The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing—on an ordinary printing press. Absolutely flexible, CAN NOT BE BROKEN OFF. The greatest money-maker ever presented to printers.

SEND FOR FULL AND COMPLETE PARTICULARS

THE EMBOSSOGRAPH PROCESS CO.
31-32 Park Row, NEW YORK

DOUBLE-HEAD ROLL-FED PRESS

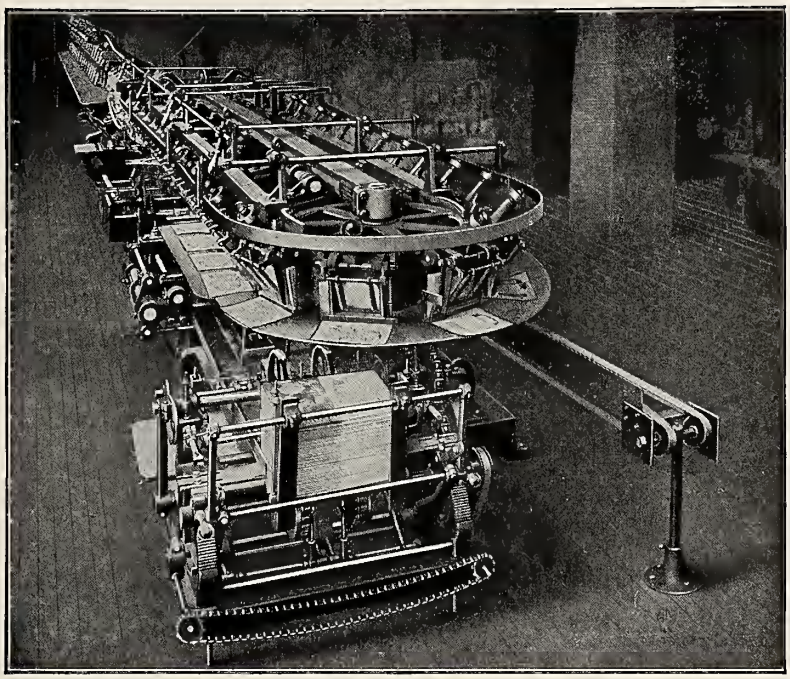
An unsurpassed machine for long-run particular jobs, such as label work, etc. Prints from one to four colors. Delivers product either rewound or flat. If interested, let us tell you about it.



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NEW YORK, 261 BROADWAY
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The Juengst

Gatherer
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Gatherer-Stitcher-Coverer
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Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

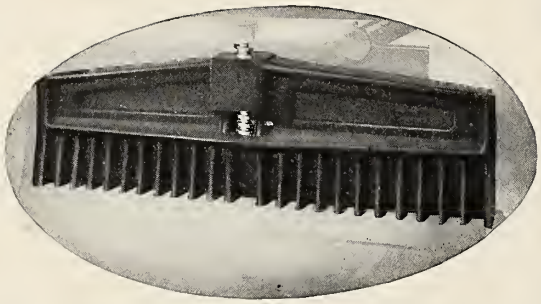
WE HAVE NO AGENTS

No. 2
5 Things to Look for in Buying a Cutter

Clean Cuts

The Binder

Holding the stock tightly is half the trick in cutting paper, so look carefully at the binder when buying a paper cutter.



C & P Paper Cutters

The binder in these cutters has a strength and rigidity which can only be secured by the liberal use of material.

The heavy fingers have broad bearing surfaces designed to cover a wide surface of paper and to hold stock securely without creasing.

By accurate machine work and careful hand fitting the binder is mounted so that while it operates smoothly it cannot become loose. Often seventy-five per cent of your cutting work will be small packs cut on one side of the cutter, and the C. & P. Binder is built to hold true under strain.

Of course the extra material and work on the C. & P. Cutter costs a little bit more—just like a good printing job—but isn't it worth the price?

The Chandler & Price Company

Dealers in All Important Cities

Cleveland, Ohio



THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS
OF PLATES BY ALL PROCESSES
ELECTROTYPERS, CATALOG
AND BOOKLET PRINTERS

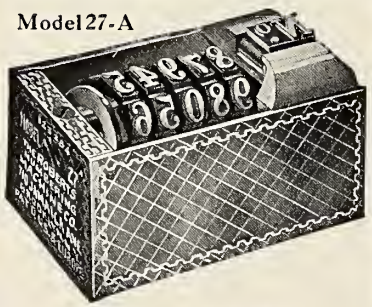
720-734 S. DEARBORN ST.
CHICAGO

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



No. 12345

Facsimile Impression
Size 1½ x 15/16 inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

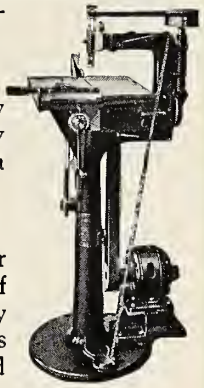
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2,000 Miller Saws

in operation — not one secondhand Miller Saw for sale

Here's the a, b, c:

a—**Accuracy**—took 450 years to reach American Point System *accuracy*. The Miller Saw-Trimmer is the only machine provided with means for *maintaining this accuracy*.



b—**Durability**—Every wearing part of a Miller Saw is adjustable — built to last a lifetime.

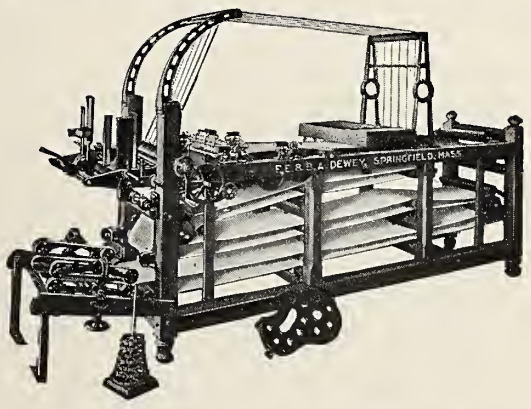
c—**Profits**—The Miller Saw reveals new sources of profit every day of its life — and

MILLER SAW-TRIMMER CO. PITTSBURGH

It's the *best buy* of a lifetime

Chicago Salesroom:
Rand-McNally Building
550 South Clark St.

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

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Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

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NEW YORK CHICAGO

Will help to { INCREASE YOUR SALES / DECREASE YOUR LOSSES

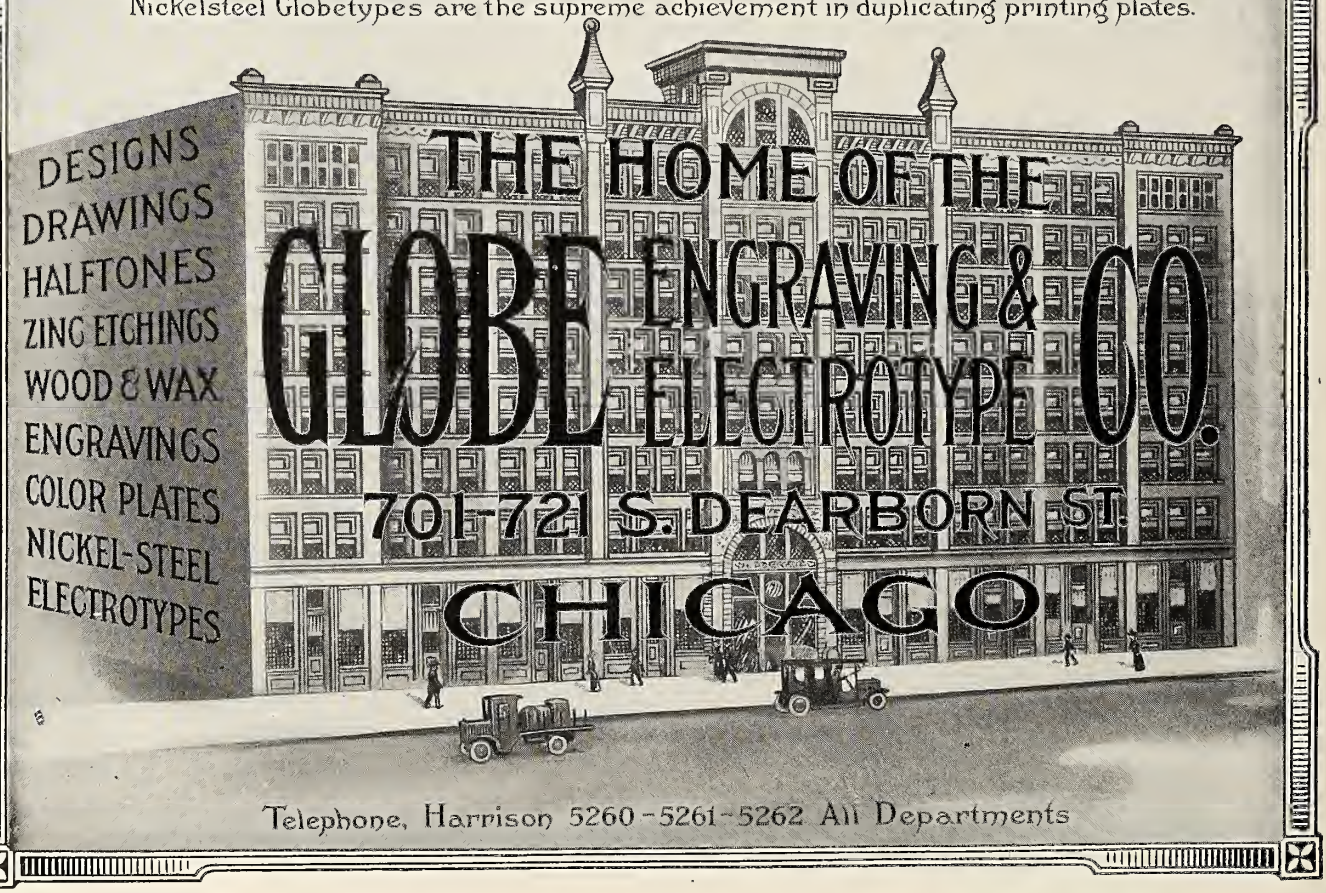
RATINGS

MOST CAREFULLY REVISED and based upon substantiated statements and ledger facts furnished by the trade.

THE TYPO MERCANTILE AGENCY

General Offices 160 Broadway, New York

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

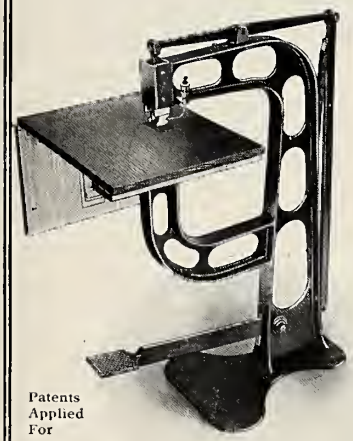


Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

The Riteway Numbering Machine

A HIGH-GRADE MACHINE AT A MODERATE PRICE



Patents Applied For

Why tie up a job press and a half dozen typographic numbering machines for an hour when you can set your gauges in a moment and number a thousand checks or blanks in duplicate, perfectly registered, any desired color, in half an hour on a RITEWAY?

Expert labor is not required and the presses are available for more profitable work.

THAT IS WHAT RITEWAY MEANS

Price $60

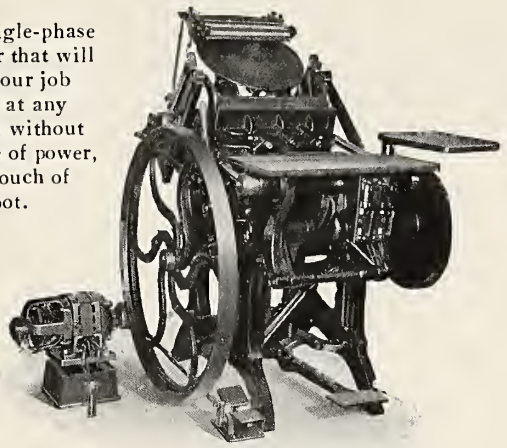
RITEWAY MACHINE WORKS, JENKINTOWN, PA.

FOR SALE BY

Keystone Type Foundry

Philadelphia New York Boston Chicago Detroit Atlanta
Kansas City San Francisco

A single-phase motor that will run your job press at any speed without waste of power, at a touch of the foot.



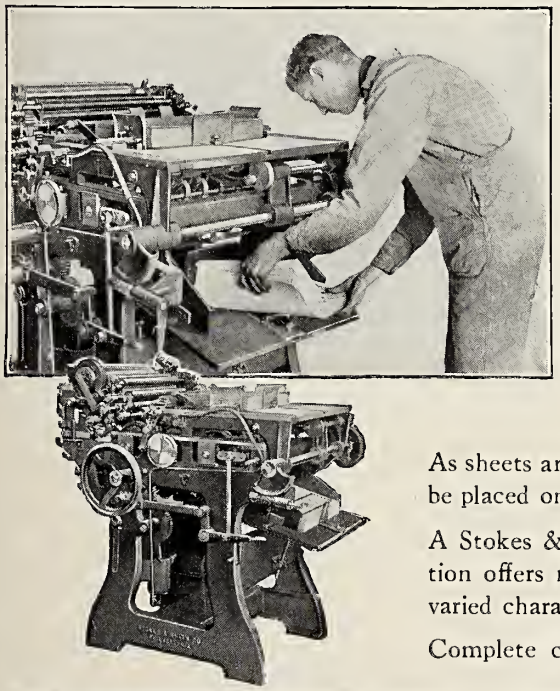
The Sprague Electric Single-Phase Motors

with foot control for job presses, or with hand control for flat-bed presses, are ideal for the printer in the single-phase districts.

You will be interested in pamphlet 2454

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 West 34th Street, NEW YORK, N. Y.
Branch Offices in Principal Cities

7,000 to 8,000 Impressions per Hour



Convenient Delivery

LAST MONTH we described how both feed table and inking mechanism could be swung completely out of the pressman's way, allowing for easy adjustment of curved plate, tympan, etc.

You will observe that the delivery board is located directly under the feeding table, so that the work is always in sight and in reach without walking around the press.

Sheets are delivered printed side up, and jogging is perfect at practically all speeds. (The upright guides on the delivery table are hinged so that the finished work can be conveniently and quickly removed.)

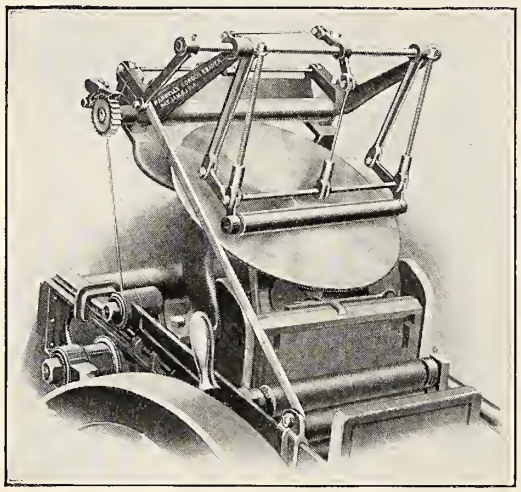
As sheets are fed to the press from the bottom of the pile, additional stock can be placed on the feeding table as required, while the press is in operation.

A Stokes & Smith Press with its high guaranteed speed and convenient operation offers new possibilities for increased profits on commercial work of widely varied character.

Complete catalog and any special information sent on request. Write to-day.

Stokes & Smith Company Northeast Boulevard, Philadelphia, Pa.
London Office - - - 23 Goswell Road

Introductory Offer



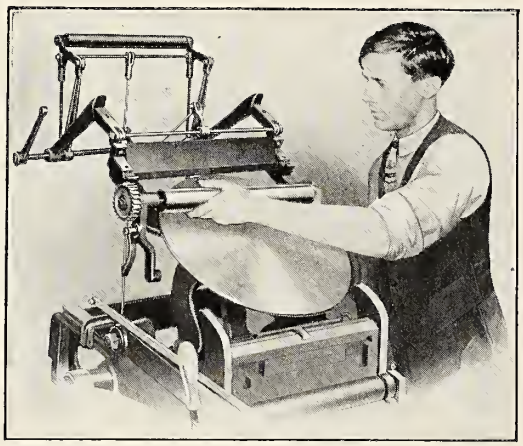
BRAYER DISTRIBUTION

prevents the form rollers taking ink from the fountain and depositing it on the disc and type en masse.

The fountain is set back from the form rollers and the ink is taken from the fountain by the brayer and distributed on the disc in a thin, uniform film, entirely free from streak or blemish.

The Brayer rolls down across the disc, rises while the disc is turning, and then lowers and rolls back across the disc to the fountain while the form rollers are inking the form.

Harrell's Gordon Brayer will soon make its cost by saving the time lost in getting rid of streaks and cleaning out filled-up cuts and small type.



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is sold on 10 days' trial. You have it on your own press and use it on all jobs for 10 days; then if you are not satisfied with it, just rebox it and send it back to us. If you find after 10 days' use that it is satisfactory, then send us $5.00 on account, $5.00 in 30 days, $5.00 in 60 days and $5.00 in 90 days, without interest, and the Brayer is yours; or, if you choose to pay cash at the end of the 10 days' trial, the price is $20.00 less 5 per cent.

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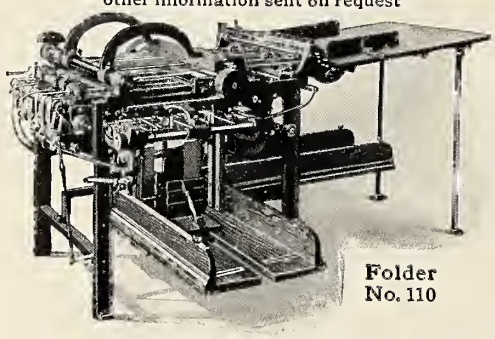
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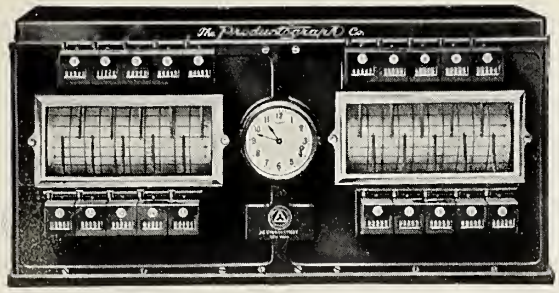
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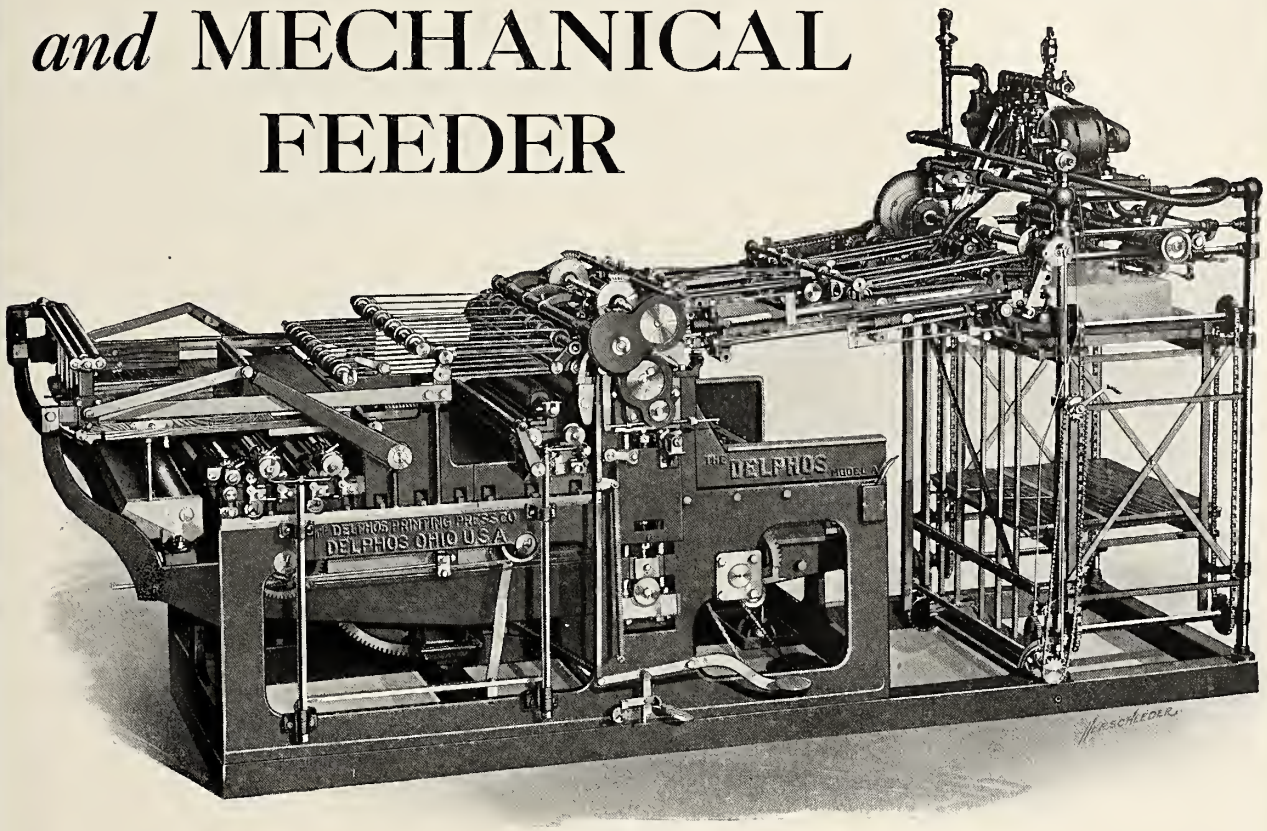
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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 56 FEBRUARY, 1916 No. 5

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

THE PUBLICITY MERCHANT (Illustrated) 611
By Ross Ellis

VIEWS AND PRACTICES REGARDING APPRENTICES — No. 2 616
By William H. Seed

SPECIALTY-PRINTING PROBLEMS AND HOW TO OVERCOME THEM—No. 1—INTRICATE NUMBERING (Illustrated) 619
By Calvin Martin

MAKING BUSINESS BY MAKING PRINTING EFFECTIVE 622
By Raymond Fennell

"THEODORE LOW DE VINNE, PRINTER" (Editorial) 625

THE POINT IN BUSINESS (Editorial) 627

A "BOOST-KNOCK" (Correspondence) 629

EDUCATING THE CUSTOMER (Correspondence) 629

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 630
By Our Special Correspondent

DAUGHTER OF J. P. MORGAN LEARNS THE ART OF BOOKBINDING (Illustrated) 632
By Our Representative

AN INTERVIEW WITH S. HOSHINO (Illustrated) 636
By Our Representative

PROOFREADING AS IT IS 639
By F. Horace Teall

MASTER MINDS OF TYPE AND PRESS — No. 2 — TYPESETTING MACHINES 662
By John S. Ritenour

BOOK REVIEW 670

RETAINING EMPLOYEES AN IMPORTANT FACTOR IN EFFICIENCY (Illustrated) 673
By R. H. F.

CASH-IN-ADVANCE SUBSCRIPTIONS 674
By Ed M. Smith

Complete Classified Index will be found on page 717

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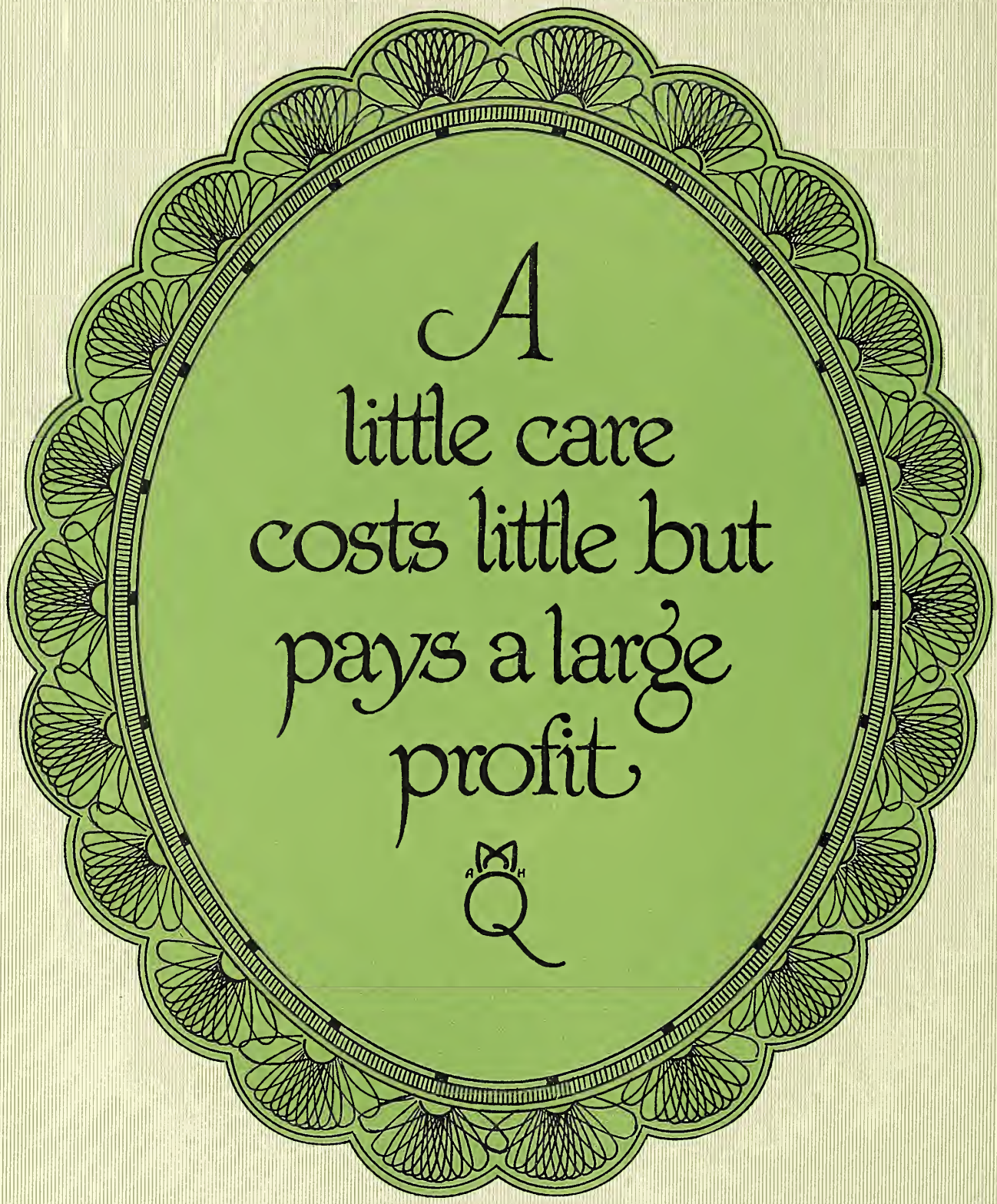
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Smithsonian Institution
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The Publicity Merchant

By ROSS ELLIS

WARREN BEALS, the energetic and enthusiastic salesman for the Hardin Duplicator Company, walked into the office of the Meadford Job Printing Shop and handed his card to Philo Bates, the proprietor.

Bates glanced at the card, then again at his visitor.

"You came around to gloat over my misery, I suppose," he drawled. "Did I guess it?"

The determined expression on the salesman's plump face gave way to a puzzled look.

"Now you've got *me* guessing," he said. "What have I to gloat about?"

"There's little enough business for a printer in this town, anyhow," said Bates, "and you are beginning to cut in on that. Tenner & Martin have one of your machines at their store, I notice, and no doubt you'll soon have sold one to each of my customers. Instead of sending me their copy they'll hand it over to their stenographer and tell her to cut a stencil. I reckon I might as well shut up shop. But I bear no malice. Sit down. Maybe I can sell this plant to you."

Beals sat down. He was not deceived by the printer's serious manner, but he chose to appear to be. He answered him quite as soberly.

"Warren Beals, Progressive Printer," he mused. "That would look well above the door, wouldn't it? But that isn't the way my sign would read. '*The Publicity Merchant*' — how would that do?"

"All right for a sign. The only trouble is that folks in this town don't believe in 'em."

"They'd believe in mine before I got through with them. I'd make it stick. I'd live up to it. I don't know much about the mechanical or artistic ends of the business; but I'd hire men who did. My part



"What have I to gloat about?"

would be to supply the thing that the printing business needs more than anything else — real constructive salesmanship."

Philo Bates grinned.

"Your remarks consist entirely of words," he said. "I even have a vague impression that I have heard similar noises before. In a minute you are going to say that you would build up such a reputation for service that your customers would pay no attention to price or quality; or maybe you would turn out work of such superlative quality that the public would demand it, regardless of price or time of delivery. Of course you wouldn't admit that the way to get business is to figure close and make an attractive price. You aren't that kind of a fellow."

"You bet I'm not!" shot back the Duplicator salesman. "You'll not hear me harping on the other two worn strings either. 'Price, Service, Quality'; 'Quality, Price, Service'; 'Service, Quality, Price'; those are tunes as hackneyed as 'Annie Rooney' or 'After the Ball.' Every printer plays all three, and usually he stops right there and passes around the hat. If he gets an order, good. If not, his répertoire is exhausted, so he shoulders his harp and trudges on to the next stop."

The printer's grin widened.

"And still I haven't heard anything new," said he, "or anything that is in the least degree constructive. You wouldn't do this and you wouldn't do that; but what *would* you do besides putting up a sign?"

"I'd do just what the sign indicates: I'd be a Publicity Merchant. I'd be a vital, creative force in the business of this community. I'd not limit myself to any one medium. I'd feel that anything that had to do with bringing the goods of John Doe to the attention of Richard Roe was my business — and I'd make it so."

Bates began to look interested. "Be a trifle more specific."

"Gladly. Do you know why Tenner & Martin asked us to send them one of our machines on trial?"

"Tenner told me that they had decided to send a near-personal letter to each of their customers whenever they had some extra-choice bargain to offer. You made him believe he could get them out quicker and more cheaply on your machine than he could by sending the copy to me. That's why I said you were cutting into my business. If it hadn't been for you, I would have got the order."

"Nobody would have got the order. It was our circular suggesting to Tenner & Martin that they might get good results by sending out such letters which gave them the impulse to do it. That is creative salesmanship. I'll tell you of another case: Mrs. Robert Hendee, R.F.D. No. 7, would like to send out a thousand circular letters each month, descriptive of the dressed poultry, eggs, butter, etc., that she has to sell."

"Why doesn't she come to me?"

"Why don't you go to her? She never would have thought of the idea if my company had not suggested it to her in one of our circulars. It occurred to our sales manager that some of the farm ladies might buy our machines if we could show them how to use them. We got over a dozen replies from the section right around Meadford. So far we haven't made any sales in that field; the price of the machine seems to scare them a bit; but, anyhow, we have demonstrated that the farmer with something to sell is willing to see the value of publicity. Now, if I were the local Publicity Merchant I would —"



"'The Publicity Merchant'—how would that do?"

Philo Bates thrust out his hand.

"I'm much obliged, Mr. Beals. This makes up for what you may have cut me out of with Tenner & Martin. I guess I can show the farmers around Meadford that they don't need to buy a machine to get their circular work done."

The salesman shook his head dubiously.

"Perhaps so, and I wish you luck. I'm afraid, though, that you'll run against a difficulty. You see, before we started this campaign we made our preparations pretty thoroughly. The market your Meadford farmers wish to reach is the Chicago market — the Chicago private families who like good things and are willing to pay something above the standard retail prices to get them. We have a list of five thousand names, every one a potential buyer of farm products, and we have other lists in preparation. We give them only to buyers of our machine."

Bates stared at his visitor for a moment.

"Young man," he said, solemnly, "are you trying some 'constructive salesmanship' on *me?*"

"I'm giving you a line on what I'd do if I owned your shop," laughed the salesman, "but of course I am drawing a salary from the Hardin Duplicator Company."

Bates lighted his pipe and puffed reflectively.

"A machine like that doesn't belong in a print-shop," he said.

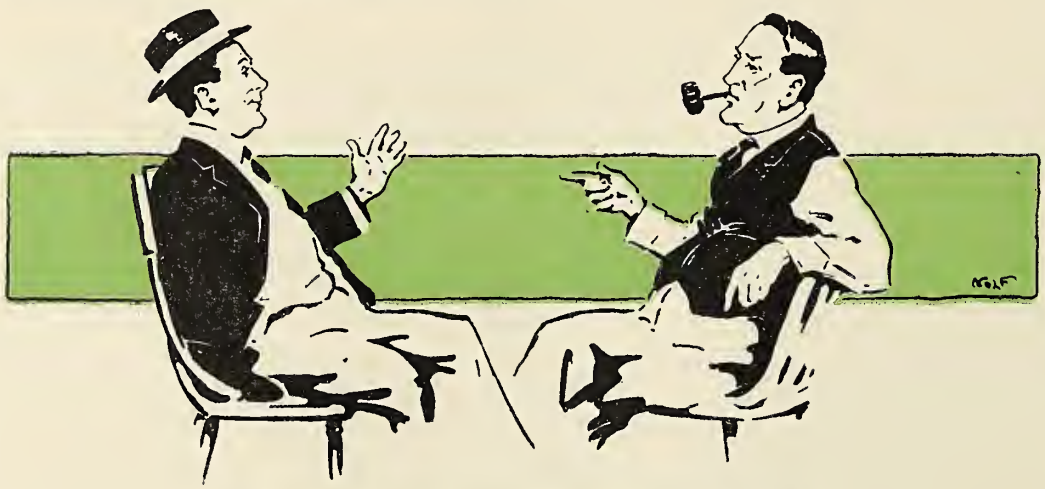
"But every Publicity Merchant ought to have one."

"What does it cost?"

Beals told him.

"Will you let me take it on thirty days' free trial?"

"Certainly. But of course we don't send the lists I mentioned until we receive payment for the machine."



"Are you trying some 'constructive salesmanship' on me?"



"Will you let me take it on thirty days' free trial?"

Philo Bates smoked for a while in silence. Then he knocked the ashes out of his pipe and stood up.

"All right, send it along on trial," he decided. "I'll see how much business I can round up. If it looks as good to me a month from now as it does to-day, we'll call it an order and I'll send you a check. If I find that I've merely been hypnotized by a smart salesman I send back the machine."

Warren Beals made his way to the railroad station, building air-castles as he walked along.

"Now there is a brand-new field opened up for my company," he exulted, "and it's a big one. In every town there is at least one printer who should be a logical purchaser for the Hardin Duplicator. It's a gold mine! Why, in a territory as big as mine I'll bet I can sell dozens —yes, hundreds—"

He grinned at his own enthusiasm.

"Wake up, Warren," he told himself. "Bates probably gave you the order to get rid of you. He'll never unpack the machine, and when we write him for a check at the end of the thirty days, back will come the duplicator, express collect."

What ought to be done to make business had had the first place in his mind; but now the doubts of what is usually done made him pessimistic, yet he must have underestimated the enterprise of Philo Bates, Meadford's Publicity Merchant, for the machine never came back.

Views and Practices Regarding Apprentices

No. 2—By WILLIAM H. SEED

With the purpose of obtaining a consensus of opinion regarding the education and control of apprentices and the practices in operation in the leading printing-offices, this series of interviews has been undertaken by Mr. Seed, a newspaper man of experience, and a student of economics. He approaches the subject with a large sympathy for the apprentice. The value of a record of ascertained facts in arriving at just conclusions on what is best to be done for the trade by all interests is obvious, and to this end we invite the contributions of all directly or indirectly concerned in this symposium.—Editor.

VISITING another large establishment where is done a class of work similar to that of the plant referred to in the preceding article, I found exactly the same system, or lack of it, in regard to the apprentices, although the attitude of the head of the firm was somewhat different.

Edward F. Hamm, of the Blakely Printing Company, Chicago, condemned the custom obtaining in many establishments of taking errand boys quite regardless of whether they would be likely to qualify later on as good journeymen. He considered this was a great wrong both to the boys and to the trade, and to the firm also.

"That is one of the troubles with the composing-room to-day," he said. "So many men have got in who do not belong there and never should have been there.

"We see to it, of course, that a boy has a grammar-school education or we will not put him on. Then by our agreement with the Typographical Union he is on probation for the first six months. If he does not show the proper bent in that time, we tell him so and let him go. We may take him and use him in some department of our business where he is better fitted. We also aim at changing the boys from one department to another. That is to our advantage as well as theirs, for we have to increase every apprentice's wages every six months, and we must give them an opportunity to earn their increases. Naturally we are anxious to get as large a financial product as possible from their services. Generally speaking, we keep advancing them from one line of work to another each six or twelve months.

"In this way the evils you complain of are pretty well dealt with. Each boy has a good try around the different departments. He is not neglected. He is well selected at the start and there is some system in his training. Some three years ago, when we were considering this apprenticeship question before we had any definite arrangement with the union as to the period of service, we found, upon investigation in many printing-shops, that boys were kept working on one particular class of work for two or three years, sometimes longer. It might be on a bank, or a proof press. All this time, of course, was counted as part of their

apprenticeship time, and as they did not get proper experience it required just so much longer for them to acquire sufficient knowledge to get their journeymen's cards. We also found apprentices who, if the old system had continued, would never have been able to take up a journeyman's card as long as they stayed in the shops in which they were then working. As employers, we were anxious to see a change in this state of things.

"Under our present system we can not afford to keep a boy on the press, for instance, for more than six months, or a year at the most; whereas we can use him to better purpose on other work and start a new apprentice upon this particular line."

Of course I expressed myself heartily in agreement with the principle of trying boys around the different lines of work, and there can be no doubt that in union shops, at any rate, this particular evil to which Mr. Hamm referred is now avoided. But when I proceeded to ask Mr. Hamm his opinion on the subject of some theoretical training in the subjects more closely related to the art of printing, he did not express himself favorable to any such idea. The boys in his establishment did no academic work at all.

"The union has taken upon itself," he said, "to try to get the boys to take up a course in the school established under the I. T. U. Commission, but I do not think they are very successful. I do not think any of our boys avail themselves of it. I am glad the union is trying to get boys to make themselves more efficient. We have had several meetings with union officials, and they tell us how they have had meetings with apprentices, going over their work with them, and encouraging them."

Mr. Hamm, however, was not favorable to the idea of sending apprentices to school half a day, and he did not think other employers would stand for it either. He said he did not see where the apprentice was going to benefit.

"I think that if we take him up with the proper education to start with," he pleaded, "and if he is devoted to his work, he can learn more in the office under the right foreman than he could by going to these classes, which the public schools of Chicago are going to inaugurate at the request of the union. If he has not a good grammar-school education to begin with he will never pick up enough in these half-days to make up the deficiency. He must have all that before he comes into the shop.

"It is true," Mr. Hamm replied to a further question of mine, "that we have no special training in type-designing or in some of the other academic subjects connected with printing, and I dare say that in our shop we are going to have some mighty poor journeymen and some good ones. I think it is all a question of adaptability to this trade. We don't need many artists. In our own case, two or three good compositors, who

are artistic, are all we can use. The others have simply got to be good compositors that know how to justify the forms and to handle type. Artistic training is not necessary for the majority of printers.

"You see, everything tends toward specialization in big city offices. We have a regular crew of men who do nothing but lock up. I don't suppose they could set up a decent job of type. So in the other lines of work. The union wants to turn out all-around printers, but specialization extends to the offices themselves. One specializes in railroad tariff publications, and the next in mail-order catalogues. You can not expect employers to be much interested in turning out men able to do work which they never require to have done. Thus it is possible I might be more interested in an artistic training for printers if I required it in my own men. I can conceive of offices which would require it."

Clearly the great distinction between this office and the one previously visited existed solely in the greater discrimination in the selection of apprentices, and in the very commendable desire on the part of the higher management to see to it that no boy was allowed to spend his time in the office without eventually turning out to be a decent journeyman. Both firms are of a similar class, so far as their work is concerned, and their apprentices are in both cases dependent upon the foreman for everything. A good or bad foreman is the making or ruining of the boys, and the same criticism applies here as elsewhere, that the foreman has other interests to care for which must be put before those of the boys, and a good foreman may be, and often is, an indifferent instructor, with no great liking for boys. In fact, I have yet to find a foreman who will confess to a passion for boys. Most of them have told me frankly that they regard them as a nuisance. A further criticism is that with the best will in the world a foreman is not expected to provide instruction in the theory of printing, such as is necessary if a boy is to turn out an intelligent printer. That necessitates a school training of some kind. Mr. Hamm, like many other employers, while not denying the theoretical desirability of training on these lines, thought it impracticable. His general point of view seemed to be that the boy ought to have finished his schooling before entering the office.

"I think perhaps, on account of it being a trade," he said, "it would be difficult to get a young boy who has had a high-school education to take up the work. We try to carry as many apprentices as the union rules allow — about seven to our sixty to eighty-five journeymen."

Seizing upon this as an admission that some further schooling was desirable in addition to the grammar school, I asked Mr. Hamm where he thought it should come in. His answer led me to think he had not fully decided, for he spoke with hesitation.

"I think a good technical school for printers, if properly run, would probably be a good way to do it. The proposal of half a day to be spent at school is a burden upon the employer, and I question whether it can be a success for that reason. There are lots of employers who will be glad to furnish time for study, but there are others not willing. As to the foremen neglecting the boys, that all depends upon how a shop is run. Where there is no supervision, no personal touch, these things happen. In our plant I make it a practice to look into the progress of the boys quite often. I talk to the foreman. He is interested in the boys. I try to make it my business to see how each boy is getting along. I really think the employer owes that to the boy. If the head foreman can not do it himself, there ought to be some one else whose duty it is to do it."

Specialty-Printing Problems and How to Overcome Them

No. 1—Intricate Numbering

By CALVIN MARTIN

THE modern methods of business have brought about so many changes in forms used in the office, store and factory, that the printer is often called upon to turn out some very difficult work. Probably the many peculiar combinations in numbers, when each sheet of stock has an individual value, require the greatest care in laying out and constant watching all through the process of manufacture. Here is a sample: A large department store in the East recently introduced a new system of "traveler" card. It consisted of a card about 4¼ by 7 inches in size, printed on both sides and numbered. On one corner was wired a pad of package stickers printed on gummed paper, perforated, each pad bearing the same number as the card, and each sticker numbered consecutively from 1 to 10.

Now, in a way, this is a simple job, but here was an order for a year's supply of several thousand a day. The printer handling the job had twenty six-wheel numbering-heads he could spare on this job. As he went into the matter of laying out the work he ran up against two hard problems. His first idea was to set up twenty stickers, cut the paper double, lock up with twenty heads and start with every sticker numbered "1," running what was required, then changing the form to "2," and so on. But this meant running the entire order before making deliveries. Another factor showed up: The collating on the entire job would cost

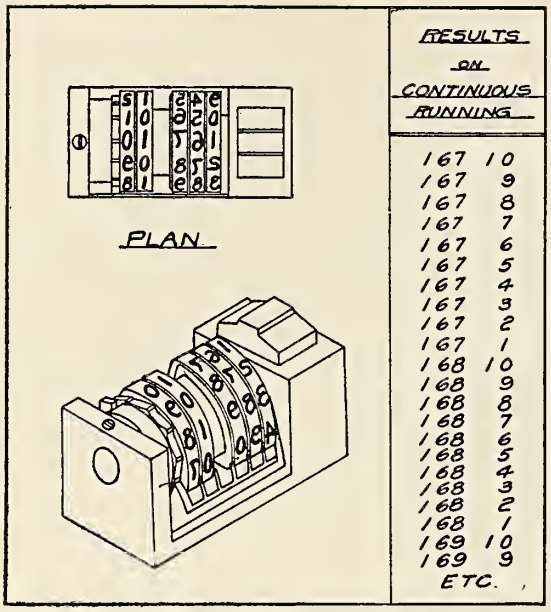


Fig. 1. Sketch showing the adaptabitity of ordinary numbering machines for numbering series and collective numbers at one operation and collating as being printed.

$135. To add to the worry, his customer wanted deliveries in ten days. He did not have time to order special heads made, and if he had, it would have meant an outlay of nearly $500.

I was called in, and we worked it out in the following manner: I took his twenty heads and ordered twenty blanks turned down at a local machine shop. These blanks were the same thickness as the numbering wheels, but smaller in diameter so that the push-pawls would not touch them. I took out the third wheel — the "hundreds" wheel — of each head and substituted one of these blank wheels.

We then ordered from the numbering-machine maker twenty "unit" and twenty "tens" wheels to run backward, and to number from 1 to 10 and repeat. These wheels with the blanks, made locally, cost $55, and it took us only three days to have them on hand. This combination left us a complete head to run continuously. We had two wheels that changed at each impression backward from 10 to 1, when the card number was automatically changed forward one. There was practically a pica between the two combinations, which allowed ample room in the form to run a light rule down so that it would strike in its proper place in turning. As we had only three wheels for the card numbers we locked the "thousands" in the form.

With this combination we gave the bindery 40,000 pads as a result of the first day's run, and did away with the work of collating. The printer had only an outlay of about one-third of collating and had his numbering-heads ready for any other use. All he had to do on different combinations was to buy "unit" and possibly "tens" wheels.

Fig. 1 is a sketch showing the push-pawl moving the first series wheel past the blank wheel, also the general plan of the numbering-head and the results on continuous running. Figs. 2 and 3 are sketches showing the stickers referred to, before and after the form was turned.

A printer, who prides himself on doing what the other chap turns down, recently asked the best way to number jobs in two or more colors at once. He had already introduced the combinations described above,

but wanted to run the consecutive numbers in blue and the book numbers in red. His work usually called for a series letter. This is how we overcame it: He ran his form in black on a pony cylinder. We rigged up an old half-medium press that was seldom used. First, we took off the rollers. Then we attached under the bed, with clamps, a pair of brackets that held a shaft about a quarter of an inch in diameter. This shaft was held in position on the brackets by two small collars. At one end the shaft was extended slightly and the end was squared off to fit a key wrench. At the top of the press we added another shaft the same as the

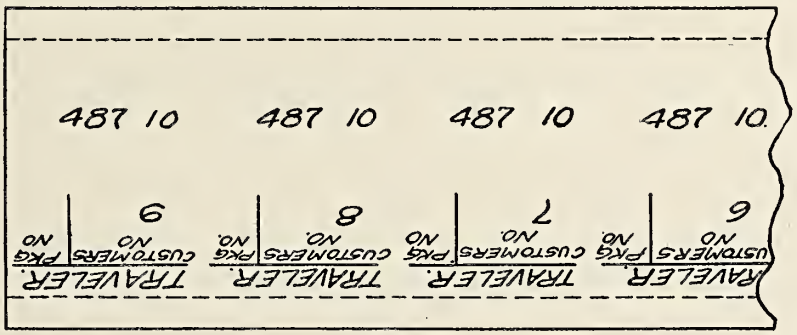


Fig. 2.

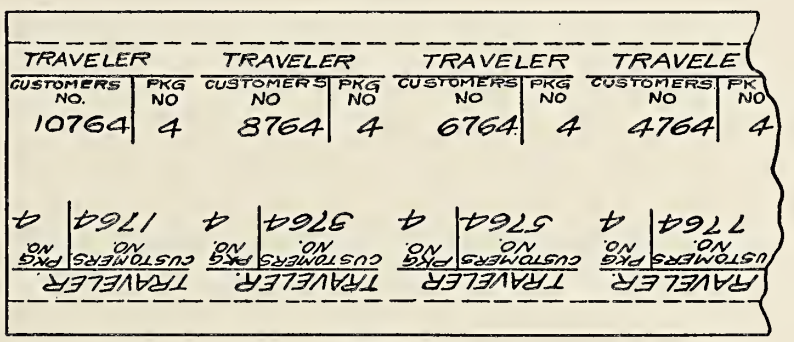


Fig. 3.

Fig. 2 shows form as locked up, with figure locked in form to strike with heads. Fig. 3 shows form as turned on sheet. Frisket used on plungers.

bottom shaft, but having a small ratchet wheel and swing pawl, which was operated by a part of the swinging pawl arm coming in contact with the platen at the point of impression.

The numbering-heads and series letters were locked up and registered first by ordinary hand-inking with a brayer. The form was then cleaned and put on the press again. On the lower shaft were placed several two-color typewriter-ribbon wheels. They were so adjusted that the division of color on the ribbon came directly over the blank dividing wheel of the combination head. We also added a narrow wheel of green ribbon to cover the serial letters. These ribbons were drawn over the form and attached to similar wheels on the top shaft. The lower shaft had a

slight friction clamp to keep the ribbon straight and draw it over form as feeding continued. The ratchet on the top shaft was so adjusted that each impression moved the ribbon, so that fresh ribbon covered the heads at each impression. The results were most beautiful. Several forms, three colors (besides original black) at each impression, and continuous running, no collating, gave this printer a chance to get his money back and turn out a very desirable piece of work.

Making Business by Making Printing Effective

By RAYMOND FENNELL

WHAT becomes of printed matter? It is of the first importance to the printer to break down the barriers that usage has raised about him, and which confine him to the conception that he is merely the controlling force of a group of artisans making printed matter to order. If the printer can find a way to coöperate with the customer in getting the literature into the proper hands in the right way, and at the proper time, the price of printing will cease to be considered, for it will be swamped in the magnitude of the returns that printing commands.

An indication of the truth of this theory is given in the story which I have briefed, to save space. It is a true story. The names have been changed, but the facts are as stated.

Jim Jones was manager, superintendent, foreman, solicitor, and almost everything else that goes to make up the office end of a printing establishment of the same type that one sees in most any town of about twenty-five thousand to thirty thousand souls. The printing-office was well equipped with modern machinery, type and materials to manufacture printed matter. It was also *blessed* with an eight-page weekly newspaper which kept the mechanical force busy over half of the time. Through the acquaintanceship gained by reaching the majority of the people in the town, considerable job-printing came in for which no solicitation was necessary; for this reason it did not require much effort to get enough work to keep the plant busy the balance of the time.

But one day the owner said, "Jim, I think we will sell the newspaper. I have a fair offer, and, as there is now a daily paper started, I do not think the *Weekly Rag* will get enough advertising to warrant keeping it going. While we were alone in the field we seemed to get enough patronage to worry along, but now they seem to favor the daily." And in a short time the *Weekly Rag* was absorbed by the daily.

Jim did not like to see the weekly go, as it meant that if he could not get enough job-printing to keep the plant busy he might be out of a job. Jim was a great believer in direct advertising, and had attempted to convince and prove to a number of merchants in the town what it could accomplish for them. By continually keeping at them Jim had worked up a fairly good business; grocers were having handbills printed weekly, the department store was getting out a sale bill every week, the moving-picture houses were having folders and cards printed showing their week's programs, and many others were getting out direct-advertising literature and specialties from time to time. In all it kept the plant fairly busy; enough so that none of the old help used on the weekly were laid off. But Jim noticed that now and then one or another of his clients would miss having his announcements or folders printed, and, after it began to look as though he was going to lose a lot of this work, he set out to find the reason for these misses. The first one he saw was the grocer, who was having six thousand 9 by 12 circulars printed weekly, but had missed several times. The grocer informed him that he was having a hard time getting boys to distribute the circulars, and had found every now and then some of the boys would throw away as many as half of the circulars they had to deliver; and he was too busy to go out and watch them. Another informed him that too many of his announcements never reached the ones they were intended for, and he imagined these people felt as he did, that upon entering his hallway he would find the entrance littered with circulars and handbills, the mail-box stuffed with the same, and he would gather the whole mess and dump it into the waste-basket. After calling on several who had neglected having their circulars printed regularly, Jim found this was the main reason for stopping.

Then it was that Jim got an idea, as printers sometimes do. Why let this work slip away? Why not give to his customers the service they so plainly pointed out was lacking—the distribution of direct-advertising matter for which he had created a demand? After looking around for some time he found that the department store had an old mailing-machine stored away in a room in the basement. The owners had used it to mail their weekly sales sheet, but found that owing to so many people moving and new people coming into town they could not spare the time or help to keep the list up to date. As Jim was well acquainted with one of the proprietors, he had no trouble in borrowing the machine on the promise that if it worked satisfactorily he would consider buying it. He then took the local telephone directory and made a list of every household telephone user, not forgetting the business houses. From the city directory he got the names of those not having telephones. After counting up he found he had a list of over five thousand five hundred homes, which meant a

possible fifteen thousand readers. He then called upon each merchant in town and offered a complete direct-advertising service, writing the copy, printing the circular, folder, or whatever might be desired, and delivering to the householder by Uncle Sam's mail carriers.

A 6 by 9 manila envelope was used with an advertisement on front and back, and enclosed in this envelope were circulars and messages from almost every merchant who had something to offer the people. The merchants were quick to appreciate the value of this service, knowing they could rely on Uncle Sam in delivering their messages, and as the cost of postage was divided according to the number of enclosures, they were reaching the public through the mails at only a small percentage of what it would cost them to mail separately. The people were better satisfied, as their hallways and mail-boxes were not always filled with a miscellaneous assortment of circulars; requests were continually made by those not receiving the weekly envelope to have it sent to their homes, and the plant was kept busy with these advertising specialties.

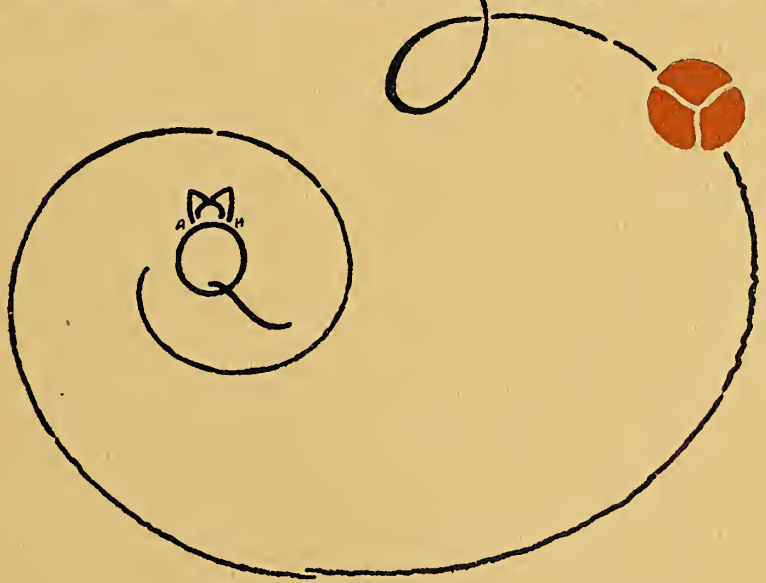
After the envelope had been running for a short time Jim had calls from several people in town, and from out of town, asking for the use of his mailing-list. Knowing that to let the list be used individually would kill any chance of getting business from that individual, Jim set a price high enough to make it worth while renting the use of the list. In a short time he had rented out the use of the list enough times to pay for the machine and the making of the stencils used in addressing the envelopes.

One day a man whom Jim knew called and made arrangements to use the mailing-list for a political campaign. He was running on an independent ticket for mayor of the town, was not backed by the political ring, was opposed by the only newspaper in town, which was devoting about a page a day against his campaign. Arrangements were made to print a card, 6 by 9 inches, both sides, which was mailed to every home each day for ten days before election. In this way he was able to present his platform to the people. The politicians in town considered the possibility of his getting in office a huge joke, inasmuch as he had no support from them or in the newspaper column; but when election was over this man was put in office with an overwhelming majority — in fact, received more votes than any man ever running for that office in this town. This, of course, kept the printing-office running day and night for ten days. Jim naturally felt pleased when the new mayor called on him and expressed his belief that the facilities that he had for reaching the people were in his estimation the reason he was elected.

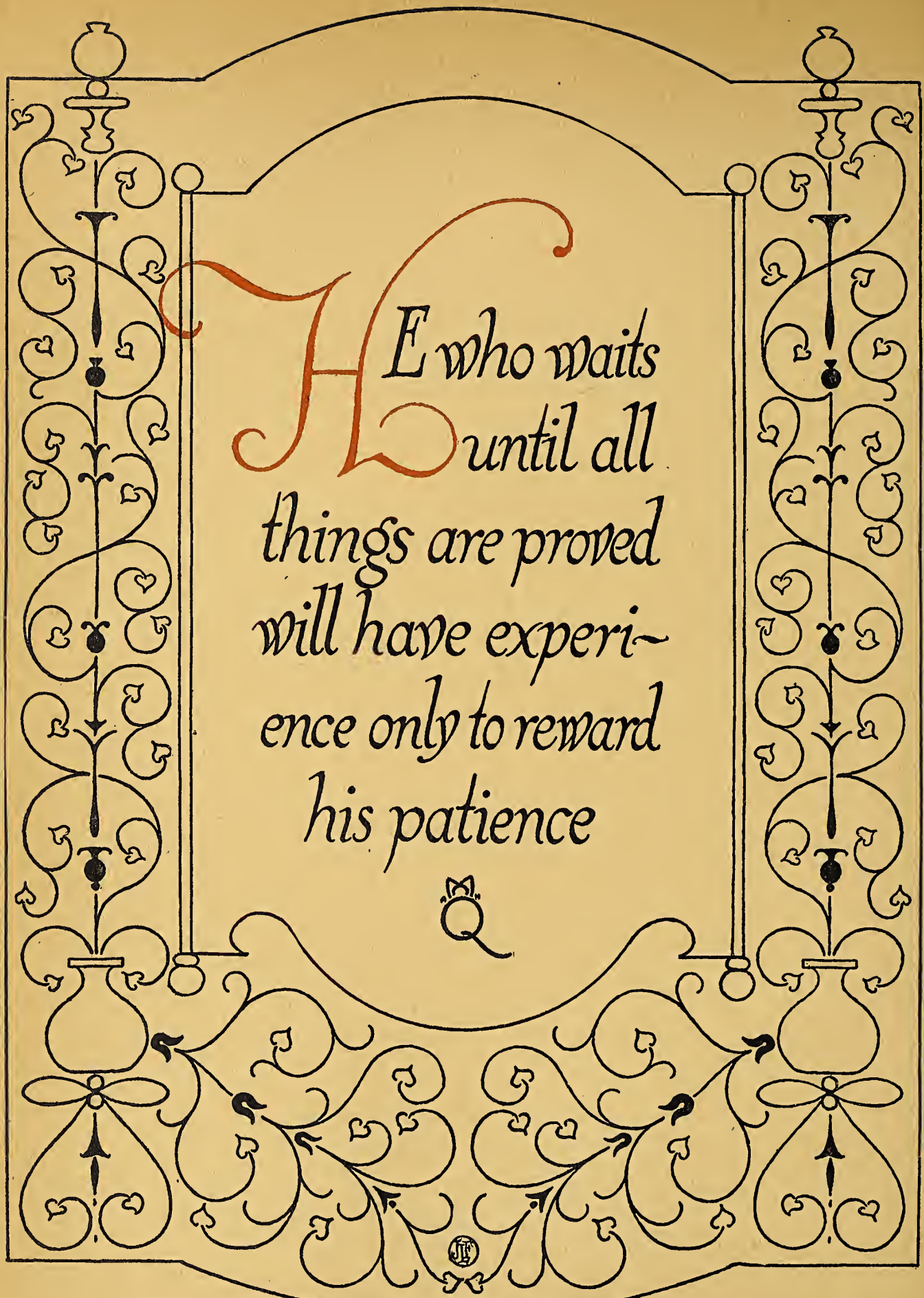
Any printer, in any locality, can keep his plant busy manufacturing direct-advertising specialties as Jim did — if he has a mailing-machine and can build up reliable lists of buyers.



Slow but sure
Will not endure
Well done with speed
Must still succeed



This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, instructor Inland Printer Technical School and I. T. U. Course of Printing.



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EDITORIAL

Preparedness. Industrial preparedness is constructive and enduring where military preparedness alone is provocative because menacing. Industrial preparedness comprehends military preparedness in modern times. Well-trained men in the industries, adequately paid, and brought up to a high standard of efficiency, can produce wealth. They can also produce war material if war impends. Overstocking in war materials is a waste and a delusion if the means of developing men and methods for the rapid conversion of materials to war needs is neglected.

Organization. Frank A. Vanderlip is credited with saying that a certain captain of industry asserted that if it came up to him to choose between the capital represented in his business and the organization he had built up, he would take the organization. The c. c. i. had undoubtedly a real organization. What is a real organization? Dr. Russell Robb says: "An organization is much looked upon as a machine, as a cold-blooded product of synthesis, as an artificial sort of being that recognizes such realities as order, system, discipline, skill and ability, but has no place anywhere for the spirit of anything. But if we are to look upon organization as something more than system, if it is to be a sort of organism, we must recognize another factor, and that is *esprit de corps*. It induces enthusiastic and unselfish working together, with regard more to the whole result than immediately to one's own personal part in the achievement. It leads one to do his part well for the advancement of the whole." This is the sort of organization the c. c. i. esteemed more than his capital.

Patents. Announcements of new contrivances to achieve more or less specific results are invariably accompanied by notifications that these contrivances are patented or that patent has been applied for. We are at all times ready to make announcements of the work of inventive genius, but at no time is it the function of a trade paper to pass upon the validity of patents. That function is the peculiar property of the courts. A monopoly is the price the community pays to encourage and reward the inventor and those who support him in bringing his contribution to society to a successful issue. Improvements by later inventors on the means employed may be infringements or they may not, according to the rulings of the courts on the particular issue or by precedent. Broad basic patents are the foundations on which vested interests are very largely constructed. The people of America have established the laws that protect these interests, and the people of America must arrange to modify them if the results are inequitable. In the meantime it is obvious that many buy lawsuits where they sought merely a promising investment.

"Theodore Low De Vinne, Printer."

Such is the title of a book, 8vo, viii, 111 pages, with two portraits, privately printed by The De Vinne Press, as a memorial of its great founder, who joined the company of immortals on the sixteenth of February, 1914. It contains a condensation of a biographical sketch first printed in the *American Bulletin* of April, 1914; a report of the memorial meeting of The Typothetæ of New York, in March, 1914; resolutions of learned and typographical societies, selections from tributes of the Press, and of friends and business associates; and a bibliography of the writings of De Vinne; the whole well calculated, in the words of the preface by James W. Bothwell, the editor, "to show without needless repetition the breadth of Mr. De Vinne's interests and influence, and the affectionate admiration and emulation which it was his rare gift to inspire in those with whom he came in contact," and in those, we may add, who were in touch with him through his many writings.

There is very little of the merely perfunctory in this volume, for here was a man whose life was progressive and full of incident and achievements and warm friendships. We hope there are very few printers who lack a general knowledge of De Vinne's successful career as a master printer, who honored the profession in which he was the leader for half a century, and in that hope we turn to another aspect of his activities: his self-

acquired erudition, his glory in the art preservative of arts, his labors to stimulate this appreciation in others, and the great pleasure which radiated his work, and set him on an eminence rarely reached by successful business men. He was a master of arts in the real sense long before Columbia University ratified the distinction in the words: "As you are thus the master of the art preservative of all other arts, and because you have shown yourself a scholar in everything relating to it, I admit you to the degree of Master of Arts in this University." How proud that moment, when looking back, he saw himself at the age of fourteen entering a country printing-house, arriving in New York a stranger six years later, working around town, until the capital of his knowledge and ardor alone won him a partnership with growing responsibilities and duties. The De Vinne Press was not made the most successful printing business in America without intense application to work, for De Vinne had no active partner, and it required twenty-five years to acquire full ownership of the business; but nevertheless De Vinne was foremost in the work of printers' societies, foremost as an educator of the craft in what is to-day called "cost-finding" — not merely a member or officer, but as a constructive worker, the *deus ex machinâ*. There are very many printers with so little regard for the broad interests of printing that they "can not find time" to attend meetings to sustain the willing workers; but here was a man strenuous and greatly successful in business, active in movements for the general welfare of his craft, who found time to "write more on the subject of printing than any other man who ever lived." Robert Underwood Johnson, former editor of *The Century*, in his scholarly tribute, says of De Vinne's literary work, much of which was printed in *The Century:* "I have been struck by its bulk, its sound sense, and its directness and clarity of expression. Outside of the profession of writing, there are not many men who have to their credit some ninety items, books, pamphlets and articles, relative to their work, all of unimpeachable scholarship and many of them of large significance. I think it is not saying too much to place him, not merely as the first master printer of his time, but as the first authority on his craft. He was fairly steeped in its history. . . . His industry and determination are shown by the fact that, with only a common-school education, this busy man, who had mastered every detail of his business, taught himself French, German and Italian, that, as I believe, he might the more securely master the literature of the printing art." Again Mr. Johnson: "Of the enthusiastic and high-minded circle who built up *St. Nicholas* and *The Century*, Mr. De Vinne was always recognized as an important member; indeed, as a comrade. In the latter years of his life there was always a tenderness of regard in the way we spoke of 'Old De Vinne,' and there was not one of us all who did not feel the tonic of his intercourse. 'Good work, good work,' was the subconscious tone of every interview we had with him." How beautiful and how successful!

The editor of *St. Nicholas*, William Fayal Clarke, comrade of De Vinne, visited the Plantin Museum in Antwerp with him. "For ourselves, it was an unforgetable pleasure to be guided through this famous house of a master printer of three hundred years ago by the master printer of our own day. And besides the satisfaction of inspecting the building itself — a rare treasure of antiquity — there were revealed to us anew in those few hours the depth and intensity of Mr. De Vinne's devotion to his art. . . . And here again Mr. De Vinne could not disguise his pride in the fact that a master printer of the sixteenth century was also a well-to-do burgher, whose residence, alike in its beautiful and picturesque architecture, its quaint and sleepy courtyard, and its artistic apartments and furnishings, must have rivaled that of many a prince and potentate of his time. More than one royalty itself had paid homage to this master printer. It is duly recorded that Napoleon the Great visited the printing-house . . . and himself turned the press that Christopher Plantin worked, but I could not help feeling that the shade of Plantin must have felt a far keener joy in this appreciative visit of his fellow-craftsman than in any patronizing compliment from emperor or king." De Vinne had royal good times in a world unknown to his associates of the printers' societies — the world of typographical literature and art, which made him a better and more prosperous printer and paid, besides, dividends of exaltation, quickening the spirit and making life beautiful.

Not the least valuable section of this memorial volume is a bibliography of De Vinne's writings, first compiled in 1910, by Alexander W. Collins, foreman of the Hall Printing Company, Pittsburgh, Pennsylvania, first printed as a broadside, and framed and presented to Mr. De Vinne as a Christmas gift in the same year. Mr. Collins' bibliography, with a few additions, was reprinted in the Year Book of the Grolier Club of New York in 1914. Mr. Collins and De Vinne formed an early friendship through their mutual love of the literature of typography, in which Mr. Collins is an adept, and his compilation, involving a great deal of painstaking research, was a labor of love

very much appreciated by the master of that literature. It appears that De Vinne wrote thirteen books, was a principal contributor to fourteen others, and wrote sixty-four important articles for magazines and other periodicals. His first published writing was in 1859 and his last in 1911; he found time during half a century of a very busy life to keep the torch of enlightenment burning brightly. "Thus he enjoyed every laborious day, and through each day he advanced toward his ever-ascending ideal." "What shall it profit a man if he gain the whole world and lose his own soul?" asks the Scriptures; but here was a man who gained the whole world and saved his own soul. To make one's life profitable to soul and to pocket requires the cultivation of intellectual ideas. We commend this fact to all owners of printing establishments.

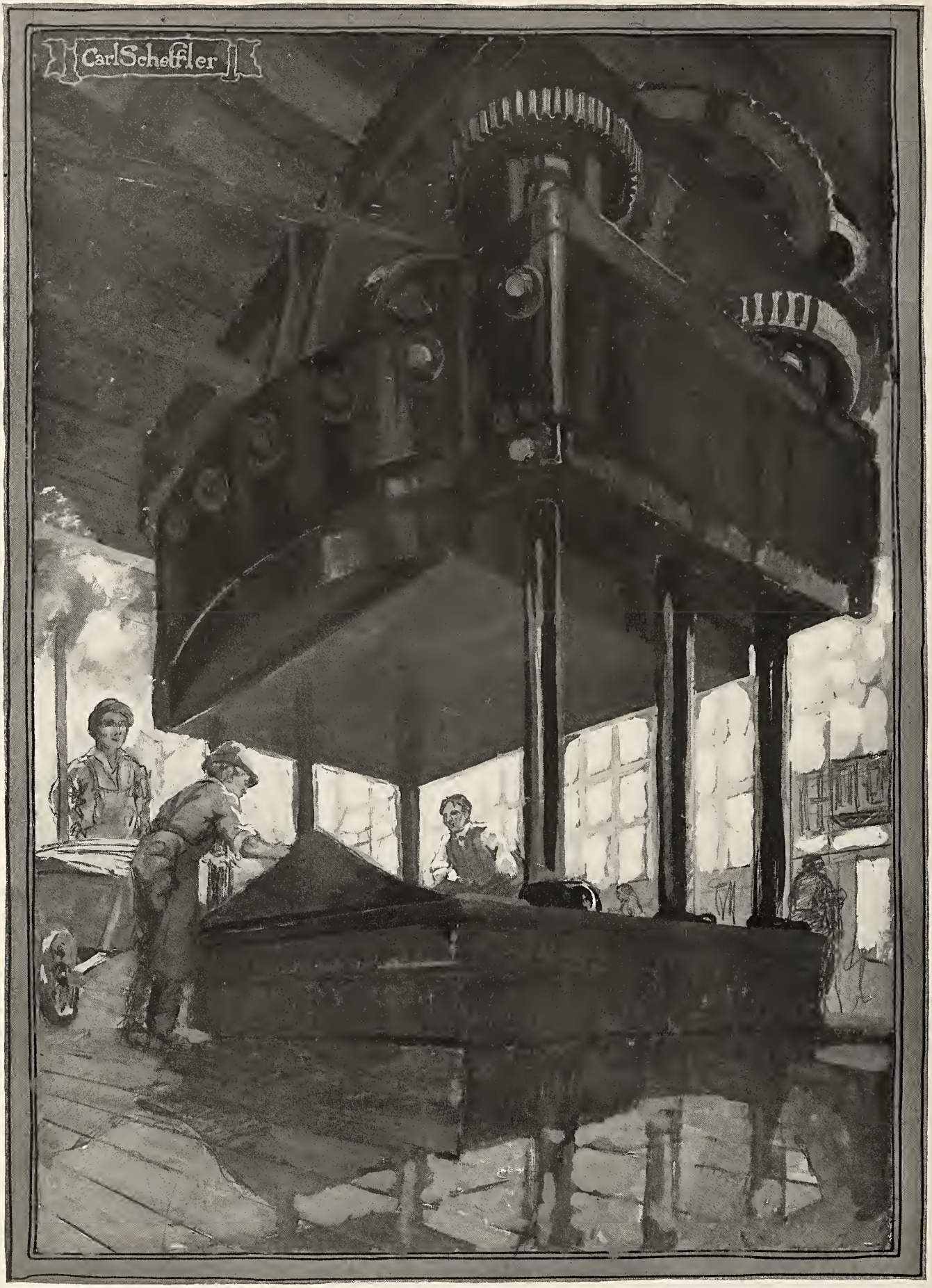
We conclude with a moral from the book: "There are hundreds of young men in the printing craft to-day who have the ability, if they have the spirit, industry, principles and enthusiasm, to follow in the footsteps of this master among printers, and who by making him their model, may transform sordid business into ideal service and pleasure, and make their lives successful in the spiritual and mental and commercial phases, as did, in the superlative degree, Theodore Low De Vinne."

The Point in Business.

This is the time of the year when the printing trade especially is occupied very much with Ben Franklin celebrations. The great printer, statesman and philosopher was born January 17, 1706, and died on April 17, 1790, so that the anniversaries of his birth and death both fall in the early part of the year. We have reached a point in our industrial development when the wastefulness which unquestionably characterized early American methods is giving way to a wiser economy, hence the adoption of cost accounting, the preaching of efficiency, and so forth. As our thoughts travel back to him whom we regard as the patron saint of printing, we are bound to ask ourselves whether, even in the very different conditions under which he pursued the art, there are not some lessons to be learned which may profit us. Even a casual glance at Franklin's life must make it clear to us that though in his early years especially he was compelled to economize, and thus, to some extent at least, anticipate our present tendency to curtail wastefulness, he was utterly lacking in all the characteristics of miserliness. Indeed, economy, as he practiced it, was the real economy of the ancient Greeks who coined the word and used it simply in the sense of "wise management." Wise management, of course, includes the elimination of wastefulness, but it is absolutely opposed to the policy of seeing what is the lowest possible minimum upon which each detail of a business can be carried on. The real problem which we have to face may be described, in the language of economics, as "the point at which increasing returns cease."

In almost every operation which a human being performs, the laws of increasing and diminishing returns can be seen at work. Up to a certain point the more we put into a thing the more we get out of it, but after a while our increased output of capital and of effort produces a less proportionate return, and all our cost accounting, our straining after efficiency, and what not, may be summed up as so many attempts to discover the point at which our increased expenditure is no longer worth while. The discovery of this point is true economy, and anything else masquerading under that name is a delusion and a snare. No efficiency expert would deny, for instance, that the employer who seeks to cut down wages to the lowest possible figure, and to lengthen hours of work, and whose workrooms are stuffy and unhealthful, is a very bad economist. Another bad economist is the old-fashioned business man who either keeps no accounts at all or who keeps them in such a way that he can not tell just what is the cost of any particular process. We have left behind the condition of things in which even a very humble business man can afford to be content to know just where he stands only once a year. Present-day conditions demand that he shall know the exact condition of his business every day.

Another kind of bad economy is the refusal to advertise. Here more than anywhere we must diligently seek the point where increasing returns no longer pay for the increasing expenditure. This list of bad economies could be extended, though these are three of the commonest and most disastrous forms of the evil. But however long we made the list we could only end it with one comment: whatever we are engaged in, and whether we are considering expenditure of money, of effort, of thought, of material, or of anything else, there is a point at which increased expenditure will not produce as good a result as it would if expended in some other channel. True economy lies in the discovery of that point, and in the rigid cutting off of expenditure at the right moment. To cut it off before that point has been reached is waste of opportunity; to continue beyond that point is waste of whatever we are expending. The great enemy is waste, and the weapon with which it can be successfully killed must have a point — the point at which increasing returns are no longer worth while.



INDUSTRIES ILLUSTRATED—TANNING LEATHER.

No. 7.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A "BOOST-KNOCK."

To the Editor: NEW YORK, N. Y., January 4, 1916.

No doubt you've heard that every knock is a boost, so I'm going to hand you a boost-knock.

When the January "Inland" arrived, I glanced at the cover and exclaimed, "Oh! *That's* what I like. A trade-paper cover showing a trade subject." No gingerbread gewgaws which you are told on the inside is high art, and, to prove it, has the imprint of some artist or studio in the bottom right-hand corner.

But hold a second! I've been sticking type for the past twenty-five years, and I'll be hanged if I ever saw it stuck in this manner.

In the first place, the comp. is holding a box in his hand, not a stick, and if it were a stick, he's holding it at such an angle that it would spill the type on the floor. And his "educated" thumb is at the wrong end of the line. He's setting out of an empty ornament case, and picking up a 9 instead of a 6 (but the proofreader will find that). And the calendar he's correcting is facing the wrong way and is resting in a box, not a galley, on a frame such as no printer ever saw.

Allowing for proportions, the line he picked out to correct is in 48-point, but the 1916 he's setting to insert is 60-point at least (but the stoneman will attend to that).

One would imagine that an artist drawing a subject to be presented to men of ordinary intelligence, depicting a scene in their every-day life, would at least endeavor to have the essentials correct. Why not let him watch a comp. work at a real job under actual conditions, and then, if he couldn't memorize details, furnish him with a photograph of the scene, and on his submitting the sketch, have some one who understands the lay of things in a composing-room pass upon the correctness of it.

How often do we see drawings which call for the ridicule, because of the ignorance of the artist, who, had he taken pains to merely observe small details which he overlooked, but which strike the initiated at first glance and provoke laughter, such as showing soldiers with swords on their right sides, instead of the left; ships with smoke blowing one way while their flags blow another; sailboats leaning at different angles in the same wind; workingmen using tools which they never handle, in positions they never work in; machines full of rags, flying wheels and shining rods, running at a 50,000-an-hour clip, while the fair operator, dressed in Sunday clothes, with her hair marcelled, smiles on the dapper foreman as with slender, bejeweled hand she feeds the machine, wholly oblivious of the fact that the least slip would mean the loss of her hand.

But what's the use. We all know that artists, like proofreaders, are so full of soul and temperament that one can never hope to drive common sense into their skulls.

But, still, THE INLAND PRINTER is a technical paper, and prints for printers, so I see no excuse for its not printing its pretty print-shop pictures properly.

JAMES SHANKS.

EDUCATING THE CUSTOMER.

To the Editor: PITTSBURGH, PA., Dec. 20, 1915.

You sometimes reproduce horrible examples of printing, and I thought the one enclosed might interest you.

Consider that this affair was held in Pittsburgh's richest and most exclusive theater and was a full-dress affair, and you can see the incongruity of it more plainly.

I also enclose a carbon copy of a letter of protest which was signed by myself and another printer-musician. It may be considered impertinent, but if we had appeared at this concert in shabby clothes, we would never have been allowed to enter the theater.

I think if printers, instead of standing around and cussing such work, would point out to the buyers thereof the poor policy of such economy, it would help matters more.

You are at liberty to reproduce the program and letter if you wish. EDWIN H. STUART.

THE LETTER.

Mr. Richard Knotts: PITTSBURGH, PA., Aug. 7, 1915.

DEAR SIR,— The undersigned lovers of music enjoyed your recital of June 28 very much, and intended writing you sooner, but were delayed because of vacations and other matters.

However, if you will not consider it presumptuous on our part, we wish to suggest that an artist of your standing in the music world should honor his annual concerts by a better grade of printing. The tickets issued for the affair were wretchedly designed and poorly printed. They look like the product of a cellar shop in Wylie avenue, and give the impression that the printer who was guilty of producing them learned his trade in a correspondence school.

The program was even worse. It was an abortive piece of jobwork that would have been a disgrace to the job department of the *Bingville Bugle*. You would not think of having your pupils appear in overalls or calico dresses, but the program produced the same effect on the concert as would the serving of an elegant meal on a dirty tablecloth produce on the stomach of an epicure.

Hoping you will not be offended at this comment, and assuring you that it is more than justified by the facts in the case, and wishing you still further success in your profession, we remain,

Yours for good music and harmoniously good printing.

EDITORIAL NOTE.— The program referred to in the above letter is not shown here, as it would be difficult to secure a satisfactory reproduction. A counterpart of this program, however, may be found in many of those being used for similar occasions. The letter is printed here for the suggestion it contains. Printers would do much toward increasing their influence and advancing their material welfare by advising their customers and educating them to see the advantages, as well as the necessity, of making their printed matter consistent with the occasion for which it is to be used.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE old journals of the House of Commons date back 368 years. They were first ordered printed in 1742.

THE National Union of Paper Workers has bought Shepley House, at Carshalton, Surrey, for a convalescent home.

A LANCASHIRE paper-mill was for some time crippled through the loss of three boatloads of pulp, which were torpedoed by the enemy.

IN London about 10,500 workers were affected by recent increases in wages to compositors and composing-machine operators, pressmen and letterpress bookbinders and finishers.

A JOURNALIST was recently summoned to the Clerkenwell County Court on a judgment for debt, but upon hearing his excuse that " no profession has been more badly hit by the war than ours," the Court refrained from making any order for duress.

ACCORDING to certified reports of circulation, the London *Daily Mail* had over 158,000 fewer subscribers in September than in May last, and the London *Daily News* had 350,000 more than when the war started. This shows the ups and downs of newspaperdom.

AFTER a lengthy agitation in Edinburgh and Glasgow for better wages, the compositors and pressmen have accepted the employers' offer of an increase of 2 shillings (48½ cents) per week. Several modifications of working conditions remain to be decided upon.

THE London *Globe*, which for many years has been a non-union office, despite repeated efforts to have it otherwise, has recently changed its attitude, and because of this the London Society of Compositors make the proud boast that every London daily is now set by union compositors.

THE War Office has forbidden the mailing of pictorial post-cards to persons in neutral countries, which measure is, of course, not greeted with joy by the manufacturers and dealers in these cards, but they must, as Sir Raphael Tuck, head of a noted chromo-house, says, grin and bear it.

THE Linotype and Machinery Company, Ltd., is said to have orders for the supplying of a number of linotype machines for the Belgian Government, which proposes to use them for training wounded soldiers in the art of composing. Of this company's force, 257 have volunteered for war service, and some have gained honors at the front.

PRIVATE individuals are now prohibited from sending newspapers by post to addresses in neutral countries. This order has been made to prevent the use of newspapers as a code to convey information to the enemy. It is permitted, however, for English publishers or their agents to send their newspapers through the mails direct from their offices.

THE War Office has placed a ban on the sale of post-cards and photographs which depict docks, harbors, shipyards, defenses, ammunition works, prominent buildings, monuments, or other features in or near populous districts which may afford landmarks for enemy air-craft. It may be added that the German military authorities have also issued a similar ban.

THE Board of Trade has obtained from the War Office an approval for the exemption from service of certain graphic-trade workers, including rotary-press minders, brake hands, oilers, takers-off or lifters, linotype and monotype operators, stone hands and make-ups, stereotypers and their assistants, processworkers at making half-tone newspaper cuts, newspaper telegraphers on private wires, and assistants in the publishing office.

FOR omitting his imprint from a job of 100,000 lottery tickets, a printer in Rosebery avenue, London, E. C., was liable to a fine of £500,000, but the magistrate of the Clerkenwell Police Court reduced this to 1 farthing per ticket, or £104 3s. 4d. ($507). Claud Dunn, the printer, and Samuel Hurd, a compositor, were each fined £25, or three months' imprisonment, for publishing a lottery proposal.

THROUGH agreement between the Master Printers' and Allied Trades Association and the Association of Correctors of the Press, the members of the proofreaders' union now receive £2 4s. ($10.70) for forty-eight hours or £2 6s. ($11.20) for fifty-two hours, with increases in the overtime rates. For casual engagements 1s. 1d. (26 cents) per hour will be paid. Compositors put on temporarily to reading proof shall receive 1s. 1d. per hour for day work.

THE next Printers' Exposition at the Agricultural Hall, London, is fixed for May, 1918. One large firm has already declined to exhibit because it could not be assured that there would be no exhibitors from Austria and Hungary. The assurance could not be given now, because the council that manages the exhibition will not be elected until some time the coming year. It strikes one that this is worrying some time ahead. The people of the warring countries may be very glad, in fact anxious, to trade again with one another by the time 1918 comes along.

GERMANY.

UP to the middle of November last one thousand members of the German Typographical Union have received iron crosses of honor, in recognition of heroism while serving in the army.

DR. JOHANNES TROJAN, a noted writer and for many years editor of Germany's renowned humorous periodical, *Der Kladderadatsch*, died on November 21 last, at Warnemünde, in his seventy-ninth year.

FRANZ SCHMITT, a compositor at Bamberg, was recently given public recognition, together with a money present from the district government, for having heroically saved the life of a child from drowning.

THE lately demised Dr. Josef Neven DuMont, who was a member of the firm publishing the Cologne *Zeitung*, has left a fund of 50,000 marks for the benefit of the widows and orphans of employees of the paper.

THE export of cardboard, strawboard, wrapping-paper, old paper (spoiled paper, cutter-clippings, etc.), papier-maché, as well as goods made of paper and papier-maché, is now forbidden by the German Government.

THE Maschinenfabrik Augsburg-Nürnberg, a company manufacturing printing-presses and other printers' machinery, despite diminished business caused by the war, declared an eight per cent dividend from the profits of the past fiscal year.

THE German soldiers at the front have coined a new word, *Lausoleum*, meaning thereby the sanitary device through which they are relieved of the plague of insects, especially of lice, to which they are particularly subject along the Russian battle-line.

THE German national printing-office now employs nearly three thousand people. The war has brought about considerable additional work, such as the new bonds, interest coupons, and official documents of all sorts. According to the latest official report, in one year the office furnished

254,000,000 bank notes, bills and other papers of value; 5,400,000,000 postage-stamps, and 2,900,000 revenue and other stamps. The income in the last peace-year was 14,000,000 marks ($3,332,000) and the expenditure 10,000,000 marks ($2,380,000). Paper to the value of 3,500,000 marks ($833,000) was used during the year.

THE German printers' union reports that in the first twelve months of the war 36,900 (or 51.1 per cent) of its members were called into the army. Of these, 19,094 were married. The organ of the union, *Der Korrespondent*, gives the latest number of members fallen in battle as 2,293. So far, 787 members have received the iron cross of honor.

GERMAN printing-trade papers have taken notice of a report that a certain printing-press manufacturing company in the United States is now turning out ammunition for the entente allies, and in view of the fact that this company has heretofore solicited and done business in Germany, they call upon the printers not to forget to boycott this concern should it again approach Germany after the war is over. But perhaps the Germans will forget their hatred against foreign products as quickly as will the English and French, who are as vehement, if not more so, than the Teutons in their resolutions not to do any more trading with the enemy.

BECAUSE of the present large use of copper in the making of ammunition, the metal has become a scarcity for electrotypers. However, keeping up the reputation of Germans for their ability to help themselves, some are now using iron instead of copper. The resultant shells are more brittle than copper shells, but are more durable, which the Berlin *Illustrierte Zeitung* has determined in the printing of an edition of one and a half million impressions. Of course, the use of iron or steel for electros is not a new idea, yet iron has heretofore not been used exclusively for shells, but rather as a covering for the copper. Some improved methods for producing iron electrotypes are being introduced by German inventors, and what is now done under pressure of necessity may in future become an economical practice.

SWITZERLAND.

UP to the middle of November last the prices of paper have advanced twenty-five per cent upon pro-war prices in Switzerland, and at that the paper-mills are not willing to quote long-term prices, as a continuation of the war would make for still further increases in price.

THE Attisholz Cellulose Factory at Solothurn has been obliged to close, because of the impossibility of obtaining sufficient paper-wood at reasonable prices. This causes the shutting down of a number of Swiss paper-mills, affecting sixteen hundred workpeople in the canton of Solothurn alone.

FRANCE.

THE French Association of Book Publishers and Dealers has advanced the prices of books an average of ten per cent. Against this the *Temps* makes a vigorous prote[illegible], among other things, that the book purveyors will [illegible] selves in the long run, as people nowadays are [illegible] to be very economical, and when it comes to savi[illegible] or saving on reading, they will prefer the lat[illegible]: "[illegible] paper is really increased so highly in price, why [illegible] putting so many tragic war romances on the [illegible]

HUNGARY.

THE Budapest Union of Master Printers and [illegible] Tradesmen has issued a circular to customers [illegible] them of a thirty per cent increase in the price of [illegible] The circular gives as a reason the increases in the [illegible] of materials, such as fifty per cent in the price of inks, seventy per cent in that of paper, and two hundred per cent in that of oils.

ARGENTINE.

THE Instituto Argentino de Artes Gráficas is taking the votes of its members upon the question of the proper lay of the cap. and lower cases, in order to have uniformity in the disposition of the various characters employed in printing the language of the country.

COMPULSORY EDUCATION IN INDIA.

Recently THE INLAND PRINTER received a mark of recognition from H. H. The Maharajah of Mysore, one of the most progressive princes in India. His State, and that of Baroda, has been pointed out for some time as being more progressive in many respects than the territories directly under British rule, and one evidence of this is its system of compulsory free education. In the case of Mysore, we have seen that considerable interest is also being taken in technical instruction, including printing, and we believe Baroda is not behind in this respect. It is gratifying to be able to add another to the list of native Indian rulers who have been sufficiently alive to the spirit of the times to adopt compulsory education. This is the Maharajah Holkar of Indore. One wonders how long British India will lag behind.



A HUMAN QUESTION-MARK.
Photograph by F. J. Trezise, Chicago.

"EVERYTHING O. K."

Your letter came. Glad you bought a team of horses. [illegible]da is sick. She has diphtheria, and she will die, I think. [illegible] died this eve. She had it, too. We are quarantined. [illegible] Fisher's family have got it. My wife is sick. She [illegible] it. If this thing gets worse we may have to get a [illegible] Them trees are budding good. Everything O. K. *Chicago Tribune.*

Written for THE INLAND PRINTER.

DAUGHTER OF J. P. MORGAN LEARNS THE ART OF BOOKBINDING.

BY OUR REPRESENTATIVE.

WE have always been inclined to join issue with those who maintained that easy circumstances were inimical to art. In support of our view, we can in future point to Miss Frances Morgan, daughter of J. P. Morgan and granddaughter of the famous "morganizer," who has taken up the task of learning art bookbinding. This eighteen-year-old society girl is serving an apprenticeship to Miss Marguerite Duprez Lahey, the bookbinder whose exquisite work has made it the fashion of New York millionairedom to have its volumes bound in fifteenth century bindings and by fifteenth century methods. The workroom is in a loft in East Twenty-second street, and it consists of a glass enclosure, 20 by 100 feet. Here are five medieval machines, such as an ordinary practical trade bookbinder would relegate to a museum, if not to the scrap heap.

But, of course, the whole object in view in this workshop is so different from that of the ordinary trade workshop. In the latter case everything is sacrificed to getting out goods which will sell in sufficient quantities and at such rates as will produce the best possible results in the firm's



Miss Marguerite Duprez Lahey, Who is Teaching Miss Frances Morgan the Art of Bookbinding.

Photo by International Film Service.

banking account. Of course people who need not think about banking accounts—that matter having been attended to for them by their ancestors — naturally find no interes' in learning how to go on making their banking account still larger. For ourselves we should think less of them i they did. They can afford to do what all worth-whil people would do if they had the chance — go back to th days when there were no banking accounts to consider, an when a greater element of love entered into craftsmanship. In this present age, which we would fain believe is a transition age, most people can not afford to cultivate anything except that fatal efficiency which we ourselves preach and strive to practice, and we welcome any signs that the growing leisure class of America is escaping from the dollar madness which necessarily afflicts the rest of us.



The Work of Tooling Demands Great Delicacy of Touch.

Photo by International Film Service.

As printers we are book men, and we are the more gratified at the signs that among the first products of the new American art will be numbered beautiful books. Our immediate concern in this article is with beautifully bound books, but it would seem inevitable that taste in printing and in binding should wait upon each other.

We may yet come to regard it as a great day in the history of book-making when the late J. Pierpont Morgan commissioned Miss Lahey to rebind the choicest volumes of his library, but it will be even more significant if the actual practice of the craft, and not the mere financial patronage of it, becomes fashionable.

SATISFACTORY SUBSTITUTE.

Two Scotsmen were staying at the commercial hotel in a Welsh town, when they discovered that the wash-stand in their room was innocent of soap. They rang the bell and the attendant arrived to ask what they wanted.

"...n up sape, lad; a wee bit sape, quick!" said one. T... ...ndant gazed at the two men of strange tongue and ... ...o himself.

... e not French, nor Dutch, nor Russian. What ... ant?"

... the Scots grew impatient.

..," he thundered, "can ye no understand plain ...

... attendant promptly withdrew and returned with a ... Highland dew and two glasses.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Swelled-Gelatin, Wash-Out and Photoceramics.

T. H. Q., Cuyahoga Falls, Ohio, writes: "Do you publish books covering the technique of the bichromated swelled-gelatin photoengraving process, the wash-out gelatin process, and about photoceramics?"

Answer.— Information regarding the swelled-gelatin and wash-out photoengraving processes will be found in "Horgan's Half-Tone and Photomechanical Processes," published by The Inland Printer Company. Photoceramics deals with the production of images by photography on porcelain, glass and pottery for burning in, and is out of the province of this department.

Engraving and Printing at the Antipodes.

The Weekly Times Annual, Melbourne, Australia, arrives full of illustrations of bathing and hot-weather costumes, seasonable in their climate, while we are suffering with blizzards. The engraving, paper and printing are admirable, but what is specially commendable is the way they utilize duographs for two printings. For landscapes they use a key-plate in black and then through the aid of a split fountain they will print the sky of the second half-tone in blue, gradually blending into green for the landscape and a brown for the foreground. In other illustrations, where they wish to express heat, they print the half-tones in black and buff. That is one thing in which the printers of America are far behind; they little know the wonderful results they could get from duographs, that is, two half-tones from the same copy, but made at different screen angles and then printed in different inks.

Photoengraving in Schoolbooks.

The writer took occasion to examine a great number of new school text-books with the purpose of learning how well the photoengraving was done. He was amazed at how uneven was the quality of the work. Many of the old book publishers maintain something near a standard of high-grade engraving; others appear to have no standard, but throw in any old illustration at hand, regardless as to whether it corresponds with the type measure. In a third class the engraving is atrocious and would not be tolerated in the cheapest class of toy books. As a rule, the engraving of the half-tones was the worst feature, as if anything was good enough for the child. In fact, it looks as if the child was not considered, the question being to manufacture books with the biggest profit. The machine-set type, the paper and the binding are usually good, but when it comes to engraving, the cheapest possible is used. One notable thing in the books examined was that the best engraving came in the books published in Boston; good, bad and indifferent engraving was used in the New York books, while the worst engraving came from Cincinnati. This is a public question that organized engravers should look into. They should protect boards of education and children from bad illustrations. There is no excuse for this. Our people do not quibble about money for schoolbooks. Statistics are not at hand, but Mr. Jones, chairman of the Committee on Supplies for New York city, told the writer that they spent about $750,000 annually for text-books. New Jersey spends more than that. Fifty million dollars may be spent annually for schoolbooks, so there is no reason for slighting the engraving, which is the most important feature of modern books. If the engravers' organizations will but protest to the local school boards and see to it that books with poor engravings are not allowed to be put on the "approved list" for the schools, then schoolbook publishers will be compelled to adopt a standard for engraving which is surely lacking now.

Potassium Bromid Substitute.

Ray N. Belden, Peoria, Illinois, writes: "Will you kindly tell us if there is anything we can use as a substitute for potassium bromid in negative-intensifying solution?"

Answer.— Ammonium bromid could be substituted for potassium bromid, though it is a question whether there would be any economy in the substitute. For an economical intensifier, while potash is so scarce, Schlippe's salts might be utilized, but it would require united action on the part of photoengravers to create a demand for it sufficient to get chemical manufacturers to bring down the cost of its production. When the writer first used ferrous oxylate for developing dry plates it cost $4 a pound, but when the demand for this chemical grew he bought it for less than $1 a pound. So it would be with Schlippe's salts, were it in common use as an intensifier.

Misinformation about Photoengraving.

D. FitzM., Toronto, writes: "I learned my trade of photoengraving at home in England, but here is a new one to me: My friend, a typo, lent me a book which tells about photoengraving. It is called 'Proofreading and Punctuation,' by Adèle Millicent Smith. When it gives instructions for 'Printing Half-tones on Copper,' it says: 'In printing a half-tone on copper the plate is sensitized in a silver bath instead of a solution of bichromate of ammonium. The etching mordant is perchloride of iron instead of nitric acid.' Now, is it possible that you can put a copper plate into a silver bath without throwing down the silver?"

Answer.— It is impossible. But then this bit of misinformation regarding photoengraving is not as misleading as some that gets into most pretentious books. There is the formula for an enamel solution composed of shellac and

glue. That turns up in the most unexpected places. How many times do writers and lecturers on the three-color process describe it as photographing through a blue glass for the blue printing-plate and a red glass for the red printing-plate, etc. But why, Mr. Fitz, go to a book on proofreading to learn about photoengraving? A printer would not expect a book on photoengraving to tell him anything about proofreading.

A Doctor's Christmas Card.

At first glance this would not appear like a cheerful Christmas card, but to those who are privileged to know Dr. Beers it is a merry greeting. For Dr. Beers is a skin doctor. This does not mean that because you are a photoengraver or a printer, overflowing with easily acquired



A Doctor's Christmas Card.

wealth, that he would take advantage of you. "Skin doctor," in this particular case, refers to the fact that he is a specialist in skin diseases. In recording the cases of skin troubles that come before him, he has developed the Kodachrome process of two-color photography to perfection. Besides being a most skilful photographer, the doctor is a bookbinder and a printer by trade. He maintains a power press and complete printing-plant at his home, from which he has issued most beautiful exhibits of typography, among them this card, which is printed on Japan paper in two printings.

The Durability of Engraved Plates during Printing.

A "Builder of Business," Cleveland, asks this department to revise a tentative chart he had prepared showing the printing life of engraved plates. He begins with the assumption that a half-tone made with a 60-line screen will stand 100,000 impressions, while one of 160 lines will wear out with 50,000 impressions and a 400-line screen will only stand 5,000 impressions. Also that a line etching on copper will stand 75,000 impressions and a line etching on zinc 100,000.

We who are producing printing-plates know how difficult it would be to formulate a chart of this kind that would in any sense be reliable. We know that the metal itself varies as to hardness, or, its hardness may be changed during the photoengraving process. The etching of any half-tone may be done so as to produce a high-light dot that is weak or strong structurally. Whether the subject of the half-tone is light or dark, requiring great or little pressure in printing, is also a consideration. The press may become a "stone-crusher" to the printing-plate by the mere turning of a screw or through the excess of underlay or overlay. The chemicals in the ink may corrode the plate, or the grit in the ink or clay in the paper may abrade the surface. The alkali cleansing fluids and brushes used in cleaning the plates are frequently ruinous to them, and then there is that ever-changing "human equation" in the pressman, so that one might almost as easily prognosticate the duration of war, human life, a honeymoon, or any other uncertainty, as the life of a particular printing-plate.

Is Photoengraving on the Decline?

"Ambitious," New York, asks: "What do you think of this offset process and photogravure? Do you think it is going to knock out photoengraving? If you think it is, then I want to get into the offset or photogravure game. It will be a great favor to many readers of your valuable book, in this shop, if you will answer this question. Honestly, what do you think?"

Answer.— From the first mention of the offset method, and from the time rotary photogravure was first noticed in these pages, it will be recalled it has been constantly insisted here that these two new methods of printing illustration would simply create fields for themselves, but that photoengraving would keep up with the procession. The offset method, by multiplication of printing on tough stock, has proved excellent for magazine and other covers. Rotary photogravure, through its facility for printing on cheap stock without make-ready, has been utilized for newspaper supplements. Relief-plate engraving has gone on increasing in volume. It has been shown that coated stock was not absolutely necessary for half-tones, and for brilliancy of color the offset method can not compete in a single printing with relief-plate results. With the newer printing methods there is still constant experimenting with the paper and inks. And then the cost of the work, except with unusually large runs, has been favorable to the photo-relief processes. So, all things considered, there is no occasion at present for alarm over the future of photoengraving.

Negatives or Positives for Offset Work.

"No. 5," Chicago, writes: "To settle a dispute in our shop, will you answer this question? We have been trying to dope out how they make prints on the thin zinc for the offset press. One fellow, who knows it all, says they print from a positive, and I say they print from a negative that has not been turned, or reversed. There is a box of cigars on this."

Answer.— You are both right, so the cigars should go to the referee. It can be worked either way. The negative or positive does not require reversal, as the print on the zinc must read right; when it goes over to the rubber blanket it is reversed and is right when offset on the paper. Some offset printers sensitize the grained zinc with albumen, print on it from a negative, ink up with transfer ink and develop in water as we do an albumen print, then turn it over to the lithographer. This leaves a thin film of albumen under the ink of the print, which lithographers do not like. The other way is to sensitize the grained zinc and print from a positive. When this print is developed it leaves a negative image on the grained zinc. That is, white

letters or lines on a black ground. When the plate is dried it is rolled up with a special ink containing much asphalt, after which the zinc plate is placed in a tray containing a weak solution of hydrochloric acid for a few minutes, or until the acid attacks the albumen and loosens it so that it may be wiped away with a tuft of cotton carrying with it the ink except where the letters or lines are. This second development leaves a positive image in a strong asphaltum ink in immediate contact with the zinc, which is just what the lithographer wants. This latter process was called " Hagotype " when the writer worked it in 1881.

Penrose's Process Year Book, 1915-1916.

From Tennant & Ward, 103 Park avenue, New York, American agents for Penrose's Process Year Book, comes the information that this welcome annual will be ready for distribution in this country about the time this number of THE INLAND PRINTER reaches its readers. Besides a number of illustrations in rotary photogravure, there will be four four-color illustrations; five three-color; nine two-color; and twenty-two page illustrations in one printing.

The articles and their authors are as follows: Position and Prospects of Process Work, William Gamble; Rotary Photogravure, T. W. Lascelles; The Advertising Advantage of Uniformity of Style in Printing, Marcus Heber Smith; American Items, A. J. Newton, F.R.P.S.; National Advertising in Posters, Walter J. Avery; The Reproduction of Color-Screen Transparencies, E. A. Biermann; Electrolytic Etching, Harold Holt; Photo-Lithography, and the Reproduction of Color, R. B. Fishenden; A Note on Farringdon Road, T. J. Kelly; Color Sensitizing, Otto Pfenniger; Process Notes from Switzerland, E. J. Glumart; What the War Has Taught Us, John Widdop; Commercial Art in War Time, F. C. Tolhurst; Transfers in Tone for Photo-Litho, W. T. Wilkinson; Some Commercial Developments in Bank-Note Printing, A. E. Bawtree; A Photo-Lithographic Method, Charles Harrap; Half-Tone for Offset Lithography, S. J. Garratt; On Borders, John P. Glover; Criticized — and Found Wanting, Eric Warne; Grain in Negatives, Ernest Marriage, F.R.P.S.; India Paper Prints, Harry R. S. Gow; Reflections on Present-Day Conditions in Photo-Mechanical Work, Max Levy; Coöperative Knowledge, C. J. Killen; Type Display under Difficulties, Fred A. Bridge; Towards System in Operating, W. B. Hislop; Stippling Pens, Charles L. Burdick; Should a Printer Add an Engraving Plant? S. H. Horgan; Absorption of Chemicals in Earthenware Dishes, H. Schenhkan; Calico-Photogravure, Alfredo Mangiagalli; The Trend of Modern Typographical Display, W. H. Amery; The Value of Technical Education to the Allied Printing Trades, George E. Dunton; Printing in the United States, Edmund G. Gress; Scientific Research and the Photoengraver, C. E. Kenneth Mees, Sc.D.

CANADIAN NEWS-PRINT AND PULP EXPORTS.

The latest Government returns, according to an extract from *Financial Times*, of November 20, emphasize the growing trade Canada is doing in news-print and pulp export. The new figures secured this week were for the month of August. With a total of $1,564,510 for the month, the Dominion's news-print exports have reached a new high mark for a single month's business.

The bigger business with the United States, which, of course, is Canada's best pulp and paper customer, reached the proportions of $1,320,504 during August. For the five months of the Dominion's fiscal year, news-print exports to the United States alone aggregated $5,909,618, compared with $4,630,597 in the corresponding period of a year ago. The export trade in news-print for the same five months reached a grand total of $6,663,289, compared with $5,321,419 a year ago. The amount of business contrasts with eight months' trade in 1913, totaling $6,918,177, and eight months in 1912 amounting to $3,110,458.

England is becoming a bigger buyer of our news-print. A year ago England imported only $7,646 worth of the Canadian product; this year $28,582. The colonies are maintaining their previous business.



Some Prominent Printer Delegates to Convention of American Federation of Labor.

From left to right: Theodore W. McCullough, of Omaha, Nebraska, chairman of Committee on Report of Executive Council; George Tracy, president San Francisco Union, No. 21; Marsden G. Scott, president I. T. U., and member of Committee on Shorter Workday; Hugh Stevenson, of Toronto, Ontario, member of Committee on Resolutions.

Photo by courtesy of Ashton G. Stevenson.

HOW HE WON.

When two printers try to get a job solely on price, isn't the outcome generally about as follows:

" Where's your little brother? "

" He hurt himself."

" How? "

" We were seeing who could lean out the window the farthest and he won." — *Ben Franklin Witness.*

Written for THE INLAND PRINTER.

AN INTERVIEW WITH S. HOSHINO.

BY OUR REPRESENTATIVE.

THE name of S. Hoshino is great in the commercial annuals of Japan, and not least in regard to the printing-trade. He is president of the Tokio Printing Company, Limited, of the Printers' Association of Japan, and of the Association of the Tokio Business and Industrial Guilds. He is also an Alderman of the city of Tokio, an honorable counsellor of the Tokio Chamber of Commerce, and an ex-Member of Parliament. On his recent visit to America, Mr. Hoshino made a great point of seeing prominent American business men, in order to get better acquainted and to draw closer the threads which bind America to Japan. When I saw him in Chicago he expressed the warmest appreciation for the great debt which his country owes to America. "We remember," he said, "the advent of Commodore Perry, the American who opened up the Port of Japan and introduced us to the outer world. It was a great thing for us, and we remember it with everlasting gratitude. I hope from the bottom of my heart that the two nations will always go hand in hand, and that commerce will increase to our mutual benefit. I am interested in America second only to my own country, and I am here trying to increase our business relations."



S. Hoshino,
President Tokio Printing Company, Limited.

The first thought in my mind was that with Japan's great and growing printing-trade, there should be some opening for the sale of American printing-machinery. I put this point to Mr. Hoshino. His reply was: "Printing is a comparatively new art in my country, and it is not as yet so very important, although it is growing very rapidly. We do not adopt all the most modern improvements, although recently we have been doing so to a greater extent. Civilization depends so much upon printing and publishing. In Tokio alone we have very many printing-houses and every one is eager to get artistic results. They are out not merely to make money, but to develop the art. Do not forget that."

"Where is your machinery mostly made?" I asked.

"We make some of it ourselves," he replied, "but for the higher grade and more complex machines we send to Europe and America. It is the smaller ones that are made in Japan. Recently two or three firms have tried to make the more complex machines."

"Do you think you will make most of your own machines in the future?"

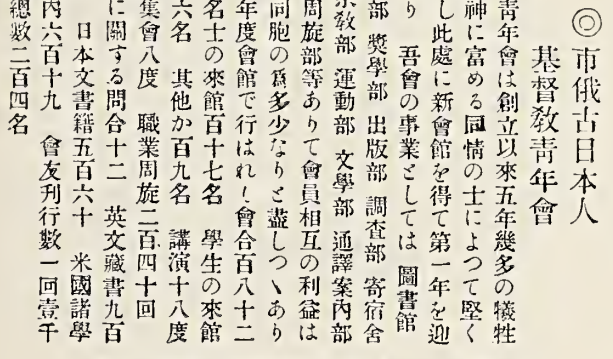
"I do not think so, at least not for a long time. These machines are too complicated and require great experience in the making. We can make some parts of them, but it is difficult for us to turn out a complete machine. On the other hand, here in America you are making them every day. Since I have been here I have seen a great many plants, and have been much interested in automatic presses. As you are always improving machines, it is very difficult for a new country, which has to begin at the bottom and learn the art, to catch up with you. Formerly most of our machinery came from Germany, but we are used to looking to America for the best made and more expensive presses. The advantage of the German manufacturer was his cheapness. He was next cheapest to our own manufacturers, but, of course, the cheaper the press the shorter its life. We pay higher prices for American machinery, but it is much better and lasts longer. It is not yet possible to tell whether we shall ultimately make all of our own machinery, but at the present time our home-made machines are cheap and not very good. The scarcity of iron in Japan is a great hindrance to the making of all kinds of machinery, but we are getting iron ore from China nowadays."

"But do you not find the availability of cheap labor renders the use of the latest machinery a matter of lesser importance? That I understand to be the experience of the Commercial Press of Shanghai. Indeed, I suppose cheap labor would be a great factor in most Oriental countries."

"Yes, that is exactly the case. For that reason we use

so much cheap machinery. Then, too, the supply of printing which a press has to deal with is not so great and there is no need to work the machines so rapidly. In consequence we do not need very strong machines. Some of the presses at present in use, which are quite satisfactory under the circumstances, would go to pieces under the strain which you put upon your machines here. I have in my works ten Cottrell presses and six Gordons, all made in America. They have been in use for twenty-seven years and are still very serviceable. I also have a Hoe press and twelve English-made presses. I have twelve lithographic presses made in Germany, where nearly all our lithographing machinery comes from."

"No," said Mr. Hoshino, "I fear I can not tell you even approximately what is the size of the printing industry in Japan at the present moment, it is growing so rapidly. It


◎市俄古日本人
基督教青年會
我青年會は創立以來五年幾多の犧牲
的精神に富める同情の士によつて堅く
結晶し此處に新會館を得て第一年を迎
へたり　吾會の事業としては　圖書館
社交部　奬學部　出版部　調査部　寄宿舍
部　宗教部　運動部　文學部　通譯案內部
無料周旋部等ありて會員相互の利益は
勿論同胞の爲多少なりと盡しつゝあり
昨年度會館で行はれし會合百八十二
度　名士の來館百十七名　學生の來館
五十六名　其他か百九名　講演十八度
公共集會八度　職業周旋二百四十回
學校に關する問合十二　英文藏書九百
二十　日本文書籍五百六十　米國諸學
校案內六百十九　會友刊行數一回壹千
會員總數二百四名

Reproduction of Clipping from Japanese Paper.

Showing characters of the ancient Japanese alphabet interspersed among the more complicated Chinese characters.

would be possible to tell you how many printers there are in the various associations, but such figures have no value as a measure of the whole volume of business, because so many printers do not join the associations. The printing-houses we have are of two classes. One simply prints according to order, and the customer finds everything, even his own paper. The other kind are publishers as well as printers, and you would be surprised at the great number of magazines they get out."

"Of course there are peculiar difficulties attached to printing Oriental languages," I said. "Whereas we have twenty-six characters, how many have you?"

"Oh!" he replied, laughing. "It is impossible to count them. We have as many characters as we have words in the language. There are three principal topics for discussion among printers and literary men arising out of this subject. In the printing-offices we have to have so many characters — an ordinary press has to have about ten thousand, and the smallest press can not get along without at least five or six thousand. Every time I go into an American printing-office it always seems to me that the machines occupy relatively a large space. With us it is the type that occupies the space. Now the three methods of dealing with the difficulty under discussion are: (1) To increase the number of characters, (2) to spell our words as well as possible in the Latin alphabet, and (3) to increase the use of our ancient Japanese alphabet of forty-eight characters. I am a member of the society for advancing the last named solution."

"I shall be interested to hear something about your Japanese alphabet," I remarked.

"It is about thirteen hundred years old," Mr. Hoshino answered. "We used it in the olden times prior to the days when our civilization began to be influenced by the Chinese. Then we began to use Chinese characters, though pronouncing them in our own way, and our own alphabet largely fell into disuse. But it is being revived and it will largely solve our printing difficulty."

Mr. Hoshino showed me a printed sheet in Japanese characters. It was from the *Kwai-Yu*, the official organ of the Chicago Japanese Y. M. C. A. He called my attention to the complicated characters taken from the Chinese, interspersed among thinner and simpler looking characters, which, he explained, belonged to the ancient Japanese alphabet. Reproduced here is a cutting from which the reader will easily be able to pick out the two sets of characters.

"As our trade with the United States increases, we are simplifying everything more and more, and the adoption of this alphabet and of the metric system are two of the steps we are at present taking in that direction."

Mr. Hoshino took leave of me and hurried off on a tour of some of the principal printing-houses in Chicago. He remarked as he did so that for forty years he had been using ink from one American firm, the George H. Morrill Printing Ink Company.

VENEZUELAN PAPER TO BE MADE FROM AQUATIC PLANT.

The paper-factory at Maracay, Venezuela, reference to which was published in *Daily Consular and Trade Reports*, January 27, 1913, is about completed and is expected to be in operation in a very short time. The building is of Venezuelan cement, the roof of Belgian galvanized iron, and all the paper-making machinery is from the firm of Fullner, of Warmbrunn, Silesia.

Only the motive power is American. This consists of a hydro-electric installation at Cheroni which will develop 300 horse-power in the wet and 200 in the dry season. To date, 950,000 bolivars (bolivar = $0.193) have been expended on the plant. The raw material consists of an aquatic plant which grows in great quantity on the margins of Lake Tacarigua, near the shore of which the factory is situated. Wrapping-paper and strawboard will be produced at first, the capacity of the plant being ten tons in twenty-four hours.

Any communications regarding this factory should be addressed, Dr. Manuel Leon Quintero, Caracas.— *Consul Homer Brett, La Guaira, in "Commerce Reports."*

W. B. PRESCOTT.

With deep regret we announce the passing of W. B. Prescott, ex-president of the International Typographical Union and secretary of the I. T. U. Commission on Supplementary Trade Education. Mr. Prescott was stricken during the latter part of May, 1915, but recovered sufficiently to return to his work and spend a portion of each day at his desk. A second stroke occurred just after he returned from lunch on Monday, January 24, 1916, and he passed away at the hospital just before four o'clock in the afternoon. His passing leaves a gap that will be hard to fill, for probably no man was better known or more highly respected in printing circles than he.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

"Petit" and "Petty."

T. M., Fowler, Indiana, asks the following: "Please give me some information regarding the use of the words 'petty' and 'petit.' I concede readily that 'petit' is the word used in all legal and court transactions, but which of the two is most commonly used in the newspaper world?"

Answer.— The only difference that I can assert confidently is that petit is not used in English except in legal terms, as petit larceny and petit jury. Both words are pronounced petty, and probably petty is most used in newspapers. Petty larceny and petty jury are recorded in the dictionaries as interchangeable with petit larceny and petit jury. An unqualified assertion that either is most commonly used in newspapers would not be justifiable, though it is altogether likely that the French form commends itself only to the legal mind, and there only in the strictly legal use. One should never write of petit actions, persons, or things in ordinary expression, but always petty.

Head-Lines with and without Points.

M. L. O., Van Wert, Ohio, writes: "The question has come up here concerning the use of periods in heads in country newspaper work. Is there a right and a wrong way, or do the styles change as in everything else? Is there a difference between newspaper heads and magazine heads? If it is the proper thing to do to leave out all periods, would it not be a good idea to publish an article on the subject in your magazine, educating the old printers in the new way? In our office the editor says to use periods after sub-heads, but the man who makes up the paper (I will not call him foreman, for he says the office has neither foreman nor manager — that 'the foreman stunt is a joke in a country office') takes them all out, because it is not up-to-date to use them."

Answer.— The lines in question were shown on printed slips. They were mainly just such heads as those used in this department, which show our choice by the presence of the period. In this, as in many other matters, there is no absolute right or wrong, some choosing one way and some the other. No difference is established between newspapers and magazines. Both of those kinds of work, and books also, are governed solely by somebody's personal preference, which sometimes is for the period, sometimes against it. In some New York newspapers all the head-lines in capitals larger than 12-point are without periods, and all lower-case lines have periods. In at least one of them cap. and lower-case lines standing alone, also cap. lines in small type, always have a period, and I think it is so in all the papers. Some book-publishers order all heads with a period, and some others order them without. In these cases the only right thing is conformity to the customer's order. The subject is not one to which an extended article could be devoted with any marked benefit. Pretty nearly all that could be said would amount simply to "do as you please" for those in control, or "as your employers please" for workers. Were I that maker-up, I should not attempt to act contrary to the desire of the editor; were I the editor, I should give my order and insist upon it. There is a right and a wrong in such a case. What the chief authority chooses is right, and anything else is wrong.

"Counsel" in Both Numbers.

E. M. R., Lincoln, Nebraska, writes: "A dispute has arisen in our office over the word 'counsel' when used in the possessive. The customer had a brief wherein such phrases as the following occurred: 'It is rather a part of the counsel's duty,' 'The main points in counsel's brief,' etc. Of course the construction of the sentences could be changed to avoid this form, but the operator (and I take his view) maintains that the word should appear as written above, 'counsel's.' The customer says it should be 'counsels'.' The noun is plural, as there were three lawyers."

Answer.— The correct form is "counsel's," whether for only one lawyer or for a number of lawyers. Counsel is not only one person, but collective also, like company, for instance, for a number of associated persons. When the action of such associates is mentioned as a unity it is correctly called counsel's action, and it would be silly to attempt any reconstruction of a sentence to avoid it. The distinctive word for one person only is counselor. The word counsel has no use in the pluralized form counsels (for persons) whatever. Beyond all possibility of successful dispute the operator was right, so far as correct language form is concerned. Whether the customer had any legal right to insist that his ignorant form of the word must be used in his work is a question beyond my legal acumen. I am inclined to think it would be safer in such a case, if possible, to consult the customer before printing, and get his consent to make it correct, or else print it incorrectly if incorrect in copy, holding that my responsibility was only that of reproduction. Such, I think, would be the conclusion of any legal inquiry.

An Instinctive Comma.

E. L. T., Kansas City, Missouri, writes: "Our paper publishes many notices of stockholders' meetings which read like this: 'The annual meeting . . . will be held . . . in Kansas City, Missouri, on Tuesday, the eleventh day of January, 1916, between the hours of 10 o'clock a. m. and 4 o'clock p. m., for the purpose,' etc. We like to have them correctly punctuated. Should a period and a comma both be placed after m where it reads '4 o'clock p. m.'? If so, why?"

Answer.— When I first read this question I was amazed, and could not imagine how it was possible for a man with

mind enough to conceive that there is any such thing as correct punctuation to ask it. Then it occurred to me that the question referred not so much to the comma only as to the use of the two points together. The period and comma are both demanded for correctness, and they must both be there or the punctuation will be incorrect. Some commas are so instinctively necessary that one might reasonably expect a child to use them, and this is one of them. We might as well omit any one of the other commas in the sentence. Mere occurrence of the disjuncture in reading after an abbreviation is no reason for the ridiculous slighting of the punctuation. The period is simply a mark showing abbreviation, and not a punctuation-mark in such use. As to the idea that anybody could state a reason for omission of the comma at such a distinct disjuncture in the reading, it is to me inconceivable, and if any other mind can find any way to justify it I should be very glad to hear of it. Meantime I can only say that the matter as quoted is correct, and without further information than I now have I can not imagine why any one should think otherwise. Of course commas are trivial things, not properly subjects for the violent disputes to which they often give rise; but that is no reason why they should not be used logically, so long as they must be used at all. One of the most puzzling phenomena of literature is the present ineptitude shown in nearly all print in unruly punctuation. Everybody seems to be imbued with the notion that commas must be used or disused in some esoteric fashion, so that there is little general understanding of a matter that might be and should be very simple.

Written for THE INLAND PRINTER.

PROOFREADING AS IT IS.

BY F. HORACE TEALL.

HE who writes this is certainly no novice, as it is now twenty-three years since he began his uninterrupted monthly lucubrations on subjects directly important to proofreaders. Just how much good these writings have done is indeterminable, but the writer can aver with a clear conscience that they have always been as clear and as truthful as he could make them. One thing may be taken for granted — the level-headed editors would not have continued to buy them every month for twenty-three years if they were worthless.

So much of its kind may be excusable in connection with what is to come. The writer has always scrupulously avoided what seems to be the main attraction whenever anything is printed elsewhere about proofreading — the divertisement of making fun of printers' errors. Of course errors will appear in print as long as the world lasts, and their number can not be materially lessened by any means yet discovered, except the cultivation of thought by individual readers. Now one instance of ridiculous error is to stand here as a sort of text, especially with reference to lack of thought on the part of one whose duty it was to be particularly thoughtful. The story is that of an occurrence which happened so long ago that its telling now can not be offensive.

A well-known author and editor wrote for an encyclopedia a biographical article about Edgar Allan Poe. Such articles always passed through the hands of a department editor whose duty it was to prepare them for the printer, and who always read them in proof before sending a proof to the writer, who was supposed to get it in fairly correct condition. The handwritten manuscript was not as clear as print, but was fairly legible to one who kept the thread of the story well in mind. The present writer was a general proofreader on the editorial staff, and this article came to him while the author had his proof in hand. At this stage the matter should have been perfectly like the copy. On beginning to read it a place was soon reached that spoke of "drawing with great quickness," where it was obvious from the sense that "drawing" could not be right, so the reader procured the copy and found that it said "learning with great quickness."

Comparison with copy disclosed a dozen instances of absurdity which had not even been challenged. Where "tales of fantasy" was written, the proof had "states of fantasy." Instead of "perfection of form" was "proportion of form." Where the proof said "He dealt hospitably with abnormal aspects of life," copy said "He deals habitually." "His landscapes, characters, incidents are all in the nature of fantasy," said proof, but "realm of fantasy" was written. The proof said "Public taste was uneducated, and crude, continental and cheap fiction being widely read," but copy had it "sentimental, and cheap fiction was widely read." Other errors were "initial" for "critical," "discovered" for "discerned," "form" for "power," "richness" for "vividness," "this" for "their," "been" for "borne," again "form of concentration" instead of "power of concentration," "marked" for "revealed," and "complete influences" instead of "subtle influences."

That was surely a notable illustration of "how not to do it," yet neither the printer's reader nor the editor was ever reprimanded for it, as their employers never knew it. One of the main reasons for this mention of it is that the editor afterward asked this writer to recommend him as a proofreader, which of course could not be done.

What is most persistently demanded from a proofreader is exact reproduction of the language of his copy, and happily such a mass of absurdity seldom passes through a reader's hands without correction. It should be impossible for an operator to make so many stupid blunders, even with the most illegible handwriting for copy. Much more than the mere verification of the wording is expected from the proofreader, and the demands are so various that they can not be fully stated. Of course we refer to readers in printing-offices, not to those who are practically editors, or publishers' readers. A vast majority of proofreaders work for printers, mainly to correct the accidental errors made by compositors and operators, and almost always nowadays they are paid less than good operators are. And often the proofreader who gets the highest wages is selected simply for quantity of work, not for quality — except the quality of mere imitation, coupled, of course, with sufficient trade technicality.

Proofreading — meaning that done in printing-offices — is seldom done nowadays as it would be if this writer could dictate. If done in his chosen way it would be the reader's duty to correct errors found in copy — real errors — just as much as it would be to make everything conform to copy when it is right. How far this is from what is expected is obvious when we find a publisher asserting that his copy is fully prepared, and the printer's reader must follow it literally, and not even make a query. This would be just right if the copy were intelligently prepared, but by far the most of it is not. On the contrary, a great many trade proofreaders could and would prepare it much better if not hampered too much with whimsical restrictions. One insurmountable obstacle exists in the fact that many matters of language form are variously treated without actual error no matter which form is chosen, and the only possible commendable action by the proofreader is to leave

it as written. This is so frequently the case that it is often held true in instances where some one way is actually correct and no other is so. Naturally, the result is that the author's or editor's ultimatum is the only law for the proofreader, since he — the reader — can not be an expert mind-reader, and positively can not often assume to change from copy except as mere guesswork.

Now let us have just one example from personal experience. Being one of the proofreaders who are supposed to be careful and not too meddlesome, the writer, in a large printing-office, read the proofs of a book for a publishing firm of great reputation, and ventured to mark in the most necessary points that were missing. His proof was sent to the publishers for decision, and were returned with rejection of all changes. Their copy was not punctuated reasonably enough for any one but an ignoramus, but they insisted on having their wrong work left wrong, although nothing was suggested beyond the most elementary correction. The printers whom they pay for the work can not do otherwise than make that work suit their customers; and what course is open to the proofreader outside of strict conformity to copy, no matter how it is? In fact, the office spoken of has a head reader who examines closely all proofs, mainly for the purpose of killing all correction except what conforms to copy, and who does it "to the queen's taste," and — what is more to the point — to the employer's satisfaction. That is only one office, but it is just like all offices with a variety of customers.

The printer's proofreader who is not satisfied and willing to "follow copy" absolutely — even to the extent of spelling offence and offense in the same work, and many other things just as bad — is always in hot water. As things are now, the only opportunity for a proofreader for the trade to exercise real intelligence and literary perspicacity is in an office where all the work done is for some one publishing house, if there are any such places.

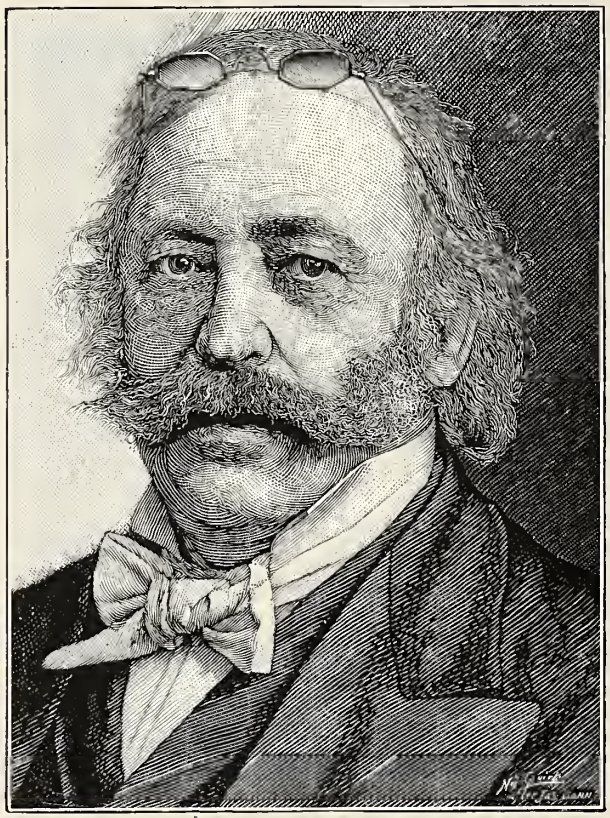
It must be remembered that the writer is not stating what proofreading should be, but is showing it as it is.

INDUSTRY IN INDIA.

The latest copy of the *Indian Textile Journal* to reach us, which is dated October, 1915, contains a report of a lecture delivered in Bombay by Professor Godbole, of Lahore, in which he makes some informing remarks on the industrial outlook in that country. Many of the difficulties he mentioned seem directly traceable to lack of education, especially of the common laborers, although he also finds fault with investors for being so impatient in the matter of dividends. In the latter respect the Indians are, however, by no means peculiar, and, so far as the former is concerned, it seems a reflection on the government that after a hundred and fifty years so little has been done for popular education. The Indian government is one of the very few governments claiming to be civilized which has not yet begun to show any signs of granting free and compulsory popular education. This is in strange contrast to Japan, another Oriental country, which has the largest proportion of school attendance in the world. In India, except in a few of the native States, there is no popular education. No wonder the professor bewails the country's inability to compete with its commercial rivals, even in its own markets. He gives a rather humorous illustration of the native workers' lack of ambition. A mill manager in the Punjab prayed that his workmen would take to drink, so that they might have *some* objective which would make them work to acquire the money for its achievement. This state of things is in strong contrast to that which obtains among the better-to-do youths, who have mostly acquired an education at the expense of their parents. Their desire to get on in the world gives rise to a popular agitation for the increase of opportunities in various directions, such as the opening up of more government positions to natives, and the establishment and encouragement of new industries. And there are government officials who can see nothing in that but an argument against giving European education to natives, because it makes them discontented! Really they can not have it both ways.

WOOD ENGRAVING INCREASING.

The peculiar qualities of wood engraving are bringing it into greater prominence month by month. As shown in these columns, the economic conditions which threatened to destroy the art only caused it to slumber for a time, and it is now awakening to a newer and larger field of usefulness. That the new generation will be equal to the demands of the new era is indicated in the specimen of the work of Nicholas Paul Quirk, an apprentice of three and a half years' experience.



Isaac M. Wise, American Reform Rabbi, Editor and Author.
Engraved on wood by Nicholas Paul Quirk, apprentice of three and one-half years' experience.

LIVES OF GREAT EDITORS MADE SUBJECTS OF THESES.

The work of many masters of American journalism is being studied and recorded in the form of theses this year by several seniors in the department of journalism of the University of Wisconsin. Among the American newspaper editors that are being studied are James Gordon Bennett, of the *New York Herald;* Horace Greeley, of the *New York Tribune;* Charles A. Dana, of the *New York Sun;* Joseph Pulitzer, of the *New York World,* and Samuel Bowles, of the Springfield (Mass.) *Republican.*

AN EXHIBIT *of*

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JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Christmas Greetings Received.

Each year at Christmas time THE INLAND PRINTER receives hundreds of beautifully printed sentiments from its friends and readers over the world which gladden the hearts of every one connected with the organization. This is true not only because of the sentiments expressed, but also, being printers, because in the great majority of cases these folders and cards are models of the typographer's art. Not wishing to be selfish, we propose to share these good things with our readers, who should find them rich in suggestion, not alone for the arrangement of holiday printing but for general jobwork as well. We have selected those for reproduction which will give the widest range of style and have refrained from showing many others, equally good, because of the fact that the same style is represented in some other reproduction.

When Christmas time comes around again it might be a good plan for readers to refer to this number of THE INLAND PRINTER if ideas are slow in coming to the fore, for a careful study of the designs presented should suggest adaptations of value.

Greetings were received from the following:

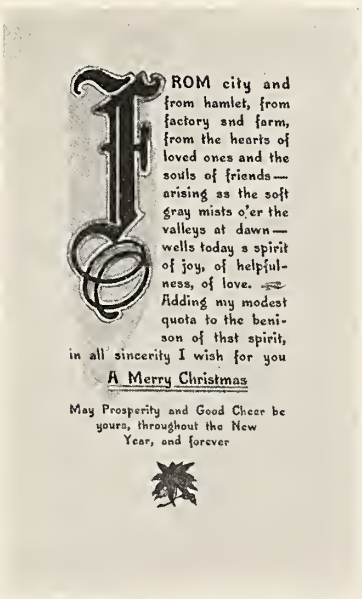
Hopson Printing Company, Omaha, Neb.; Lewis Hochheimer, Baltimore, Md.; John C. Hill, Baltimore, Md.; Edwin H. Stuart, Pittsburgh, Pa.; Geo. H. Morrill Printing Ink Company, Norwood, Mass.; Times Printing Company, Westminster, Md.; Joseph A. Weis, Springfield, Ill.; Reginald Meller, Alameda, Cal.; Simmonds & Simmonds, Chicago, Ill.; Mr. and Mrs. A. G. Hallett, East Liverpool, Ohio; Mr. and Mrs. Charles Kidd, East Liverpool, Ohio; Mr. and Mrs. C. L. Hobart, Holden, Mo.; The Keystone Press, Streator, Ill.; Grier Press, Chicago, Ill.; Grossglass Printing Company, Beaver Falls, Pa.; Ernest Seeman, Durham, N. C.; Charles W. Loughead, Youngs-



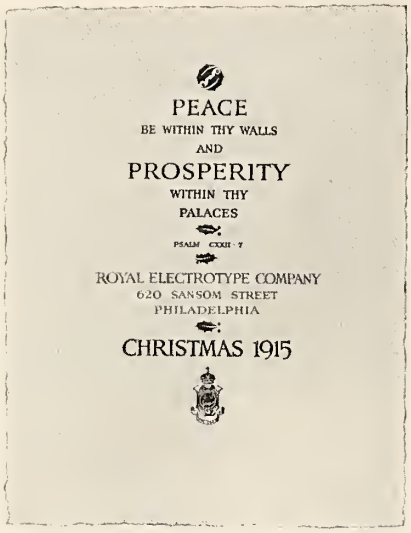
From Paul Gilbert Smith, Chicago, Illinois. Printed in five colors on gray hand-made card — lettering and illustration in black; star and horns in gold; sky in dark blue; leaf and cheeks of the revelers in red, and snow in white — this greeting was especially attractive.



From The Chronicle Press, Orange, New Jersey. First page of folder printed on white antique stock — sky, initial and inside of ornaments in orange; lettering, illustration and outline of ornaments in black; background for ornaments, rules, figures, and ground in illustration in gray.



Inside page of handsome folder sent out by F. Wm. E. Cullingford, Charlotte, North Carolina. Outline of initial and rules in gold; background for initial in green tint; poinsetta in red; type, initial letter and leaves in green, on white rough hand-made stock.



An especially handsome card from the Royal Electrotype Company, Philadelphia, Pennsylvania. Blind-embossed and printed in black, green, gray and red on a large white hand-made card.



Artistic greeting from an artist, L. O. Griffith, Chicago, Illinois. Illustration printed in brown, green and white on buff Japan stock, the Christmas seal attached and name signed with pencil.



First page of folder received from Mr. and Mrs. Fred W. Gage, Battle Creek, Michigan. Illustration in black on blind-stamped panel, initials in gold and remainder of lettering in green.

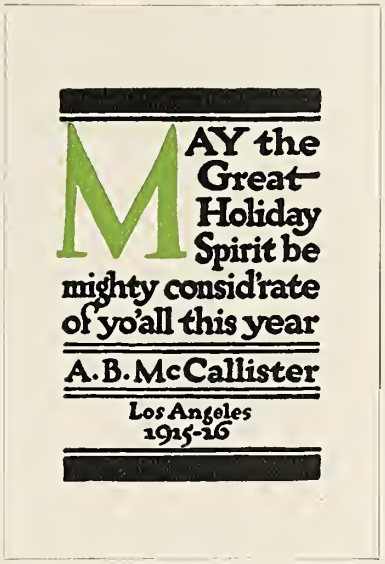
town, Ohio; W. Heyden, Chicago, Ill.; J. Orville Wood, Cleveland, Ohio; C. W. Miller, Philadelphia, Pa.; George R. Grady, Worcester, Mass.; J. Frank Candeto, Savannah, Ga.; Troy Times Art Press, Troy, N. Y.; Charles W. Hodson, Manhattan, Kan.; Bockmann & Company, Chicago, Ill.; Mr. and Mrs. Winfred Arthur Woodis, Worcester, Mass.; J. F. Widman & Sons, McGregor, Iowa; Linn Douglass MacDonnold, Ithaca, N. Y.; Geo. W. King & Son, Worcester, Mass.; E. Geo. Ertman, Chicago, Ill; The Jersey City Printing Company, Jersey City, N. J.; Huron College Printing Department, Huron, S. D.; Elmer Blacklock, Syracuse, N. Y.; Biggers, The Printer, Houston, Tex.; Times-Mirror Printing & Binding House, Los Angeles, Cal.; William J. Wayland, Lynchburg, Va.; Ernest B. Fiedler, Raspeburg, Md.; Frank D. Gimbel, Cleveland, Ohio; The Alling & Cory Company, Pittsburgh, Pa.; Mr. and Mrs. Norman P. Eby, Fresno, Cal.; Arthur B. Rice, Chicago, Ill.; Paul Nathan, New York city; Robt. W. Leigh, Milwaukee, Wis.; W. H. Hohenadel, Rochelle, Ill.; Western States Envelope Company, Milwaukee, Wis.; The Windermere Press, Chicago, Ill.; J. W. Clement Company, Buffalo, N. Y.; Arthur T. Chase, Worcester, Mass.; The American Printing & Publishing Company, Denver, Colo.; Wm. Pfaff, New Orleans, La.; Mr. and Mrs. Daniel Boyle, Chicago, Ill.; The Switzer Printing Company, Webb City, Mo.; Russell & Cockrell, Amarillo, Tex.; Keystone Stationery Company, Oakland, Cal.; Mr. and Mrs. Levi Smith, Bonner Springs, Kan.; The Davis Press, Worcester, Mass.; John F. Glover, Morgantown, W. Va.; George Herzing, Nazareth, Pa.; W. Edward Dowdy, Norfolk, Va.; The Chicago Typothetæ School of Printing, Chicago, Ill.; Acme Printing Company, Louisville, Ky.; Wanner Machinery Company, Chicago, Ill.; Fred Herzberg, St. Louis, Mo.; Mr. and Mrs. L. G. Holman, Findlay, Ohio; The Universal Type-Making Machine Company, New York city; The Clover Press, New York city; The Cleveland Trust Company, Cleveland, Ohio; Axel Edw. Sahlin, East Aurora, N. Y.; Modern Die & Plate Press Manufacturing Company, Belleville, Ill.; Woodward & Tiernan Printing Company, St. Louis, Mo.; The Gages, Pittsburgh, Pa.; Walter Wallick, Galesburg, Ill.; Hal Marchbanks, New York city; The Trott Printing Company, Billings, Mont.; Mr. and Mrs. LaFayette Doerty, Findlay, Ohio; The Jaenecke Printing Ink Company, Newark, N. J.; Devoe & Raynolds Company, Chicago, Ill.; Alpha Photo-



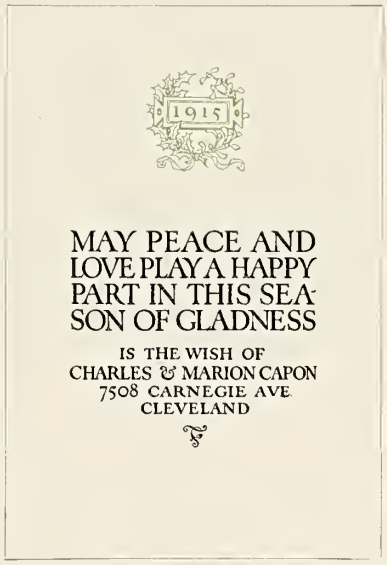
Handsome type greeting from Claude W. Harmony, Sapulpa, Oklahoma. Border in red at edge of stock and inside rule in gold.



From L. A. Hornstein, New York city. Original printed in black and brown tint on white hand-made folder stock.



From A. B. McCallister, Los Angeles, California. Original in black and vermilion on gray hand-made card stock.

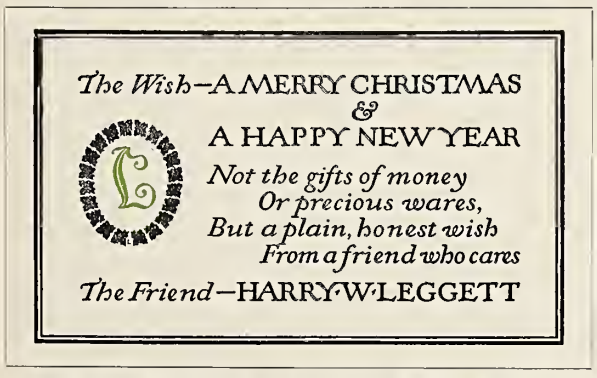


Handsome card from Charles and Marion Capon, Cleveland, Ohio. Original printed in black and brown on white card.

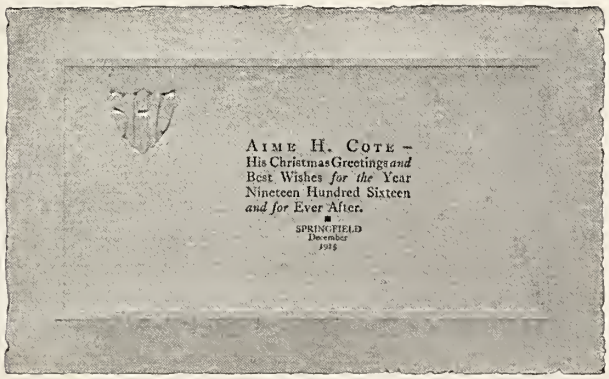
Engraving Company, Baltimore, Md.; Harry B. Rouse, Chicago, Ill.; Sidney M. Weatherly, Hartford, Conn.; L. A. Hornstein, New York city; *The Silver State*, Deer Lodge, Mont.; Mr. and Mrs. A. L. Barrett, Curling, Newfoundland; J. Forest Tucker, New Philadelphia, Ohio; H. Emmet Green, El Dorado, Kan.; The Trow Press, New York city; B. B. Herbert, Chicago, Ill.; C. D. Montgomery, Chicago, Ill.; The Henry O. Shepard Company, Chicago, Ill.; Ben Wiley, Charleston, Ill.; Frank L. Bond, Atlanta, Ga.; Henry L. Keim, Meadville, Pa.; Peerless Engraving & Colortype Company, Chicago, Ill.; B. Walter Radcliffe, Macon Ga.; Printing Department of The Vocational School, Springfield, Mass.; The Gardner Printing Company, Cleveland, Ohio; John Clyde Oswald, Brooklyn, N. Y.; F. J. and E. M. Schmidt, Evanston, Ill.; Ashton G. Stevenson, Chicago, Ill.; Ch. Wilson, New York city; The Rounds-Truman Company, Chicago, Ill.; Earl H. Reid, Chicago, Ill.; Mr. and Mrs. B. H. Irving, Westbrook, Me.; The Denver & Rio Grande Railroad, Denver, Colo.; Arthur K. Taylor, Baltimore, Md.; Mr. and Mrs. Watson F. Caldwell, Piqua, Ohio; Tol G. McGrew, Indianapolis, Ind.; Platt Young, New York city; William Henry Baker, Cleveland, Ohio; Carl Scheffler, Chicago, Ill.; Edmund G. Gress, New York city; C. W. Knowles Company, Cincinnati, Ohio; Fred Haigh, Toledo, Ohio; Hubert S. Foster, Philadelphia, Pa.; The Kennewick Printing Company, Kennewick, Wash.; Robert Thomas Rice, Chicago, Ill.; Ellsworth Geist, Pittsburgh, Pa.; The Walrath Press, Johnstown, N. Y.; The Ruthven Press, Ruthven, Iowa; Herbert and Harriet Browne, Evanston, Ill.; C. W. Smith, Phila-



A simple but attractive card from William Henry Baker, Cleveland, Ohio. Black ink on white stock.



Hand-lettered Christmas card from Harry W. Leggett, Ottawa, Ontario. Especially effective in original, printed in dark green and orange on white hand-made card stock.

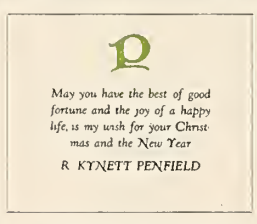


Highly satisfactory card, blind-stamped, embossed and printed in gray on rough gray hand-made stock. By Aime H. Cote, Springfield, Massachusetts.



A decided novelty in a Christmas greeting. At the left the folder is shown closed, a cut-out inside the wreath on the title-page showing the head of the messenger-boy on the third page. At the right the folder is open, the greeting being on a miniature telegram enclosed in the envelope, which is tipped on the page. From Joseph Deutsch, Chicago, Illinois.

delphia, Pa.; Baltimore-Maryland Engraving Company, Baltimore, Md.; Evans Printing Company, Providence, R. I.; McCormick-Armstrong Press, Wichita, Kan.; Francis W. Hunt, Toronto, Ontario, Can.; Poole Brothers, Chicago, Ill.; Mr. and Mrs. W. H. Ellis, San Francisco, Cal.; Will H. Smith, Whittier, Cal.; Benjamin Sherbow, New York city; The Lammers-Shilling Company, Chicago, Ill.; David Silve, New York city; The Stone Printing & Manufacturing Company, Roanoke, Va.; A. Vyrde Ingham, Pittsburgh, Pa.; Morris Reiss, New York city; George Batten Company, New York city; Mr. and Mrs. W. O. Foote, Atlanta, Ga.; Stephen H. Horgan, New York city; Irving S. Paull, Chicago, Ill.; The Keystone Printery, Mount Pleasant, Pa.; McCaw of Columbia, Georgia; Southern Printers Supply Company, Atlanta, Ga.; Louisville Paper Company, Louisville, Ky.; The O. K. Printing Company, Allentown, Pa.; James B. Birch, Jr., Burlington, N. J.; The North Bennett Street Industrial School, Boston, Mass; The Quality Printery, Tupelo, Miss.; Mr. and Mrs. Greely Kirkpatrick, Bert D. Belyea, West Somerville, Mass.; Mrs. H. O. Shepard, Chicago, Ill.; Helen and Will Ransom, Chicago, Ill.; Harry Niles Kellogg, Indian-



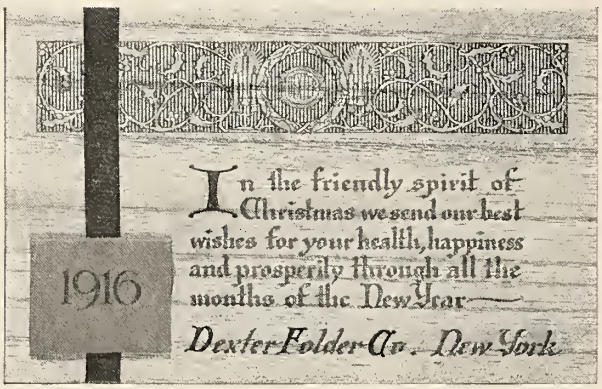
May you have the best of good fortune and the joy of a happy life, is my wish for your Christmas and the New Year

R KYNETT PENFIELD

Simple but attractive card in black and orange on buff linen-finish card. From R. Kynett Penfield, New York.



The modern art idea in a Christmas-greeting card. Lettering in dark blue, spots of color in a variety of bright colors, on olive hand-made stock. From Howard Stilwell, Los Angeles, California.



Christmas-greeting card printed on wood veneer, with 1916 calendar attached. Only a suggestion of its attractiveness is given here. From the Dexter Folder Company, New York city.



Cordial Christmas Greetings
and Every Good Wish
for the New Year

from
Herbert and Harriet Browne
609 Michigan Avenue, Evanston

The original of the card herewith reproduced was printed in black and green on white hand-made stock.

What a season is
Christmas!
All the good thoughts
of the old year seem
to find expression
in our
Merry Christmas &
Happy New Year
to you

Mr. & Mrs. LaFayette Doerty
Findlay, Ohio

Printed in gold and black on white hand-made stock, the original of this card was decidedly attractive.

apolis, Ind.; Boys of the Department of Printing, Dayton Public Schools, Dayton, Ohio; District of Columbia Paper Manufacturing Company, Washington, D. C.; A. W. Glossbrenner, Indianapolis, Ind.; George, Inez and Donald French, Boston, Mass.; John A. Sleicher, New York city; Charles Gaa, Springfield, Ill.; O. L. Lilliston, Philadelphia, Pa.; The Franklin Company, Chicago, Ill.; Mr. and Mrs. Gus Vogel, Chicago, Ill.; Daniel Baker, Toronto, Ontario, Can.; Mr. and Mrs. Paul Gilbert Smith, Chicago, Ill.; Charles Francis Press, New York city; John L. Collet, Houston, Tex.; United Typothetæ and Franklin Clubs of America School of Printing, Indianapolis, Ind.; S. T. McLaughlin, Cincinnati, Ohio; Gatchel & Manning, Philadelphia, Pa.; Harvey H. Dunn, Philadelphia, Pa.; Ralph S. Shuffler, Olney, Tex.; McGraw-Phillips Printing Co., New York city; Paul E. Haus, San Antonio, Tex.; The Globe Engraving & Electrotype Company, Chicago, Ill.; Heyworth and Jacquin Campbell, New York city; Philip Ruxton, Inc., Chicago, Ill.; Emil M. Scholz, New York city; Jo Anderson, San Francisco, Cal.; I. T. U. Commission, Chicago, Ill.; Ernest Edwin Adams, Toronto, Ontario, Can.; H. S. Crocker Company, San Francisco, Cal.; *Honolulu Star-Bulletin*, Honolulu, Hawaii; *The Baltimore News*, Baltimore, Md.; G. T. Cross, Lufkin, Tex.; T. M. Taylor Printing Co., Mount Vernon, N. Y.; Dave B. Bradley, Lansing, Mich.; D. Van Nostrand Company, New York city; The Caxton Company, Cleveland, Ohio; Chicago Carton Co., Chicago, Ill.; Hallock-Morris Co., Duluth, Minn.; American Lithographing Co., New York city; Britt Printing & Publishing Co., St. Louis, Mo.; Maruzen Co., Ltd., Tokio, Japan; Printing Arts Company, Indianapolis, Ind.; E. F. Wagner, New York city; Henry Turner Bailey, Boston, Mass.; John E. Coolidge, Los Angeles, Cal.; Vernon L. Armstrong, Detroit, Mich.; Irvin A. Medlar Co., Omaha, Neb.; J. C. Blair Company, Huntingdon, Pa.; Bertsch & Cooper, Chicago, Ill.; W. T. Leyden, Chicago, Ill.

Ye Will
of
Marshall Sheppey

Concerning Disposition of Divers and Sundry Gifts at Yule Tide, Nineteen Hundred and Fifteen

Item—To *all my good Friends* I *will a very Merry Christmas.*

Item—To *Ye same a Happy New Year.*

Item—To *all and sundry wheresoever they be, or however called,* I *will* Peace *and* Happiness *throughout Ye coming Year and for many Years hereafter.*

So Witness My Hand and Seal.

Marshall Sheppey.

Novel treatment of Christmas greeting in the form of a will by William Hanselman, Toledo, Ohio. Original in black and red.



Group of typographic specimens from The Marchbanks Press, New York city. Composed in a simple manner in old-style type-faces and printed on antique and hand-made stocks, the designs are decidedly attractive and create an impression of distinction and quality which has given to the firm an enviable reputation.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Symmetry in Type-Design.

The apprentice, like his more experienced co-laborer, the journeyman, often attempts more than he can satisfactorily accomplish. Among other things, he sometimes tries to get inside the border of a design more than the border will hold or permit him to present to best advantage therein. In these attempts to accomplish so much, compositors are compelled to take advantage of all the corners to locate items for which there is not room in the center, and the fact that there is more often than otherwise a great absence of similarity in items placed in opposite corners gives the designs an appearance of disorder in addition to the evident fault of poor balance. For such compositors an absolute adherence to symmetrical arrangements in their type-designs would prove of inestimable service. It would help them to success many times when failure would be the result otherwise.

Webster says symmetry is " the harmonious relation of parts; correspondence or similarity of form, dimensions or parts on opposite sides of an axis,

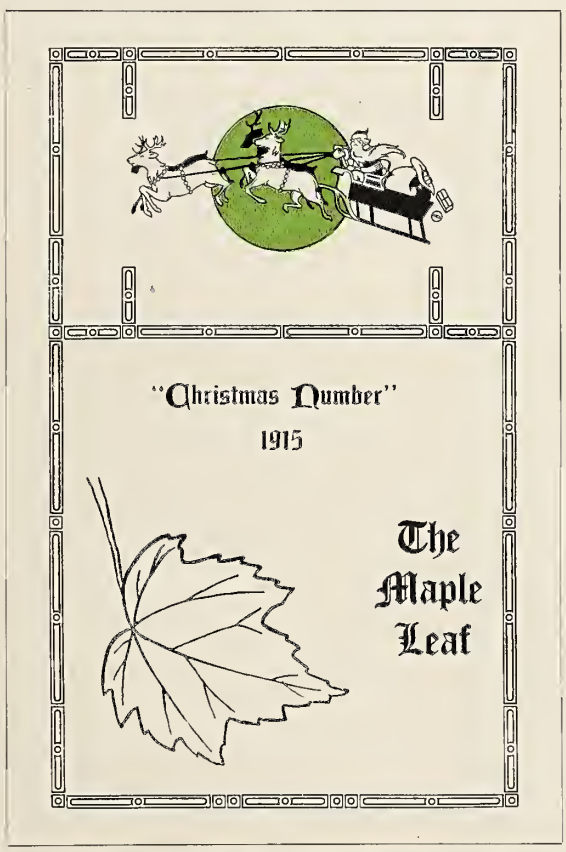


FIG. 1.

The crowded condition of this page, due to the use of the maple leaf, produces a very displeasing effect, and more especially because of the unsymmetrical arrangement and lack of balance in the lower half. The complexity of the border is also a fault.

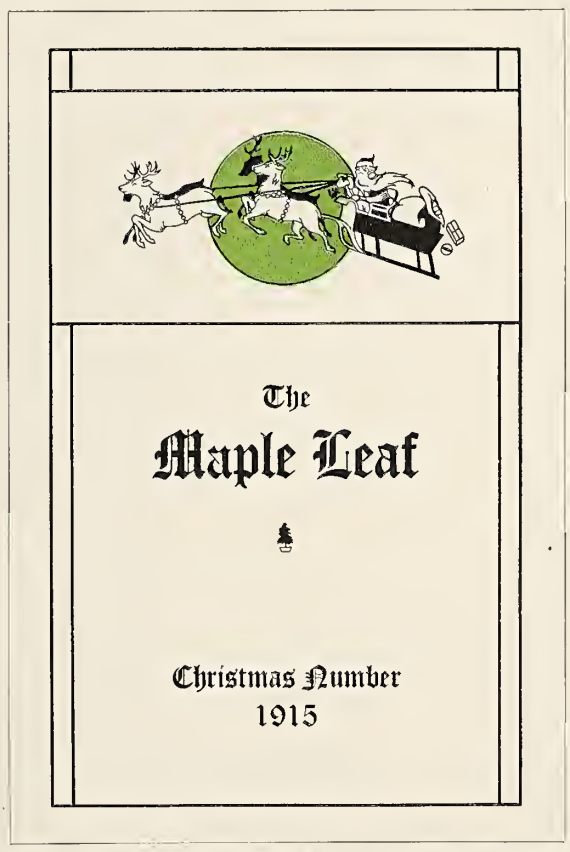
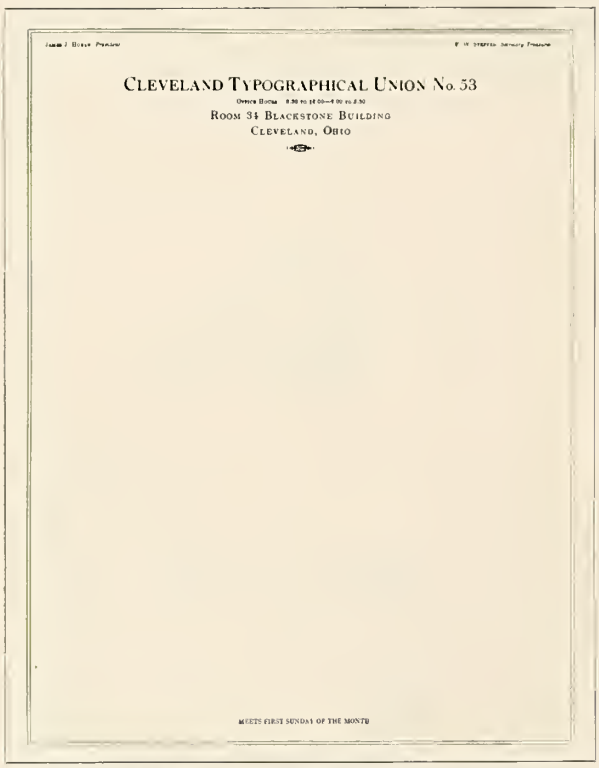


FIG. 2.

The maple leaf which caused the downfall of the compositor in the design at the left is here eliminated and a symmetrical arrangement made possible. Who will deny that the improved design is worth more than the value of symbolism in the original?

center or dividing plane." In typography, however, it is not dependent upon the similarity or equality of the four parts made by the division of the rectangular whole by central horizontal and perpendicular axes, but only upon the similarity of the two sides created by a perpendicular dividing line. In other words, a design is symmetrical if all the lines are centered, for in that case the perpendicular dividing line, passing through the center, will create a left side equivalent to the right. The apprentice has gone far in the direction of success in the attainment of his trade who has learned the value of a symmetrical, simple design, for he has in that the solution of the problem of horizontal balance.

As an illustration of lack of symmetry and horizontal balance we show herewith a cover-design (Fig. 1). The top part is symmetrical — an ornament does not necessarily violate symmetry although the two sides are not identical, provided there is not too great difference in shape. The main difficulty in this page is with the leaf and the three main display lines at the bottom. There is not only a wide variance in the appearance and size of these items, but the type is much stronger in "color." It would be possible to balance these two items satisfactorily by moving the


CLEVELAND TYPOGRAPHICAL UNION No. 53

ROOM 34 BLACKSTONE BUILDING
CLEVELAND, OHIO

MEETS FIRST SUNDAY OF THE MONTH

Letter-head by Frank D. Gimble which won first prize in a contest of apprentices recently conducted by the Cleveland Typographical Union, Cleveland, Ohio.

type-group toward the center so that it would not exert so strong an influence on the right. Like the man on the seesaw, it should be nearer the center when the comparative equivalent of a boy is on the other side. But, even then, their great dissimilarity in appearance and extent would produce an unpleasant effect on the eye which admires order. Opposite Fig. 1 we are showing a rearrangement of the page along symmetrical lines. "Oh," you will say, "but you have omitted the large cut of the maple leaf — that is a great help." We have, it is true, but in doing so we are only practicing what we have "preached" for all these years, and that is that ornamentation which does not add to the attractiveness of a page should not be made a part of it. Does any one contend that this ornament would add attractiveness to anything? It adds symbolism, of course, but that is

THE
ADVERTISERS PRESS
INCORPORATED



OFFERS TO ALL PURCHASERS OF PRINTING THE FINEST MODERN EQUIPMENT, A TECHNICAL SKILL AND EXPERIENCE OF THE HIGHEST ORDER, AND THE EXCEPTIONAL ADVANTAGE OF DEALING DIRECTLY WITH THE MEN IN CHARGE OF ITS PRODUCTION. BY THESE MEANS IT PROVIDES A SERVICE THAT IS ONE IN FACT—ONE OF WHICH YOU SHOULD AVAIL YOURSELF TO LEARN WHAT PRINTING SERVICE IS

141 FRANKLIN STREET
CORNER OF FEDERAL
TEL. MAIN 6133

Handsome announcement by The Advertisers Press, Incorporated, Boston, Massachusetts.

worth less when the loss in attractiveness is as great as the use of an ornament so designed occasions.

One trouble with this ornament is its great size, but that is not so serious a fault as its shape and the too natural appearance it presents. Its direction is also diagonal, which causes it to fit uncomfortably in a page where the lines are horizontal and the imaginary line representing the long dimension of the page is perpendicular.

A conventional maple leaf, perpendicular in direction and not too large in size, would have proved excellent ornamentation for this page, provided it was not so large that it forced a disorderly arrangement. We believe, however, that all who read will agree that the advantages gained by the omission of the leaf in Fig. 2, thus permitting an orderly, symmetrical design, are worth infinitely more to the job than the symbolism of the leaf in Fig. 1.

Apprentices, practice the symmetrical style. Thus your work will certainly be better balanced; it will not only appear more orderly and attractive, but, best of all, will save your time.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpoes should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included n packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

J. F. WEDMAN & SONS, McGregor, Iowa.— The blotters are especially attractive.

RUDGE, New York city.— The wall-card, "It can be done — why not do it?" is admirably planned and printed.

N. D. ELLIOTT, Salem, Oregon.— The announcement of the occupation of your new home is cleverly planned and well printed.

ARCADE PRINT COMPANY, St. Louis, Missouri.— The mailing-folder and the blotter are satisfactorily designed and composed, but the use of out-of-date type-faces mars their appearance very much indeed.

JOSEPH A. WEIS, Springfield, Illinois.— All the Christmas cards are excellent and no serious fault can be found with any detail of the work.

Business Growth, house-organ of the Jackson-Remlinger Printing Company, Pittsburgh, Pennsylvania, is simply and attractively designed and printed, a credit to the house it represents.

JAMES H. ROOK COMPANY, Chicago, Illinois.— Your booklet, "Printing Service for Advertisers," is happily conceived, and is well prepared and admirably printed.

THE LORENTZ PRESS, Buckhannon, West Virginia.— Your Christmas cards, printed on hand-made stock, are very attractive, but we would suggest an avoidance of the practice of putting dots between words as you have done in one or two instances.

RAY D. LILLIBRIDGE, INCORPORATED, New York city.— Both the catalogue for the Asbestos Protected Metal Company and that for the Bryant Electric Company are satisfactory in every way, the cover on the former being especially attractive.

J. R. GRIMSHAW, JR., New York city.— The booklet designed by I. M. Harris and printed by your firm for the Chautauqua County Society of New York is very attractive, the colors being especially well chosen. The type-group on the menu page crowds the top of the page too closely and should have been lowered about eighteen points.

THE MCGRAW-PHILLIPS PRINTING COMPANY, INC., New York city.— The folder, printed in brown and brown tint on buff antique stock, for *Advertising & Selling* is an admirable piece of printing of which you may well feel proud.

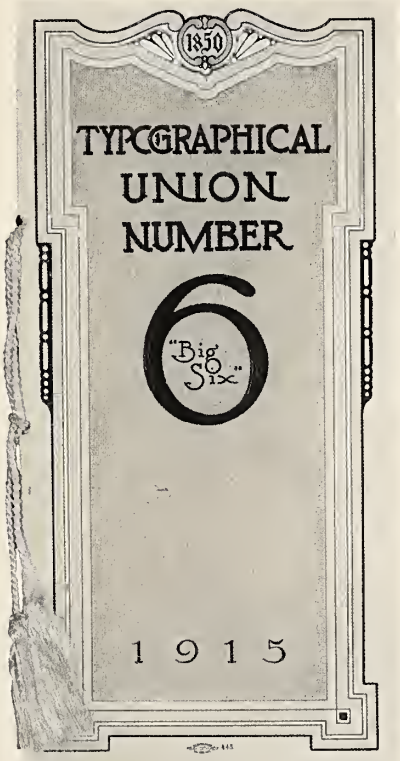
FRANK D. WALKER, Richmond, Indiana. *The Headlight* is very nicely composed, but presswork throughout is rather poor because of a lack of proper make-ready and the use of too much ink of an inferior grade. Use single rules instead of parallel rules in all cases.

W. R. SPAULDING, Boston, Massachusetts.— Your Christmas folder is especially neat, but we would prefer to have seen the design printed on stock not so strong in color, say, for example, India tint. Goldenrod and strong yellows suggest cheapness in a way. The blotters are quite satisfactory.

WALTER WALLICK, Galesburg, Illinois.— You make good use of the Packard type-face when it is used alone, and your specimens set therein are truly admirable. On the title-page of the Young People's Christian Union program the border is too strong and type-sizes too large throughout to suit our individual taste.

ROY K. BANCROFT, Philadelphia, Pennsylvania.— The Presbyterian Christmas program is quite satisfactory. The red is too dark on the folder for the Northwood Building and Land Association, and the appearance of this folder is further marred by the use of so many faces of type, among which are both condensed and extended varieties.

WILLIAM HANSELMAN, Toledo, Ohio.— The Christmas folder composed by you for Marshall Sheppy is unusual in text, being in the form of a will, and a novelty from the standpoint of typography. We show a half-tone reproduction of it in the Job Composition Department, in the hope that it will prove of value to our readers who are alert for new and novel treatments.



Cover-design for program of Charity Ball given by New York Typographical Union, No. 6. Original printed in brown and gold and embossed.

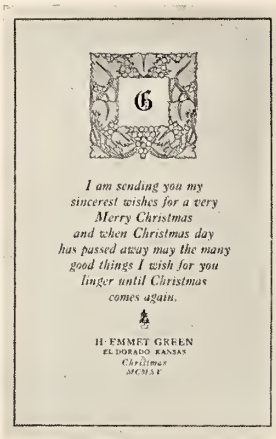
E. D. FOWLER, Durham, North Carolina.— We are especially pleased with the Tucker Christmas-greeting card and the envelope for the Durham Floral Nursery. On the Pridgen Christmas folder a certain ill effect is produced because the initial does not align with the first line of text.

E. B. WALLACE, Stegler, Oklahoma.— The type-group on the Christmas card is too heavy at the bottom. The longest, as well as the largest, line should be at or near the top, so that the general contour will be in the shape of an inverted pyramid. The red ink used is too dark, and too much black ink was carried.

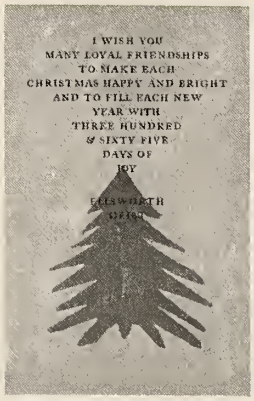
MERCANTILE PRINTING COMPANY, Limited, Honolulu, Hawaii.— All the items printed by you for the Honolulu Ad. Club and The Commercial Club are satisfactory in every way and no fault can be found with them. The use of a better grade of ink and paper on the 1914 Commercial Club report book would have improved its appearance very much indeed. The stationery for the Honolulu Automobile Club is very pleasing.

DAVID STEUERMAN, Brooklyn, New York.— The same high quality of design and composition which has characterized your various work is evident in this last collection. The type is too large on the George W. Travers Company cover-design. We do not admire the combination of text and script, and would suggest that you avoid it in the interest of harmony.

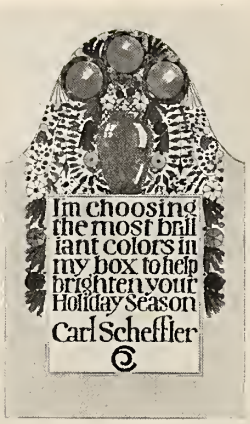
AN attractively printed announcement informs us of the institution at Fresno,



By H. Emmet Green, Eldorado, Kan.



By Ellsworth Geist, Pittsburgh, Pa.



By Carl Scheffler, Artist, Chicago, Ill.



By McCormick-Armstrong Press, Wichita, Kan.

California, of the Stebbins-Eby Press. Mr. Eby's typographic work has been exhibited in these columns, where it has proved an incentive and help to ambitious printers of less ability all over the world on numerous occasions. If ability to do good work exerts the influence in Fresno that it should, success should crown the Stebbins-Eby efforts from the start.

CHRIS. ADDISON, Muskegon, Michigan.— The type-sizes are too large on the card for the Addison Printing Company, producing a crowded, congested appearance which is displeasing. Had a larger card been used, admitting more white space between the groups, the same size of type would be none too large. Do not combine script with Copperplate Gothic unless the former is very large in comparison to the size of the latter, for they are inharmonious.

ELLIS COLEMAN, Shreveport, Louisiana.— Your work continues to interest us very much, and we can say without fear of contradiction that it is representative of the very best class of typography. Your invitation for the Friendly Sons of St. Patrick, herewith reproduced, but originally printed in bright green on white antique stock, is one of the best things of its kind we have ever seen. The border is clever indeed, the representation of the two pipes at the bottom adding much interest to the design. The other specimens are of high quality, with the exception of the folder, "Coming to the Front to Salute You," in which the green is too weak in comparison to the red used for printing the decorative items.

ZARNES PRESS, INCORPORATED, New York city.— Your letterhead is overdone, both in the amount of decoration and color. The blotter is better, but here we would have eliminated the parallel rules inside the small panel at the left and used but one of the square border units, which should be placed above the center of the space between the two groups. The border units used as part of the initial letter are very unattractive and not at all suited to the space occupied.



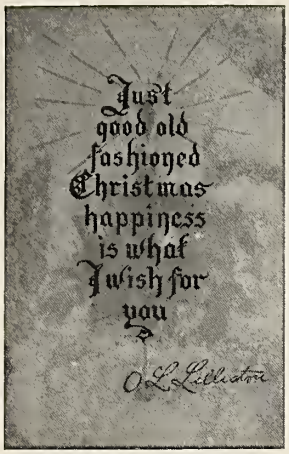
Printed in green on white antique stock, this invitation by Ellis Coleman, Shreveport, Louisiana, was decidedly interesting. Note pipes in band across bottom.

De Kalb Daily Independent, De Kalb, Illinois.— The majority of your specimens are high-class. On the cover and title-page of the Western Beagle Club constitution the type crowds the border too closely at both top and bottom. The panel of the Sawyer & Sons envelope is too long for the type. Panels are best when the type enclosed squares up in proportion to the shape of the panels with equal marginal spaces on all four sides.

H. D. MIELKE, Chicago, Illinois.— The folder, "Thou Remainest," is an admirable piece of job composition, to be improved only by raising the lower group and eliminating the unnecessary rules above the ornament on the title-page. Type and border are especially harmonious. The other specimens are very good also, but in some of them we note a tendency to center small groups in large spaces in violation of the principle of proportion, which demands pleasing inequality in perpendicular placement. On the cover of the booklet, "Life Annuity Bonds," an improvement would result if the words in the center panel which are printed in red were raised about two picas.

ALBERT ROSENTHAL, Denver, Colorado.— You show a tendency to overelaborateness, both in design and use of color. A simple arrangement of your blotter, without panels or tint-blocks, and with only a rule border — and printed, at most, in two colors — would be far preferable to the bizarre design you have produced. Follow the style of the work reproduced in these columns and the result will not only be improved work, but a lowering of the cost of production.

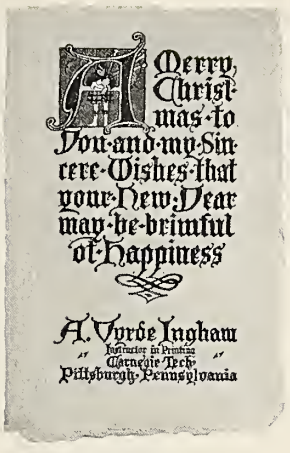
LOUIS A. BRAVERMAN, Boston, Massachusetts.—The distinctive and pleasing style of your design, as exemplified in the booklets you have been preparing for The Hampshire Paper Company, the Paper Makers Advertising Club, and other advertisers, goes far toward impressing recipients and causing them to be read. We have a personal dislike for the body-type used in "The Reasons Why for Direct-Mail Advertising," but



By O. L. Lilliston,
Philadelphia, Pa.



By Ernest B. Fiedler,
Raspeburg, Md.



By A. Vyrde Ingham,
Pittsburgh, Pa.



By Biggers the Printer,
Houston, Tex.

the cover of this booklet is especially attractive. Its appearance is such that it suggests interesting contents on the inside pages.

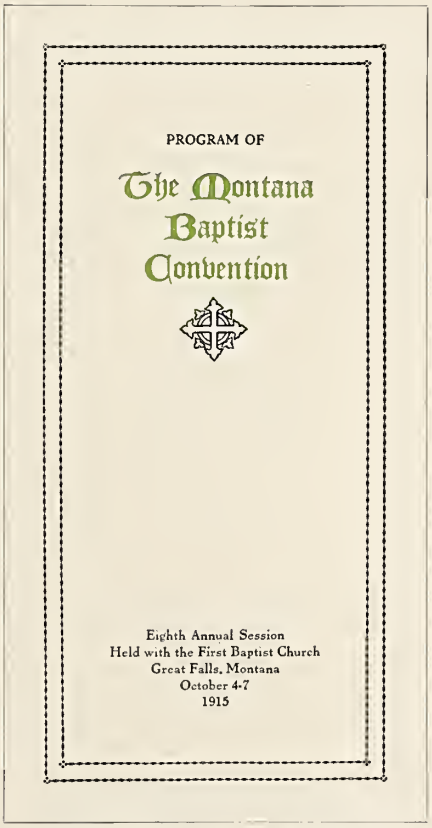
BANG & BEGLEY, Cleveland, Ohio.— The letter-head for the Cleveland Printing Pressmen's Union is admirably neat and attractive, to be improved only by setting the lines in Copperplate Gothic in a smaller size of the same type, or, preferably, in old-style capitals, and by lowering the main group slightly. On the letter-head for the Assistants' union the border is quite prominent, and yet we admire the job for its many virtues, best of all of which is the color combination.

A. H. BURNSIDE, Morristown, New Jersey.— A simpler border arrangement and an orderly arrangement of the items, balanced on a common central axis, would improve the cover-design very much indeed. The elimination of the maple leaf illustration would have simplified the design, and, inasmuch as it is both bulky and unattractive, it detracts from rather than adds to the effectiveness of the page.

F. E. RACE, Lewistown, Montana.— We admire your clever work very much indeed, the good taste you show in the simplicity of your arrangements and in the consistent use of harmonious types being indeed commendable. The small tickets are uniformly good, but on one or two, we regret to say, the top of the initial does not align with the top of the first line alongside as it should. An improvement would result if single rules only were used where you have used parallel rules. The use of an ornamental device symbolic of music on the ticket of admission to a lecture on home economics is not appropriate. On the hanger for the Typographical Union's Christmas Ball the lines are crowded too closely, which fact mars to some extent the otherwise attractive appearance of the job. When a single line is placed in the exact center of a page from top to bottom it appears low, as you will note upon reference to the title-page of The Rural Credit Company booklet. Such lines should be placed toward the top of the page on the ratio of three parts of white space above the line to a corresponding five parts below. On the cover for the Outlook Club booklet a great improvement would result if, in consideration of that fact, the type-group had been placed about four picas higher. One of your designs is reproduced.

A. W. HIRSCH PRINTING COMPANY, Kansas City, Missouri.— Your letter-head would be improved if the ornamental name-plate was raised to within one pica of the type-line at the top, the groups alongside the device to be raised in proportion. We would prefer to see but one face of type used, inasmuch as there is quite a variance in the design of the two styles used by you. The blotter would be improved if the marginal spaces about the top and bottom lines were more nearly even, this to be brought about either by lengthening the lines or by moving them toward the center so as to increase the top and bottom margins.

THE PROGRESS PRINTING COMPANY, Marshall, Missouri.— An improvement is noted in each successive consignment of specimens received from you. Success in your case is due, first, to simplicity in arrangement, and, second, to a consistent use of what is perhaps the best all-around type-face in existence, Caslon Old Style. The ornament on the cover of the Blackburn Memorial should be reversed, that is, turned at right angles to its present position, so as to conform to the shape of the paper. On the statement for Hale Press, if the group below the line "In Account With" were lowered about two leads, and the line in question lowered accordingly, an improvement would result.



Attractive title-page by F. E. Race, Lewistown, Montana. Note carefully the harmony which exists between all units of the design.

THE WEST VIRGINIA COLLEGIATE INSTITUTE, Institute, West Virginia.— Composition on your specimens is very satisfactory, but the use of an inferior grade of ink, combined with poor press-work, mars the appearance of the specimens to an appreciable degree. The musical program would be improved if the panel was removed from about the harp ornament, the harp attached to the rule above, and if the type in the lower group was one size smaller. The rule above the main display line on the title of the Hexagon Club banquet is purposeless and an improvement would be noted upon its elimination.

JOHN W. LOVE, Medina, Ohio.— The first thing we note in taking up the copy of *The Airline Honey Book* is that the cover-design is crowded from top to bottom, and, owing to the fact that the lines are short, considerable white space is apparent on both sides. The design should be in proportion to the shape of the page, with marginal spaces which do not show a great variance in extent. The same fault is apparent on the title-page. The half-tones are not well printed, the solids being gray instead of black and the high lights gray instead of white, due in a large way to the use of an inferior grade of ink, and also to improper make-ready.

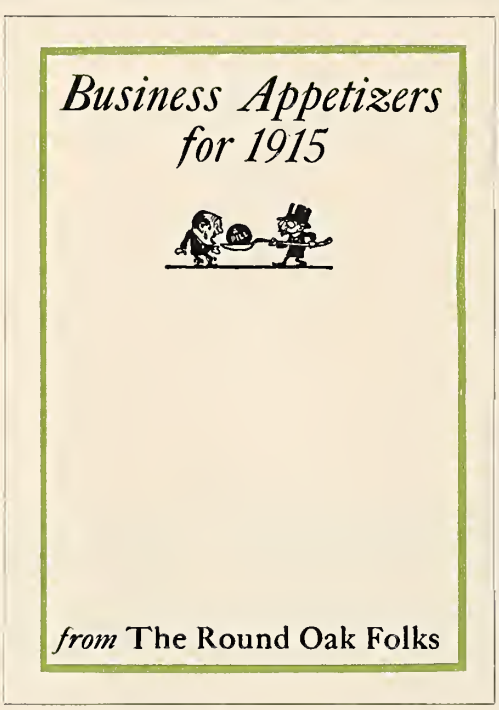


Handsome Christmas-greeting folder by Hubert S. Foster, Philadelphia, Pennsylvania. The tipped-on sheet is printed in brown and light blue — the trees and shrubbery in brown and the sky in blue — on white hand-made paper. The stock to which it is attached is also hand-made paper, on which the same shade of brown as on the sheet attached is printed by a solid plate.

M. E. Miller, Fairmont, West Virginia.— The larger portion of your specimens are exceptionally good, and as a rule you show good taste in the selecting of colors. An exception is in the case of the January blotter, which is printed in dark brown, brown tint and red. The border is by far the strongest in "color" of all the items in the design and should therefore have been printed in the weakest color, the tint of brown. On the contrary, you printed it in the dark brown, and, inasmuch as the comparatively weak type is printed in the brown tint, the border stands out entirely too prominently. The red is not the correct one to harmonize best with brown; a red of the vermilion order would have been very much better. In your title-pages you crowd bottom groups too near the borders at the bottom of the pages. There should not be a noticeable variation between the bottom and side marginal spaces of lower groups.

R. A. N. Jarvis, Newcastle, New Brunswick.— We would suggest a discontinuance of your practice of running the date-line on letter-heads in script when the design proper is set in roman, text or block letters. The script does not harmonize with any of these and it is a fallacious belief that date-lines should be set in script because the letter is to be hand-written. Your letter-heads are especially good, with this one exception. In every case where you have underscored lines in letter-heads, the rules could have been omitted and the designs improved in appearance by their elimination.

Ed. Kysela, Sapulpa, Oklahoma. — All your specimens are expressions of good taste. The harmonious relationship between type and decoration is perhaps the most pleasing characteristic of their design, though simplicity of arrangement impresses us favorably. On the booklet-cover, "Elizabeth Kysela," the ornament crowds the border at the bottom entirely too closely. Had a smaller size been used, and it placed above the imprint, the imprint being placed below in its conventional, logical position, the design would have been better because of the improved distribution of white space. To crowd a design from top to bottom when, because of short lines, there is considerable white space at the sides, is like attempting to fit a square peg into a round hole.



Cover-design printed in blue and gold on blue stock. By R. J. Burch, Dowagiac, Michigan.

O. E. Lyons, Easton, Pennsylvania.— We are particularly well pleased with the program and menu designed by you for the local union's banquet. Utilizing a larger union label, printed in buff as a background to the titular matter, printed in dark brown, produces an artistic effect as well as being interesting. The top group of the title-page crowds the border too closely and overbalances the page. We would not have introduced the line of Copperplate Gothic to break up the harmony of the pages otherwise set in harmonious type-faces.

Colonial Press, Chicago, Illlnois. — Your "Blotter Calendar for the Year 1916," being a collection of twelve calendar blotters, one for each month of the year, attractively bound with blue Sunburst cover-stock, stapled and tied with blue cord, represents a commendable idea. Mechanical work is exceptionally well done, but we do not admire the style of italic used for the greater part of the composition. The small advertising cards are well designed and are made up of good advertising talk, but the geometric border used on some of them is too bold.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

"Yes, the Idea's All Right, But How Shall I Go About Carrying It Out?"

All over the country printers who have become interested in direct advertising are asking the above question. They have passed from the stage of the skeptic to that of the believer. Now they want to know how to begin the new thing — how to take the initial steps on the unfamiliar road.

A firm in Chicago has given an answer. It is for the reader to learn its method and then adapt it to his own particular needs.

"Planning a Direct Advertising Campaign" will well repay careful reading once. After that it is a question, not of reading, but of studying and acting. If the writer were, say, secretary of a machinery company and responsible among other things for the firm's advertising, he would welcome such a booklet as Cone, Parker & Storfer, of Chicago, have published.

The chances are that I would know a lot about machinery but precious little as to the right way to tell my prospects what I know. This book would be a boon to me, for it abandons vague generalities and gets down to brass tacks.

It tells me how to take my technical knowledge and impart it to others in the form of sales talk. It tells me when and how often to do this. It assures me that in doing such a thing I am not blindly groping, but am following the path trodden by firms such as Burroughs Adding Machine Company, Eastman Kodak Company, McCray Refrigerator Company, and concerns in their class.

Further, it tells the size, shape and quantity, and just what the cost will be. As a concrete presentment of the merits of direct advertising, this booklet leads the field. It not only attracts — it elucidates. You will be interested in some details. The size is 5 by 9 inches, 16 pages and cover, and is printed in black and orange throughout. Cover is of heavy sepia dull-finished enamel, the inside being a lighter weight of the same stock. There are no frills, such as fancy silk-stitching or overlapping sections (not but what these have their purpose and place). The artwork is fine, the composition and presswork of the best.



$12.00 PER WEEK

This campaign consists of twelve MAILING FOLDERS with separate return post cards, to be mailed to a list of ONE THOUSAND NAMES each month for a period of twelve months. Each folder will be carefully prepared, written in good forceful style, with a specially drawn design on the outside page. They will be 8½x11 inches when flat and 8½x3⅔ when folded for mailing; printed in two colors on stock of the highest consistent quality. We will deliver them to you or to the post office, with post cards inserted, addressed and all ready for mailing.

This plan is adapted to practically the same purpose as the one preceding. The fact that the post card is not part of the folder gives a little more room for other copy. It also permits the prospects to send back the post card without mutilating the folder, which can be filed for future reference. A campaign of this kind carried on persistently will put you in touch with a good many customers that you could not reach in any other way. It will build up your business with customers who look first for quality and then at the price

$18.00 PER WEEK
For THREE THOUSAND each month

$23.00 PER WEEK
For FIVE THOUSAND each month

PUT US ON YOUR WEEKLY PAYROLL

Five pages similar to this show the advertiser what a campaign will cost.

Now, let's take the case of Smith, Jones & Co., printers, who have seen the light and have learned to look upon a piece of printed matter as a means to an end rather than the end itself. They have a good plant and they know their business. Up to now they have been engaged solely in printing — from to-day they are determined to be among that rapidly growing class who are producing sales-literature. Practically they are saying, "Yes, the idea is all right, but how shall we go about carrying it out?"

Of course it would be absurd to try to cover this subject in a page or so, but we can give a few general suggestions and at a later date more thoroughly treat of the problem.

There must be a plan. And, after thought and consideration, whatever is determined on *must* be adhered to. Otherwise, it will be far better to forget it, and keep on "printing."

To get this plan you must necessarily do some studying. We would advise, before commencing on details, that you get together and let either Mr. Smith or Mr. Jones take entire charge of the work. One of you gentlemen probably will have more of an aptitude for the task than the other — shove it on to him and

let his partner be a combination encourager and goad. Now comes the question, how and what to study. The chances are that right in your office are samples galore of folders, broadsides, mailing-cards and booklets produced for a diversity of businesses. Better get them out of the files and read them, putting yourself in the position of the person to whom the appeal is addressed. In other words, if you are reading a



First page of booklet explaining the merits of direct advertising.

booklet from a department store urging the purchase of rustic furniture for your garden and porch, you must imagine these are included in your home environment, even though you live in a flat and the only flowers you see are in the florist's window.

A little of this type of study — notice, we use the word *study* — will soon give you the ability to discriminate, and shortly you will be separating the sheep from the goats with unerring accuracy.

Now form your plan. Get a list. How? you ask. No, don't take the classified telephone-book and, commencing with Ab, run clear through, by December, 1919, to Zi. Far better pick out one particular line that you feel needs to do more direct advertising and for whom you feel you have a penchant.

Don't commence with too many. Better try a thousand. And see that they all are well rated, responsible houses, able to pay their bills when due.

It will be advisable to make up six pieces at once, for a three months' campaign, to go out every two weeks. (We recognize that on this subject there is not only widely different opinion, but that the nature of the business has a big influence.)

On the getting up of literature you will also find a variety of methods urged, but we always build from the ground up. First a rough layout, with suggestion of illustration (if any) and headlines, copy being indicated only. Following this comes the more careful layout or dummy; then the copy is written. Often by the time this stage is reached, considerable change in detail has taken place, but the structural form remains, a continual guide.

You must adapt your style to your prospect, of course. At the risk of bringing wrath upon our head, we say avoid dignity. Whenever the writer has the "dignity" argument thrust at him, he retorts that the most dignified thing of which he knows is a corpse.



Fourth page of booklet, "Planning a Direct Advertising Campaign."

No; try human interest. Be a real salesman. Talk in the colloquial, if you will. But talk — don't preach.

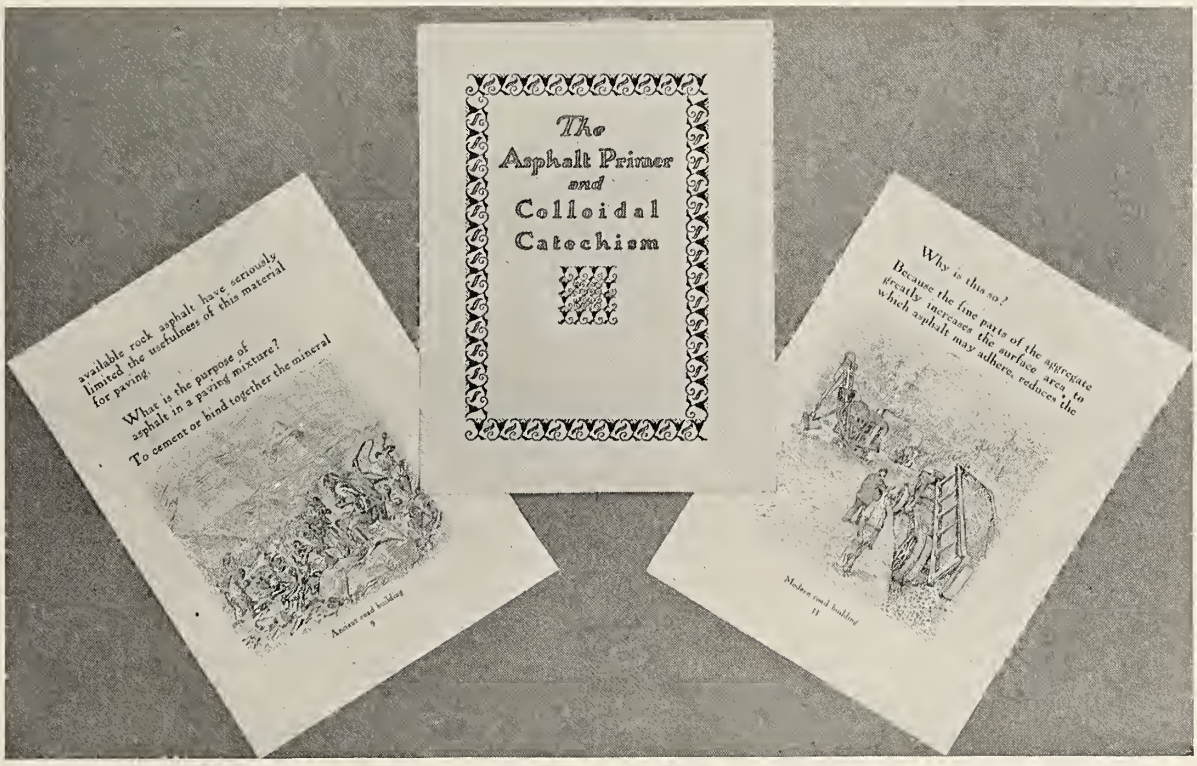
Of course some form of return will be inclosed — otherwise how will you know whether your stuff is pulling? And we would advise, somewhere on the outside of the piece, a small-type announcement to the postmaster that return postage is guaranteed.

This last will be very valuable in checking up your mailing-list.

Recognizing that these hints are worth just what you can get from them, and knowing that to a practiced advertising man they may sound superfluous, if not foolish, we feel they will be of some little use in solving the new convert's problem.

The Finest Kind of Success, in Our Opinion.

The Barber Asphalt Paving Company, of Philadelphia, sent in the booklet of which cover and two pages are reproduced, asking for our frank opinion



Cover and two of the inside pages from an attractive and illuminating booklet issued by The Barber Asphalt Paving Company, Philadelphia.

on what it called " an attempt to put a difficult chemical proposition into a form that will appeal to and be understood by the layman."

We wish you could read the book. Then you could corroborate our opinion that the company has succeeded in remarkable manner. We confess to being weak on chemistry, yet after reading " The Asphalt Primer and Colloidal Catechism " we certainly know just what the Barber people set out to tell us, and that is more than can be said about some literature advertising lines of considerably greater simplicity.

They have achieved something in that while using the catechism form — finest for clearness — they have so injected human interest that all formality has been removed. An example will prove this: " The famous Appian Way from Rome to Capua, 142 miles in length, is said to have been in ' good repair ' 800 years after it was built — 312 B. C." " Eight hundred years! Is that possible? " asks the reader. And the book replies, " Yes; and it would be possible now. The Roman roads contained four courses of stone and were several feet in thickness. To-day they would cost from $50,000 to $200,000 a mile."

On the basis that you can't have too much of a good thing, let us quote another piece: " How does the colloidal clay of Trinidad asphalt increase its value as a paving cement? " " Because of the enormous surface area it presents, the surface energy developed thereby, and the capacity of colloids for adsorption."

" Those are big words. What is ' surface energy '? " the reader queries. " An example is found in the fact that if two plates of glass, with perfectly parallel surfaces, are brought together, it is difficult to separate them owing to the *surface energy* of a film either of air or liquid between them. The same energy is seen in the cementing together with bitumen of a mineral aggregate having a great surface area."

Adsorption is explained (notice " ad," not " ab ") and its importance is then dilated upon.

Analyze the glass example and you will discover how thoroughly the writer of this booklet knows human nature. He could not have chosen an instance that would have made it clearer to us.

For the rest, the book is a perfect example of sympathetic relationship of design, illustration, type, ink and stock. How those pictures fit into the general scheme — how easy it is to read the liberal 18-point Pabst type — how good to the fingers the feel of the heavy antique stock!

We don't know whether this book was accompanied by something more directly advertising the Barber Asphalt Paving Company — that is one of the disadvantages of the position of critic — but if not, we

feel that an opportunity to tie up Trinidad Lake asphalt with the enterprising company that got the book out has been lost, and possibly some sales, too.

This small criticism will, of course, be read in conjunction with the larger meed of praise.

A Unique Use for the Invoice Envelope.

Millions of bills have been sent out in the last fifty years. Most everybody looked upon the envelope that contained the invoice as a necessary evil — something that one had to buy and use because it was the only way in which the bill could be made to reach the debtor.

So the envelope was skimped — and skinned — and neglected — while the seemingly more important envelope that contained a letter was fed sumptuously and waxed fat. "Any old thing will do to mail the bill in," was the spirit behind the act when envelopes for sending out invoices were being purchased. "They'll sure judge the firm by the character of its stationery," was the thought when the question of purchasing letter envelopes was up.

Somebody may have preceded Meyer-Rotier in adapting the invoice to advertising purposes. We can't say. But in the absence of proof to the contrary, we want to compliment the Milwaukee firm upon its enterprise.

You can get a fair idea from the four specimens reproduced as to how these are treated. However, in order that the value of the scheme may get full presentation, we quote two: "Even an invoice envelope like this has advertising value. This inclosure is for work faithfully performed, and is a conscientious charge for same." "Though on much of our work our imprint does not appear, buyers of printing have learned to recognize our product by the character and quality we put into it."

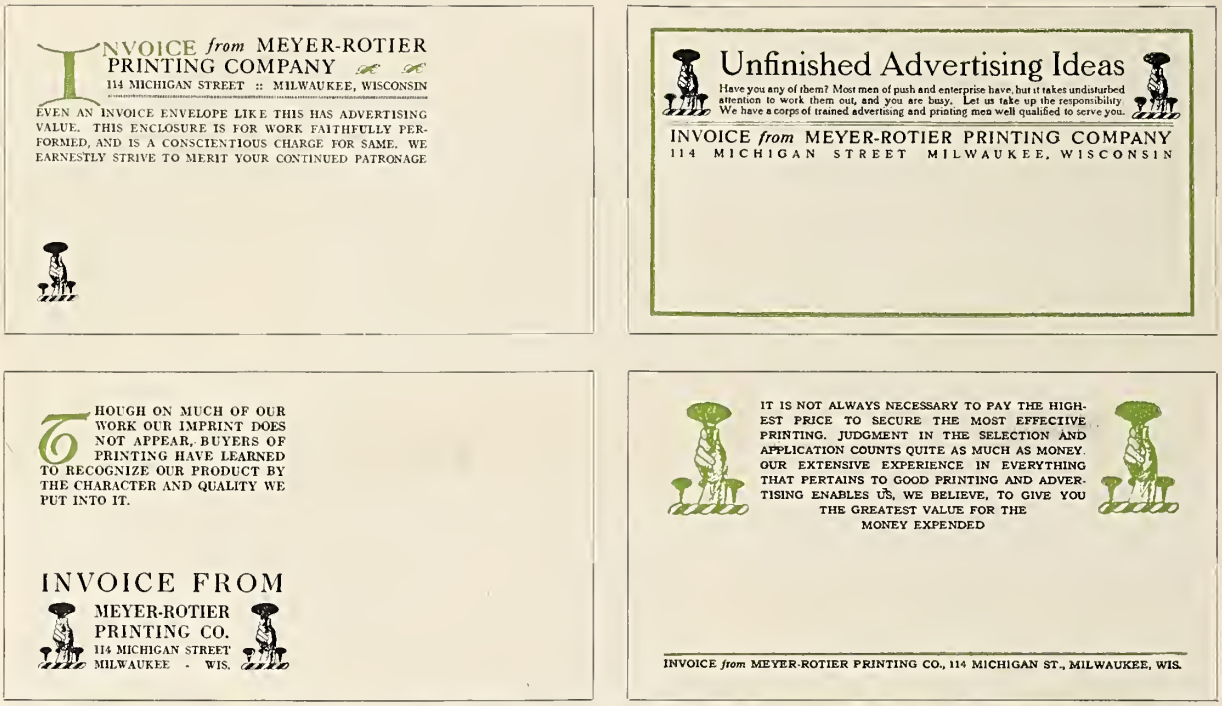
From the little we have seen of the work of Meyer-Rotier in the advertising field — of course their printing reputation is years old — we look for considerable literature of value to this department in the way of instance and moral. A firm as up-to-date as this can be of great help in swinging direct advertising into its legitimate channel — the print-shop.

And while we're on the subject, may we request that those firms who have taken the bit in their teeth and dared the advertisement-agency jehu will be good enough to contribute liberally. Throughout the country — in fact, the whole world — the trend toward printing that really advertises is being felt. One who cares to notice these things will be impressed with the improvement.

So the discussion of "How This Was Done" (in concrete cases), "Some of the Obstacles," "The Gratification of Success in the Face of Opposition," etc., should prove helpful.

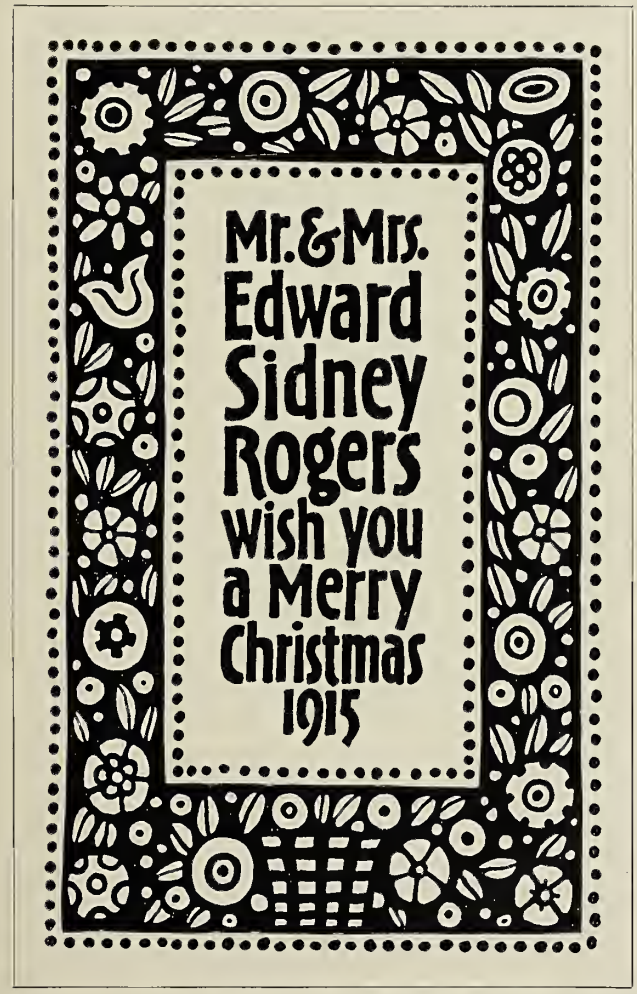
If in sending in this data you can add such details as the number of pieces sent out, the way in which the list was secured, the class of prospects, reasons which actuated you and your customer in adopting a given policy, and the very vital one of the results secured, you will confer that much greater favor on our readers.

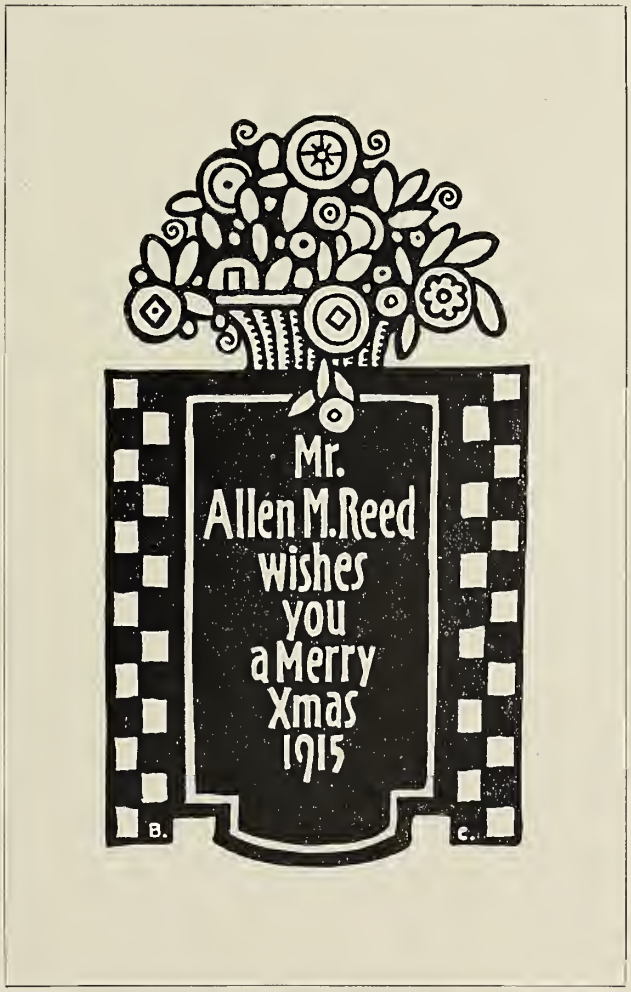
We don't ask this for lack of material — there's enough in the subject to last for years — but we shall surely appreciate the broader view it will give us and the greater encouragement to persist. Meanwhile if there are any printers who feel that this department can be of even slight assistance through these columns, their queries, too, will be welcome.



Four specimens of invoice envelopes used by Meyer-Rotier Printing Company, of Milwaukee, Wisconsin — an opportunity for effective advertising overlooked by many houses.







Decorative heading by J. L. Frazier, Inland Printer Technical School and I. T. U. Course of Instruction in Printing. The two greeting-cards at the bottom are by Bernhardt A. Kleboe, with Bertsch & Cooper, Chicago, Illinois.

A Merry Chriſtmas & ſo forth, from Bertſch & Cooper

CHICAGO, 1915



AND as they paſſed along, they came upon a man by the wayſide, crying aloud, and rending his garment;

2 And they *ſpake* to him, ſaying: For the love of Mike, old Top, wherefore rendeſt thou thy garment?

3 ¶ And he ſaid unto them, Woe is me! Now is the feſtival of Chriſtmas but a little time paſt, when it viſiteth itſelf upon us again. Even as a hair ſhirt *diſtracteth* me, ſo am I irked to the marrow by this Chriſtmas ſtuff.

4 For he that goeth forth into the market-place to barter at Chriſtmas time, and he that falleth ill of the itch, who ſhall chooſe between them?

5 A birthday preſent can I bear to purchaſe, yea, a wedding putteth me not completely to the mat, but this holiday *muſh* diſtreſſeth me; it getteth my goat.

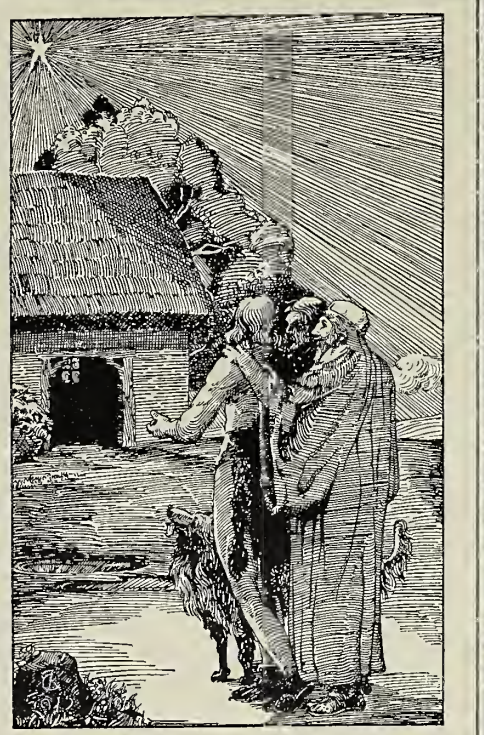


Here's a Health to yr Goode Health!
& three Cheeres for yr Goode Cheere!
& a Proſit to Proſperitie
For You thro' all ye Yeare!

Januarie 1,
Aº Dº 1916

VVILBR D. NESBIT

A page of greetings hand-lettered in characteristic style by Bertsch & Cooper, designers, artists and letterers, 59 East Van Buren street, Chicago, Illinois. The reproduction at the bottom is a trifle larger than the design as originally printed.



The Story of the Shepherd

IT WAS the very noon of night: the stars above the fold,
More sure than clock or chiming bell, the hour of midnight told:
When from the heavens there came a voice, and forms were seen to shine,
Still bright'ning as the music rose with light and Love Divine.
With Love Divine, the song began; there shone a light serene:
O, who hath heard what I have heard, or seen what I have seen?
O, who hath heard what I have heard, or seen what I have seen?

ONE'ER could nightingale at dawn salute the rising day
With sweetness like that bird of song in his immortal lay.
O ne'er were wood-notes heard at eve by banks with poplar shade
So thrilling as the concert sweet by heavenly harpings made;
For Love Divine was in each chord, and filled each pause between:
O, who hath heard what I have heard, or seen what I have seen?

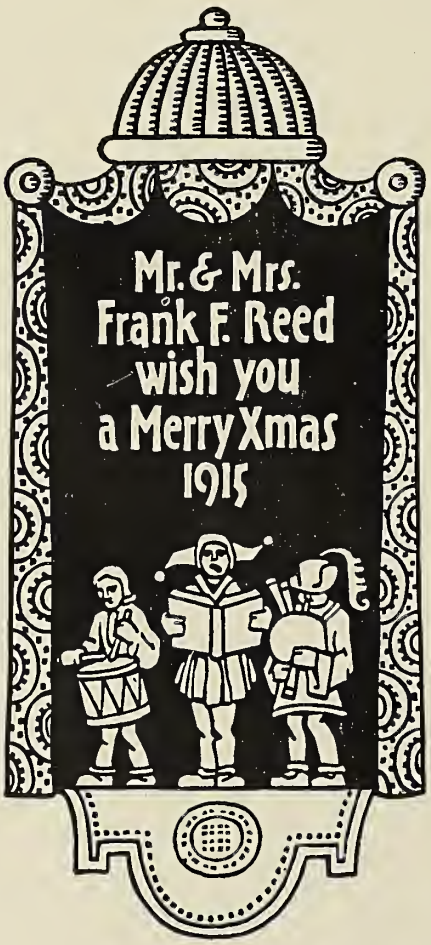
I ROUSED me at the piercing strain, but shrunk as from the ray
Of summer lightning: all around as bright the splendour lay.
For oh, it mastered sight and sense, to see that glory shine,
To hear that minstrel in the clouds, who sang of Love Divine,
To see that form with birdlike wings, of more than mortal mien:
O, who hath heard what I have heard, or seen what I have seen?

WHEN once the rapturous trance was past, that so my sense could bind,
I left my sheep to Him whose care breathed in the western wind;
I left them, for instead of snow, I trod on blade and flower,
And ice dissolved in starry rays at morning's gracious hour,
Revealing where on earth the steps of Love Divine had been,
O, who hath heard what I have heard, or seen what I have seen?

I HASTED to a low-roofed shed, for so the Angel bade;
And bowed before the lowly rack where Love Divine was laid:
A new-born Babe, like tender Lamb, with Lion's strength there smiled,
For Lion's strength, immortal might, was in that new-born Child;
That Love Divine in childlike form had God for ever been:
O, who hath heard what I have heard, or seen what I have seen?

Two inside pages of a handsome broadside printed on white hand-made stock by The Blair-Murdock Company, San Francisco, California.
Decorations by Ray F. Coyle; typography by John Henry Nash.

The
I·T·U
Course
1915





Laura Kleboe
wishes you
a Merry Xmas
and a Happy
New Year

Above, the first page of a handsome folder, hand-lettered by F. M. Kofron, Inland Printer Technical School and I. T. U. Course of Instruction in Printing. Designs at bottom are by Bernhardt A. Kleboe, with Bertsch & Cooper, Chicago, Illinois.

COST AND METHOD

BY BERNARD DANIELS.

Working to Save Work and Spoilage.

Every printer who is running his own bindery knows that it is difficult to handle the folding of pamphlet and booklet work on coated stock, where accurate folding is desired, without having the paper show the efforts of the girl in finding the register points, especially where the stock is heavy.

Machine-folding, of course, obviates this, but many jobs going through the smaller plants are not suited to the folder because of size, shape, or smallness of the edition. Therefore the majority of such work is hand-folded.

One printer of our acquaintance has a standing rule that all sheets shall be so printed that the tail and end margins shall be slightly greater than the gripper margin and side-guide margin. Then, before the sheets are given to the folders they are trimmed so that all the folds will be edge folds.

It only takes a few minutes more when the sheets are being cut in half and increases the output of the folders almost enough to cover the cost (sometimes to more than cover cost) of cutting, to say nothing of the finer appearance of the work.

Instructions should be given the stoneman to be sure that his furniture is made up to allow a little more margin at the outside of the sheet than in the heads and gutters, so as to give the cutter a chance to trim, especially in sixteen-page forms.

In this particular shop they say that it pays to trim all folded work so as to allow of edge-folding, and they ought to know, for it is a shop that pays real money dividends to its proprietor and has a real live cost system in working order.

It is worth trying, especially if skilled folders are scarce, as a learner or ordinary hand can do almost as much work by this method as an experienced folder and not work nearly so hard.

Interest on Your Money.

Should you be so lucky as to inherit a fortune to-morrow, your first thought would be, "How much income will it bring?" When asked to buy a bond or a mortgage, the careful business man asks at once, "What interest does it pay; what will that net me on the investment?" When a real estate owner looks over his list of properties or is asked to invest in a new one, he thinks, and says, "What will be the net returns; that will be how much on the capital invested?"

These men all realize that the actual money they have must earn a return in interest, dividends, or net income, which are practically all the same thing. But a printer with from $5,000 to $25,000 invested in his business will actually look surprised when you tell him that one of the important fixed charges against the business is the interest on the capital invested in that business.

One will say, "Oh, that is all right if I loaned my money, but I am using it myself. That is different." Another will say, "I get my interest in the profits, and to take out interest would be paying myself twice." A third will declare, "That is like taking money out of one pocket and putting it in another. I would not expect it if I invested in some other business."

These are excuses actually given cost experts when putting the Standard system into printing-plants. These and many variations, some of which seem almost childish.

Interest is the wage you pay capital — yours or some other person's capital — and is just as much a charge against the business as the salary or wage of any other employee. Just personalize your money in this way and you will at once see that this is the only logical idea.

Dividends on stock, bond, or other securities of other concerns are only interest on the money you have loaned them by purchasing their securities, and you would soon get rid of the stock or bonds of any company that published an annual statement omitting to charge the dividends and interests as part of its running expenses. How about yourself?

Most printers, and many other owners of small businesses, fail to distinguish the difference and separate their money from their own personality. Here is where the trouble begins. They take too literally the sentiment that "What is mine is me."

The subject admits of no argument in the mind of a sane business man, and to attempt to argue it shows lack of correct business training.

Now, the real question is, "How shall you get the interest on your money?" "Easy enough," says one bright fellow: "Take it!" That is all right, provided it is there to take, but some printing businesses show seven to eight per cent profit without providing for this payment (or for replacement, either, for that matter). What do you do in that case?

There is only one way to secure the interest on your money invested in your business, and that is to *charge it up in the expense account* and distribute it properly over the departments.

Correctly speaking, interest is not an overhead charge, but a department direct expense charge, and should be proportioned to the departments according to the investment in each; the investment in open accounts receivable and actual cash on hand, or in the bank, outside of replacement fund, being charged to the office or general expense charge.

When thus charged the interest becomes an actual tangible thing and is passed along with other expenses to your customers in proportion to the business they do with each department. And, at the settlement period — annually, semi-annually or quarterly — you or the stockholders receive it with your profits.

Unless you do charge it to the expense account, it will

not appear in the cost of doing business and in the hour-cost, and your customers will not pay it, but you will. Interest must be paid by some one — by the business if it is made a charge; by you if it is not. You pay it in actual money by doing without that amount of profit.

How Much for Advertising.

The advertising problem is as difficult for the printer as it is for his customer, and he should take good advice and remember that the man who is his own advertising adviser usually " has a fool for a client."

Human nature is so constituted that it is almost impossible for a man to correctly judge the manner in which the public looks upon his goods, and that is why there are not more successful printers.

All printers are to-day preaching the doctrine of direct advertising through their salesmen and general publicity, and there are a few who really are advertising. There should be more, and there will be when they realize just how to go about it.

One correspondent asks this important question:

" I have a plant inventorying about $7,000 and doing a business of $12,000 per annum, which I know is not as much as I should be doing, and I know that it is costing me more than it ought to secure business. How much ought I spend for advertising and how much for selling? "

To answer this in the space of a small paragraph or two is a large contract. The big department stores allow from one and a half to three per cent of their sales for advertising; some, especially manufacturers, allow as much as five to ten per cent, and it is rumored that the big typewriter companies spend as much as twenty per cent for advertising.

Of course a printer can not indulge in any such fancy-priced campaign, and a safe method is to allow five per cent of the annual business for this purpose, if you charge your advertising to the expense account at selling price, and four per cent if you charge it at cost.

The cost of selling your output will vary according to your own and your salesman's ability, and should not exceed twelve per cent of the gross sales. This amount should include advertising dummies, samples, salesmen's expenses and salaries.

Your salesman will not be able to land a single order at that cost, but there will be many orders that will be landed by advertising or will land themselves, so that the average is right. Ten per cent would be nearer what you can afford, and you must be careful that the total goes into the general expense account and is distributed over the department in the right proportion.

A moderate fee for an advertising campaign paid to an expert will be found to be money well spent, though it will reduce the actual number of copies you can print with your appropriation.

Each year set aside the amount according to the last year's business, and any unusued portion will naturally return to balance on hand at the end of the year. But balance on hand will not bring any business. If your advertising is producing, you can easily increase it; if it is not, call in the doctor and make it produce.

Partially Right.

There seems to be an inherent dislike on the part of most printers to making price-lists for that portion of their output which is essentially uniform, and selling by those lists. They possibly think it looks smart to figure rapidly before a customer and name an odd price. The truth is that the customer has much greater faith in the printing salesman who uses a price-list and quotes the same price for the same goods to all customers. But that is not what we started to say when we read the following letter which suggested it.

" Will you kindly favor us, by return mail, with the correct price of blotters like enclosed sample? We made an estimate of $4.50 for the first thousand, and $3 for each additional thousand. Is this a fair price? "

The blotter enclosed was what is generally known as an envelope size, 6¼ by 3 5/16 inches, and printed in one color on coated blotter of 100-pound weight. Here is our detailed figure for the work.

	1,000.	Add. 1,000.
Stock:		
2 quires 19 by 24, 100-pound, coated blotter, at 10 cents	$1.00	$1.00
Handling stock, 10 per cent	.10	.10
Cutting, ¼ hour, at $1	.25	.20
Composition:		
1½ hours, at $1.20	1.80	.....
Lock-up, 1-10 hour	.12	.....
Make-ready:		
1 form, ½ hour, at 80 cents	.40	.....
Press Run:		
1,000 impressions, 1 hour, at 80 cents	.80	.80
Ink, 1 ounce black ink	.10	.10
Wrap and deliver	.25	.20
Total cost	$4.82	$2.40
Add for profit, 25 per cent	1.20	.60
Selling price	$6.02	$3.00

This gives a selling price of $6 for the first thousand and $3 for each additional thousand run singly, which would be up to 5,000 usually, that being the point where it would pay to double up.

By making a little price-list of this and placing it in his notebook the printer can save all future estimating on this class of work. Of course, he may happen upon an occasional blotter of this size that will not require an hour and a half for composition, in which case it is easy to deduct 25 cents or 50 cents or 75 cents from the selling price as may seem proper. Most blotters of this size set from manuscript copy will take the full time.

Ten thousand or more printed two up would figure out about as follows:

	10 M.	Add. 1,000.
Stock:		
1 3-20 reams 19 by 24, 100-pound, coated blotter, at 10 cents	$11.50	$1.15
Handling stock, 10 per cent	1.15	.12
Cutting, two up	1.00	.10
Composition:		
2 sets, 2½ hours, at $1.20	3.00	.....
Lock-up:		
1 form, 2 pages, 2-10 hour	.24	.....
Make-ready:		
1 form, ¾ hour, at 80 cents	.60	.....
Press Run:		
5,000 impressions, 5 hours	4.00	.40
Ink, ½ pound, at $1	.50	.10
Pack and deliver, including final cut	1.50	.15
Total cost	$23.49	$2.02
Add for profit, 25 per cent	5.87	.50
Selling price	$29.36	$2.52

From these two little estimates we can make a price-list for small blotters as follows:

PRICE FOR BLOTTERS, 3 5-16 BY 6¼ INCHES.

Print one up:		Print two up:	
1,000 copies	$ 6.00	5,000 copies	$17.50
2,000 copies	9.00	6,000 copies	20.00
3,000 copies	12.00	7,000 copies	22.50
4,000 copies	15.00	8,000 copies	25.00
		9,000 copies	27.50
		10,000 copies	30.00

Additional 1,000 beyond 10,000, $2.50 per M.

A similar method of procedure will enable you to make a price-list of all usual jobs, and these lists will prove very

valuable as savers of time in quoting and also in securing business from business men who want assurance they are being treated fairly.

But our correspondent has evidently made some error in his calculation of composition and lock-up and make-ready, for his extra thousand price was correct, while his first thousand was entirely too low; practically cost, in fact.

The Composing-Room Bulletin.

A good friend and a good printer in the East sends in an idea that has proved useful to him in his own shop.

He noticed that when a new compositor was employed, he not only lost time himself because he did not know just where to find the various faces of type, but that he also caused others to lose time in trying to help him locate things.

After thinking it over, he prepared a series of bulletins showing where each face might be found. These were divided into two classes, one giving general directions as to each class of face. Several of these were posted in the open spaces of the shop, one being near the foreman's desk. The second gave details of the faces in each job alley or each wall rack, and these were posted in the alley or beside the rack containing the faces listed on them.

These bulletins were much like this:

Style of Face.	Sizes.	Alley.	Rack.
Caslon Old Style.....	15 to 48 point	A	4
Caslon Bold	6 to 36 point	A	4
Caslon Bold Italic.....	8 to 36 point	A	3
Cheltenham Wide	14 to 42 point	B	1
Cheltenham Bold	8 to 36 point	B	1

Style of Face.	Size.	Rack.	Case.
Caslon Old Style.....	18-point	4	1
Caslon Old Style.....	24-point	4	2
Caslon Old Style.....	36-point	4	3
Caslon Old Style.....	48-point	4	3
Caslon Bold	6-point	4	8
Caslon Bold	8-point	4	9
Caslon Bold	10-point	4	10 and 11
Caslon Bold	12-point	4	12 and 13

This gives absolute information not only of location, but also of the number of cases of each type, and is well worth looking into.

Naturally it demands a systematic arrangement of the composing-room and insistence upon every case being promptly returned to its place.

Cost and Production in the Bindery.

This is a subject on which it is hard for the estimator to get accurate information because the annex to the average print-shop which we so proudly show our visitors as our bindery is usually the worst-managed part of the plant so far as record and cost keeping is concerned.

Therefore, we need no apology for giving a few authentic records of a couple of operations in this department that will help to establish in the mind of the estimator a basis for figuring.

The covering of side-stitched pamphlets is a frequent job, and one on which there is great variation of opinion as to the cost and production. This should not be, as the operation is one that is entirely independent of any special tools and is usually performed by girls drawing an average pay of from $7 to $9 per week, and ordinary counting would be all that was needed to keep a correct record.

Below are records from three different shops, widely separated geographically, but well managed as shops go. They all have Standard cost systems and find that the average cost per hour for the girls' work is between 39 and 41 cents. The production varies slightly, as is shown in the table:

COVERING PAMPHLET, 6 BY 9 INCHES, PASTED COVER.

Shop No.	Operators.	Maximum one hour.	Minimum one hour.	Average per hour.	Cost per 1,000
1	8	124	76	103	$3.78
2	6	126	100	107	3.74
3	10	134	90	105	3.81

These pamphlets averaged about 260 pages each and varied from 144 to 400, with the greater majority about 200 pages, except in the case of Shop No. 1, where the average was about 240 pages.

This shows a higher average cost than most of the price-books allow, and more than is usually charged, as these figures are the cost figures, and with an addition of twenty-five per cent to allow for profit, the selling rate would be $4.65 to $4.75 per thousand books for the covering alone. One price-book on our desk at this moment gives $2.90 as the selling price.

Look up your records and send them in, so that we may give further information regarding the cost of covering.

Another bindery operation on which the information available is rather vague and unsatisfactory is that of finishing pamphlets and booklets with silk cord laced through two or three holes and tied with a bow or double knot.

CORDING BOOKLETS, PUNCHING AND CORD NOT INCLUDED.

Shop No.	Operators.	Maximum one hour.	Minimum one hour.	Average per hour.	Average Cost per 1,000
1	12	54	45	46	$8.58
2	18	58	40	46	8.46
3	8	60	50	54	7.59
4	6	61	40	48	8.33

According to the price-lists from which a majority of our printers are making their estimates, this work is sold for $7.50 per thousand, and in at least two cities where these lists are in use the binders are supposed to give the printer a discount of twenty per cent from that figure.

As these records are from ordinary printing-office binderies, it may be possible that a trade bindery doing a large amount of such work could get a trifle greater production, but the fact remains that we are selling such work at less than actual cost, for the figures above are the cost of this operation and the selling price should not be less than $10 per thousand, and possibly more.

There are other things in our binderies on which we are losing just as much, and as soon as we get data that are unquestionably correct we will have something to say about them.

It is time that the printer realized the fact that this is an age of specialists, and that the binder has taken a branch of his trade just as the typefounder did years ago, and just as the stereotyper and electrotyper have done more recently. There was a time when the best printers made their own type, cast their own stereotypes, made their own ink, and did their own binding, but to-day these are separate businesses, and the policy of live and let live should cause the printer to coöperate with his brother, the binder, in order to get proper prices for both parts — for all parts — of the work.

As developments point now, it will not be long before the composing-room and the pressroom will be as distinctly

separate businesses as the printing and the binding now are, and it will be a good thing for the printer, for then he will have to make money in both places instead of playing one against the other as some do now, to the detriment of the business at large and themselves as well.

Send in your bindery records, and as soon as we get comparable results we will let you have them in these columns.

The Thousand-an-Hour Fetich.

Because at some time in the history of the printing business a certain size and style of press averaged a thousand impressions per hour for a seemingly long period of steady running, it was currently reported that press production was one thousand impressions per hour, and this idea continues in the minds of a great many estimators, to the great handicapping of their value to themselves or their employers.

Nothing is farther from the actual truth than the thousand-per-hour fetich. The production of any press will vary according to the kind of work done on it, and the variation may be as great as forty per cent — that is, from one thousand to six hundred.

The speed at which the press runs will, of course, govern to some extent the output, but fine work demands lower speeds than coarser grades, and more time is taken in handling the sheets on and off the press on high-grade work, so that the press that will run fourteen hundred per hour on cheap novel work and give a product of eleven to twelve hundred per chargeable hour, will not give over seven hundred to eight hundred on fine catalogue and cut work, and may, perhaps, average a thousand on ordinary jobs.

This has been realized by all makers of printers' price-lists and by all cost-system printers. For the benefit of the others, we give a little tabular statement of the press speeds averaged from a number of widely distributed plants.

The averages, though obtained from a different source, are so nearly like those published by the United Typothetæ and Franklin Clubs of America in its price-list as to really prove their correctness.

You will note, however, that it is only on the small sheets of ordinary work that the thousand-an-hour idea holds anywhere near good. There are, and always will be, exceptional jobs and exceptional workmen who will apparently upset the facts shown by average records, but a little thought will convince you that these are really freak jobs and unusual men, and that you could neither fill your shop with such men nor get even a small percentage of such jobs every week or month.

Better stick to the price-list, then, and when the occasional easy job comes, or when you happen on the unusual worker, thank your lucky stars and take the little extra profit accruing as an offset for the times you missed on the stock and the ink and the weather — that beautiful combination that, in some localities at least, knocks out the profit on some jobs.

Forget the thousand-an-hour fetich and study the tables of production and be guided by them in estimating until you can get something as surely accurate by keeping record of every job going through the plant for at least three years and averaging them in classes, not a general average.

Overhead Expense.

The bone of contention between the various promoters of cost systems and accounting methods has always been the proper method of caring for that important item known as "overhead expense," or, as some prefer to call it, "overhead burden." And now it seems that it is provoking some discussion in regard to the Federal Corporation Tax Law.

The correct name for this item, or rather collection of items, is "expense of conducting business," and it should contain only those expenses which can not possibly be divided in any just way to the particular job or the department benefited.

Please fix the above in your minds so firmly that you can never forget it. Any expense that is incurred for a particular job or order and therefore is directly chargeable to it, and any expense that is incurred for the benefit or betterment of any department or for its necessary expenses and can therefore be directly charged to that department, can not justly or properly be considered as a part of the overhead expense or general expense.

The Standard cost system, which is particularly fitted to the printing business and is easily adapted to any other business using material and labor, recognizes four classes of expense — labor, department fixed expense, department direct expense and department miscellaneous expense — in the workrooms and a general or overhead expense.

This general or overhead expense includes all such items as are specifically and directly chargeable to the office and general management, and sometimes the sales department and the shipping and stock handling.

SIZE OF PRESS—CYLINDER.	Cheap Work on M. F. Stock, in Black Ink only.	Ordinary Work on M. F. and Super or Writing, in One Color.	Catalogue Work with Line and Woodcuts, One Color.	Half-Tone Work, One Color; Color Work, Ordinary Register.	Close Register Work, Vignetted Half-tones, Ordinary Tri-Color Work.	Extra Fine Cut and Color Work Art Work,
22 x 34 or less....	1,200	1,100	1,000	950	850	750
25 x 38 or less....	1,100	1,050	1,000	925	800	700
33 x 46 or less....	1,000	950	900	850	750	600
38 x 52 or less....	950	925	875	825	700	525
SIZE OF PRESS—JOB.	Envelopes and Dodgers.	Jobwork, Black Ink, No Cuts.	One Color, Line Cuts, No Register.	Two Color, Ordinary Register Half-Tones. Light Embossing.	Close Register Vignettes, Heavy Tint, Heavy Embossing	Extra Fine Color and Cut Work.
8½ x 12.....	1,250	1,150	1,000	800	750	600
10 x 15.....	1,100	1,000	900	750	675	550
13 x 19.....	1,000	900	800	700	600	525
14 x 22.....	910	800	700	650	550	475

Tabulated Statement of Press Speeds Averaged from a Number of Shops

For convenience in knowing the cost of getting business a separate sales department is wisely kept by some printers — and there should be more of them. But very few of them are willing to charge to the individual jobs the actual proportion of the cost of getting them that would be necessary to make this a productive department. It is for this reason that it is usually included in the overhead or general expense.

This gives us as overhead expense all items that are directly incurred in the management of the office end of the business and all those other items not chargeable to some job or department, including salesmen's salaries and expenses.

Of course, it is not possible to definitely itemize all of these for all plants in an article like this, but the following will give a general idea of them:

Salaries of proprietors, general managers, bookkeepers, clerks, salesmen, stenographers and boys.
Rent, light and heat for that portion of the premises used for office purposes.
Interest on investment in office furniture and fixtures.
Interest on floating capital — that is, that part of the capital in bank and in the form of open accounts and bills receivable.
Insurance on office fixtures and furniture.
Taxes — mercantile or direct business.
Depreciation reserve on office fixtures and furniture.
Reserve for bad debts.
Cost of spoiled work — work spoiled as the result of imperfect or erroneous instructions from the office.
Office stationery.
Postage (not including that for proofs, delivery, or other items chargeable to a department).
Direct office expenses.
Advertising.
Car fare (not including that for delivery).
Association dues.
Donations and charity.
Commissions and allowances.
Interest and discounts.
Miscellaneous expenses.

Where the stock and shipping department is not made a producing department by directly charging its time to individual orders according to the cost of running the department, its cost must be added to the above as a general expense.

The total of all these items is the general or overhead expense, and should be divided to the various departments according to the principles of the Standard cost system — that is, in proportion to the total expense of each department.

Care should be taken that every possible item of expense that can be properly charged to a department or to a specific order is so charged, even though it does require a little more bookkeeping. As a fact, it will not if the journal is arranged so as to divide the expense items as they are entered, as shown in the Cost and Method Department of THE INLAND PRINTER in February, 1913, or even by the use of the columnar-ruled books that are now for sale by every stationer.

The proportion of general expense to department cost is usually a good test of managerial ability on the part of the man at the top. With low selling cost and careful management it may be as low as forty-five per cent of the total department cost, or even a trifle less; with ordinary management the overhead will run about fifty per cent to sixty per cent of the total department cost without overhead; and with extravagant handling of the sales department it may run higher.

Should the overhead run higher than sixty per cent of the department expense, or thirty-one per cent of the total cost of doing business, it will be time to make a strenuous investigation and a search for the leaks in the office and stop them.

Where both the sales department and the stock and shipping department are made self-supporting or productive by having their work actually sold to the jobs on which they work, the overhead may drop as low as forty per cent of the total department cost or twenty-five per cent of the total cost of the business — that is, the total amount of all values passed out for every purpose.

Too Close for Comfort.

A New Jersey printer asks whether his price was anywhere near right, as he feels doubtful. Here is what he says:

"We have just completed an order for 10,000 booklets of 20 pages and cover, 3⅞ by 6 inches, all in black ink, copy of which we enclose. We figured the value of this job at $125 before taking the order, and finally agreed to do it for $115. Now that we have it completed we feel that the price was too low; but not having an exact cost system we are uncertain. Will you please publish an estimate in an early issue of THE INLAND PRINTER."

We are sorry to note that our correspondent so indifferently states that he does not have an accurate cost system, and would recommend that he install the Standard cost system at once. It will pay in more ways than one. It will give him knowledge of his own costs, of which we can tell him nothing — they may be high or low. It will tell him at once just what each job did cost and enable him to check up his estimates and show him where and how much profit is made.

The estimate he asks for is a simple one, and we give full details so that he may check up both his estimate and his production records. It is as follows:

Booklet, 20 pages and cover, 3⅞ by 6 inches, saddle-wired, trimmed flush. Black ink all through.

Stock:	10 M.	
6½ reams 25 by 38, 50-pound, 325 pounds, at 4¾ cents	$15.44	
Cover, 1 1-20 reams 25 by 40, 70-pound, 73½ pounds, at 6 cents	4.41	
Add 10 per cent for handling	2.00	
		$ 21.85
Cutting Stock Before Printing:		
Cutting cover and 4 pages, ½ hour, at $1	$ 0.50	.50
Composition:		
Machine, 24,515 ems, 9 hours, at $1.70	15.30	
Hand, 1½ hours, at $1.20	1.80	
Make-up, 4 hours, at $1.20	4.80	
Lock-up, body and cover, 3¼ hours, at $1.20	3.90	
		25.80
Make-ready:		
One 16-page form, 2 hours, at $1.25	$ 2.50	
One 4-page form, ½ hour, at 80 cents, on Gordon	.40	
Cover, ½ hour, at 80 cents, on Gordon	.40	
		3.30
Running:		
16-page form, 10,000, 10 hours, at $1.25	$12.50	
4-page form, 10,000, 9 hours, at 80 cents	7.20	
Cover, 10,000, 9 hours, at 80 cents	7.20	
		26.90
Ink:		
10 pounds, at 25 cents	$ 2.50	2.50
Binding:		
Fold one sixteen, piece work	$0.60 per M.	
Fold one four, piece work	.20 per M.	
Fold cover	.20 per M.	
Insert	.40 per M.	
10,000 at $1.40	$14.00	
Stitching, 7⅓ hours, at 82 cents per hour	6.00	
Trimming, 3 hours, at $1 per hour	3.00	
		23.00
Outside Work:		
Delivery and packing	$ 3.50	3.50
		$107.35
Add 25 per cent		26.84
Sell at		$134.19

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. II.— TYPESETTING MACHINES.

BY JOHN S. RITENOUR.

TOLBERT LANSTON and Ottmar Mergenthaler were not printers. When they approached the subject of a typesetting machine it was with open minds as to the possibility of success. Every previous fruitless attempt to make such a machine had but served to confirm the widespread belief among printers that it was not feasible, and therefore useless to try. Every boy put to the printers' trade learned in the earliest stages of experience from his shop elders that the idea of setting type with a machine was the subject of ridicule and derision; so, on the very threshold of his apprenticeship, his mind insensibly absorbed the understanding that it was not worth while to give time or thought to the unattainable. But nothing of this sort atrophied the visions of Mergenthaler and Lanston. They had no printers' prejudices, no antagonisms, no disbeliefs. When they considered the matter it was from an angle entirely foreign to that of the usual print-shop sentiment. And no doubt their success was largely due to this fact.

Whether a practical typesetting machine could have been invented by a printer prior to 1885 no one can say; but the fact is that tens of thousands of printers have followed the art since Gutenberg and not one of them ever did make such a machine — while the linotype was created by a German watchmaker and the monotype by a very versatile American soldier, clerk, lawyer and mechanic.

The first mechanical type-composer was invented in 1822, but it proved valueless. Other later ones, however, such as the Rogers, Thorne and Simplex, acquired considerable useful vogue in printerdom and a good many of them were marketed; indeed some are still in use; but the first one to fully meet the needs of the composing-room, or rather to entirely recreate composing-room methods, and justify ultimately the faith of its promoters, was the perfected linotype of 1885, followed a couple of years later by the monotype.

The latest 1915 models of both these machines embody numerous radical improvements over those of thirty years ago. The intertype is a good new machine, which has combined with its own devices important parts of the linotype freed by time from the protection of letters-patent, with the result that it is offered to buyers at a comparatively low figure.

Of the typesetting machine Pasko said in 1894, in his "American Dictionary of Printing and Binding":

"Perhaps there may be 450 in all in use in the United States. . . . At present the demand for machines of all kinds does not equal 200 a year."

The writer was clearly doubtful then as to the real utility of these inventions. But Theodore L. De Vinne had not been, for as far back as 1872 that great printer had written thus about composing-machines:

"There is every reason to believe that, at no distant date, some simple form of mechanism will be devised that will do the typesetting part of the work much quicker than can be done by hand."

The number of linotypes now in use throughout the world is more than 30,000, their speed of construction being at the rate of 1,000 annually. The number of monotypes in use is about 5,000; of intertypes about 500. The price of a linotype thirty years ago was $3,150. A model of that date can be bought for less money now, but the newest model, the No. 14, equipped to set from 6 to 36 point, sells at $4,150. Rebuilt linotypes of early shapes, and intermediate models, and also machines of other makes, may be had from brokers and factories at prices within the range of $1,200 to $3,500. Considering the usefulness of typesetting machines in newspaper offices, and the prices at which they may be acquired now, it would seem that no paper, city or country, could afford to be without one.

While many contrivances for mechanical type composition have been patented, very few have been actually built. Mr. John S. Thompson says, in his interesting book on this subject, that $1,300,000 was spent on the Paige composing-machine from the beginning of work in 1872 until the first complete machine was turned out in 1887; and that probably another million was expended before the end came in 1894, when it went on the scrap heap as an inutility, and the Mergenthaler Company acquired the Paige property and patents. What a regrettable end after so long and brave a struggle! This machine, although it proved practically unworkable, largely because of the high quality of intelligence required to operate it successfully and profitably, was an even more extraordinary work of genius than the linotype or the monotype. But perhaps some day a man may happen along able to do with it what Paige himself could not do. Possibly this consideration influenced the purchase of the invention by the Mergenthaler Company.

Ottmar Mergenthaler.

Like many another German, Ottmar Mergenthaler left his native land to escape the rigorous and obnoxious military duty exacted by his autocratic government from every able-bodied citizen. He had just completed an industrial apprenticeship of four years, three of which were without wages, and the idea of three years more of inadequately requited service, for the benefit of his kaiser, meant a burden that he would not stand for. Two of his brothers were in the German army, and the time was fast coming when Ottmar also would have to answer the call to the colors. Their experience, as communicated to him, no doubt had its influence in shaping his course. So he fled to America.

He was eighteen years old. His apprenticeship of diligent, wageless industry, while no doubt free from penury, had been certainly free also from anything like luxury. He had been rigidly trained to hard work and the severest economy, admirably fitting him in one sense to succeed in America — or anywhere else. The rest that was needful nature had supplied. He believed that what he was likely to gain here could only be obtained by the exacting and loyal service to which he had become accustomed at home. This competency and willingness of mind and body proved to him the blessing that enriched both his own life and that of the world.

He did not have money with which to buy ocean passage, so he wrote to his stepmother's brother, August Hahl, a maker of electrical instruments in Washington city, soliciting and obtaining a loan of the necessary amount. It was with another brother of his stepmother, living in Bietigheim, twenty miles north of Stuttgart, that Mergenthaler had spent four years at the trade of watch and clock maker. The boy paid a small sum annually for the privilege and opportunity of learning the craft. He got no wages, and was boarded and lodged by his master, but he furnished his own tools. So expert did he become, and so loyal and faithful an employee was he, that during the

* Copyright, 1916, by John S. Ritenour.

fourth year of his term Mr. Hahl voluntarily paid him wages, likely little enough, but as much maybe as he was able to pay. In the exchange of family letters August Hahl had learned, of course, of the admirable qualities of young Mergenthaler, so when the latter secured from him the funds with which to cross the sea Mr. Hahl knew he was confiding in a trustworthy man; moreover, he would secure a competent workman for his own shop in Washington.

Young Mergenthaler landed in Baltimore in October, 1872, and went at once to Washington, where he immediately set to work making electrical instruments. Two years later he was foreman of the shop; and business manager also when Mr. Hahl was away. In 1876, at the age of twenty-two, this young man's mind was first turned in the direction that led finally to his invention of the linotype. Several men, engaged in the production of a typewriting transfer machine, hired him to work on it, under their direction, and largely in pursuance of their own ideas, which he did until 1883; and, while neither he nor they made it successful, it was his labor, thought and experience in connection with it, that gave birth in his mind to the idea of a typesetting machine.

When the typewriter scheme was discarded Mergenthaler gave his mind to the typesetting machine, the first of which was completed in January, 1884, and so good did it look to him and to his friends who had furnished the capital, and so satisfactorily did it perform, that they organized "The National Typographic Company of West Virginia," with shop and office in Baltimore. Mergenthaler's share of the venture was to be ten per cent of the cost of constructing each machine, and 1,000 shares of stock. On his part he agreed that all his inventions, past and future, should be the property of the company.

The machine continually and rapidly underwent many changes and improvements — indeed these have not stopped up to this time. The No. 14 linotype of 1915 is a wonderful advance over the No. 1 of 1884. Three hundred of the latter were made, but against the protest of Mergenthaler, who perceived that it was still much in need of improvement, and who saw how this could be made. But those who had financed him wanted dividends, and believing that big money was in sight they insisted he should push on with the output. A great deal of money would have been saved if Mergenthaler's advice had been heeded.

In July, 1886, the first entirely satisfactory machine was set up in the office of the *New York Tribune*, where the late Hon. Whitelaw Reid, himself a printer, editor of the *Tribune*, ambassador to England, and one of the contributors of capital to the linotype enterprise, named it "the linotype." Since that time the chief strain on the nerves of the managers has been to turn the machines out fast enough to supply the trade. In 1889 the big profits of the company began to roll in, and have been rolling in right along ever since, despite active competition. That year the *Tribune* saved $80,000 in its composing-room, while other users were proportionately fortunate.

Mergenthaler was now receiving as his share of the business fifty dollars royalty for each machine made, whereas his previous contract had netted him $120 on each machine. He always felt, it is said, that he made a poor bargain in consenting to the change in contract — and so he did. But he made it; and it was profitable, nevertheless, and has been lived up to on both sides. The royalty is still paid to his family.

Mergenthaler was more fortunate than many inventors. The men who staked him, or rather who hired him — for it was their enterprise much more than his — treated him well. The spirit mostly displayed in such circumstances toward the inventor has been that of Derrick von Beekman toward Rip Van Winkle — "give him a cold potato and let him go."

Mergenthaler resigned from the service of the company in March, 1888, but he never lost interest in its affairs, continuing to add such improvements to the machine as he thought necessary from time to time. Littleness of feeling does not seem to have been a part of his mental make-up, so he harbored no resentment when he and the company parted. But when he quit, the essential qualities of the linotype had been established, and the work on it since then has been the addition of such supplemental improvements as have become apparent to competent and skilled mechanics.

In September, 1888, Mergenthaler suffered a prolonged attack of pleurisy, which closed his active participation in business and manufacturing life. Consumption followed the pleurisy, and during succeeding years the victim sought relief in the Saranac Lake region of New York, in Arizona and in New Mexico, fighting off the inevitable termination until, closing a ten-year struggle, he expired in Baltimore, October 28, 1899. Of his personality his biographers say that it was in every way delightful; and that his qualities as a master workman were such as to command always the loyalty of his employees and the best service of which they were capable. These were of the results that followed the teaching and experience of his own rigorous apprenticeship at Bietigheim.



IN ARIZONA.
Photograph by F. J. Trezise, Chicago.

PHILOLOGICAL OBJURGATION.

"Do you think it proper to call an antagonist names?"

"Oh, yes," replied the scholar, "if it is done properly. By selecting epithets sufficiently long and unusual to send people to the dictionary, the process may be made positively educational." — *Washington Star.*

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in Chicago *Tribune*.

"ALL American statistics are fragmentary and threacherous." — *Harper's Weekly.*

If *Harper's* has a proofreader he must be Irish.

Marooned.

George Banta, Jr., of Kenosha spent Wednesday afternoon in Kenosha.— *From the Kenosha News.*

The More Important Patient.

While returning home from Will Lynch's sale, Claude Beery's team ran away and run into Fred Herman, throwing him in some way from his wagon. Fred was quite badly hurt. Dr. Maxfield, of Tama, was called to see the horse Friday.— *From the Tama Herald.*

WHY the *Evening Democrat* of Fort Madison, Iowa, switched to prohibition:

"Dear Sir: Please quit sending me your newspaper, I get a local papers those from Chicago. I can read in saloons and that be enough."

Spiritual Massage.

Miss Muriel Kay, pianist, manipulated not only the keys of the instrument, but also the heart-strings of the audience.— *From the Elgin News.*

"SAMUEL D. CLOSE and Violet E. Chase, both of Decatur, were married this morning." — *Springfield News-Record.*

Overhauled!

Reason for Dearth of Sportsmen in South Dakota.

Summit, Aug. 3.— Sportsmen in this part of South Dakota are scarce this year, due, it is believed, to the cold, damp weather during the hatching season.— *From the Aberdeen News.*

"WE suppose," contribbed Pessimist, "that some delegate from the Musicians' union would call a strike on Gabriel if his trumpet were not union-made." But we find, on consulting the gentleman at the more or less adjacent linotype machine, that the matter is more complex. Even were the trumpet union-made, would Gabriel be allowed to blow it if he didn't have a union card? Or, if he had a card and the trumpet were not union-made, would union men respond to the blast?

"DETECTIVES located 62 Peter Petersens in the city directory." — *The W. G. N.*

You simply can't baffle 'em.

THE fire department in La Porte, Ind., does the best it can, but, as the *Argus* says, "fires at meal time are inconvenient, for the force is diminished at that time unavoidably."

What More Romantic Indeed.

George H. Vance and Miss Lolo Lemme "grew up together" in Chicago. They liked each other as lad and lassie; and when they grew older they liked each other still better and then the little god of love did the rest. What more romantic, thought they, than to be wedded at Pine lake, where the birds sing and the whispering breezes tell of love's sweet content.— *From the La Porte Argus.*

WHEN Mr. Lansing gets tired of his job the writer of the following letter (from a railroad's claim department to Armour & Co.) is nominated as his successor:

"We like your letter of June 9. The embodiment therein of the second and concluding paragraph indicates to us that you are inclined to be fair and liberal in ultimate disposal of the problematical account, and that you are taking a broad view of the vexatious situation is more than apparent, and we entertain no doubt that the amount over which a regrettable controversy has arisen will be adjusted on an amicable basis, not wrongly disadvantageous to either of our respective companies."

"I Remember, I Remember."

As my mind flew back to the beautiful Wabash, as it looked in those far away days, and to the times and people who lived in and around old York at that time, I remembered distinctly, as if it were only yesterday, Aunt Sophia Evans, the widow of Willis Evans, who had in a fit of rage killed one Lacey, and who, escaping jail at Marshall, fled down the Wabash river, in a boat oared by Bill White, to Vincennes, and thence by steamboat down the Ohio and Mississippi rivers to the far southwest, and who was never heard of more, and who was my first teacher, and who, of course, taut me my letters, and I remembered the old log cabin, about thirty rods to the southwest of West York, or Evans-Bradbury grave yard, and just west of the old Benny Evans home, and near to the old tread mill, run by old Benny, where the old sand roads forked to the west and south, where aunt Sophia taught her little subscription school, and boarded around with her pupils, except when the weather was fair and warm, and then she adjourned her pupils to a spot beneath the spreading branches of a big apple tree in old Benny's orchard, just east of the old dwelling house, where a few rude benches had been placed, and where we pupils studied our tasks, supplemented by jumping up on a bench occasionally, to grab a green apple, and which —— [*Telephone Randolph 4567 for Pulmotor.*]

— *H. C. Bell in the Robinson (Ill.) Constitution.*

Amateur Philology.

Sir: When one hears "It never fazed him," the speaker's meaning is clear. To express otherwise the exact idea thus conveyed would require some searching of the English vocabulary. But when one wishes to write the verb, its spelling has him feased at once. Each editorial sanctum has its individual style, or no style at all, and writers and proofreaders let 'er go, hit or miss. E. g.: The Line, Jan. 16, "fease"; S. E. P., Jan. 16, "feeze"; April American Magazine, "feaze"; June Adventure, "phase"; S. E. P., Apr. 10, "faze." This last is a busher spelling of your co-wit, Ring Worm Lardner, but it has the other spellings fazed for fair. Century, Standard or Webster note all the above spellings, and in addition, feese, feize, pheese, pheeze, and veeze. Here's a word that should be established and its spelling stabilized. At present it holds the unique position of being the only English word that cannot be misspelled, however one tries. What are the proper steps and how many generations will it take to put "faze" right with the dictionary sharps? BAYS TATE.

Quelque Tempest.

But that morning hour, 3 to 3:45 A.M., brought destruction and ruin unparalleled in the history of this section of the state. With all points of the heavens aglow, a greenish light overhanging mother earth, lightning flashes continuously playing the four points of the compass, with a howling wind that uprooted trees that had withstood the ravages of time and that surpassed even the voices of millions demons, with hail of massive proportions cutting down all resemblance of vegetation, cutting deep gashes into branches of sturdy growth and riddling window panes that faced the north and west until it seemed that the Day of Judgment was at hand, with a downpour of rain that will scarcely be forgotten —— [*Telephone Wabash 6000 for Pulmotor. The number has been changed.*]

— *From the Festus (Mo.) Tri-City Weekly.*



A VENTURA VALLEY

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.
Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street, Chicago.
Process inks by Charles Hellmuth

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

FOREIGN ADVERTISING VIA INDUSTRIAL SERVICE.

One of the best friends the country newspaper man has is Professor Merle Thorpe, head of the Department of Journalism of the University of Kansas. He is ever looking for new ways to be of service to the brethren of the craft, and it was therefore perfectly natural that the members of the Kansas Daily League should have asked him to investigate for them that perennial problem: "How can country publishers get more national advertising?" What Mr. Thorpe found on putting the question personally and directly to national advertisers, advertising agencies and special representatives, is reviewed by him in a recent issue of *The Kansas Editor*. Mr. Thorpe attacked the problem with the thoroughness of the scientist and the discretion of the business man, and therefore his findings are of especial value to the members of the craft everywhere. Since $1,000,000,000 — enough to build three Panama Canals — is being spent for advertising in the United States annually, it is a subject worthy of a university man's study, and since, sociologically, advertising has shot ahead of our standard of living by centuries, Mr. Thorpe contends that no greater monument could be set up for a man than to have it said: *He helped to make advertising more efficient.*

As a further indication of the importance of the problem, Mr. Thorpe calls attention to the fact that probably fifty per cent of this enormous expenditure is wasted by injudicious and unintelligent advertising, and that no industry in the land could hold up under a 50-50 basis of efficiency — nor can advertising.

From the hundred or more agency managers and national advertisers interviewed, Mr. Thorpe heard the usual complaints, the importance of which should not be overlooked because they are so oft repeated:

1. That the papers should have an honest rate-card. That, whether true or not, the testimony is coming with varying degrees of emphasis from every general advertiser that it is difficult to do business with the country press because letters are not answered, checking copies are not sent, and the rate-card is not maintained.

2. That the country press should have an A. B. C'd circulation, or a satisfactory substitute.

3. That the advertising columns should be clean because the manufacturer of a high-grade article does not care to have a salesman (newspaper) that is carrying a side-line of contraband goods. That local advertisements do not carry conviction, there being too many advertisements by Storekeeper Tight-Wad of fire sales, closing-out and under-cost sales that nobody believes.

4. That the newspapers do not let the general advertiser know the desirability of advertising — in other words, do not advertise.

But, quite aside from these usual complaints, Professor Thorpe has discovered the lack — and here is where he places the emphasis — of a proper realization on the part of the newspaper men themselves of the newspaper's place in industrial service. The cure for this is called "coöperation" by some, but Professor Thorpe presents it from quite a new viewpoint — and the correct one. It is not that we should "coöperate" with the national advertiser in order to persuade him to buy our space, but that we should apply ourselves to the problem of making advertising efficient, and all these things, in the form of advertising orders, will then come to us or be obtainable.

Whose Business Is It?

When the Nobby Tread Tire company spent several hundred dollars advertising its tires in Topeka when there was not a Nobby Tread tire on sale there, and when a hardware company spent several hundred dollars, only to find that the leading hardware stores in the town were pushing the goods of a rival concern, there was pure waste, and so one of the questions Professor Thorpe put to the national advertisers was:

"Do you expect the newspaper to take on a big part of your sales manager's duties? Can you conscientiously ask the editor to iron out wrinkles in the jobbing department? Are you not in a position of buying a saddle and bridle and asking to have a horse thrown in?"

The answers that came back were various, but all pointed in one direction:

"Would you take my copy and good money to advertise an article which you knew would not sell or which could not be bought in your community? Granting that it is my business to see that my distribution channels are free, are you not, as my salesman, as you style yourself, morally bound to assist me in delivering the goods you sell? In other words, can the editor resort to that early side-step, 'Am I my brother's keeper?'"

Another took a different tack:

"If you were selling a commodity, would it not be to your advantage to increase that commodity's efficiency, to lengthen its life, to make it more serviceable? Advertising is the editor's commodity. Despite the big stories of the Gold Dust twins and the Victor dog, its exact value is unknown and in many cases is questionable. If I were dependent upon advertising for a living, I would go far out of my way to assist in the job of making good."

Another advertiser put it this way:

"If an editor had a man selling subscriptions for him,

and in the course of his solicitation he found a complaint — one complaint — that the carrier did not deliver the paper because the complainant was on a side street, what would the publisher do to this salesman if he should tell the subscriber that that was none of his business, that it was up to the circulation manager, or distributor, or business manager, to see that the paper was delivered, and finally that he was not paid to do the circulation manager's work? How long would that circulation manager last?"

We all know that there have been many crimes committed in the name of newspaper coöperation, but wasting time reciting those crimes and condemning the perpetrators will "butter no parsnips." If an improper request is made it can be refused. But the fact remains that our business is selling advertising, and it is up to us to make that service worth while. As Professor Thorpe says, "The publisher could certainly be expected to look after his client's interests to the extent of notifying him that there was an obstruction somewhere along the line. The company would eagerly take steps to remove the trouble."

Lack of Scientific Assistance.

One of the national advertisers in answering threw in this hypothetical question:

"If I should send to your six hundred and ninety Kansas editors cash copy advertising fur overcoats, with instructions to run during June and July, how many of those editors would return my money, advising me that there was little demand for July overcoats in their communities?"

Yet the big newspapers and magazines that are getting the national advertising would and do refuse the money. A certain Chicago newspaper received a $600 shoe contract, and the advertisement read, "For sale by all dealers." Because it took the newspaper nine days to find a dealer handling those shoes, it refused to run the advertisements.

The Curtis publications have a Commercial Research Bureau, and its reports to prospective advertisers are wonderful examples of what a publication can do in eliminating some of the waste in advertising. Advertisers told Professor Thorpe that the Curtis publications were considered the most efficient advertising mediums in the United States, and there is no doubt that this reputation has been gained by their willingness to spend money in obtaining cold-blooded facts about merchandising conditions.

"It may surprise many readers," says Professor Thorpe, "as it astounded me, to learn that a daily paper, *The Chicago Tribune*, maintains a merchandising service of fifty men, whose services are free to prospective advertisers. The bureau makes a careful and thorough investigation of market conditions in the *Tribune's* territory, both from the dealer and consumer standpoints. It furnishes the salesmen who work in this territory with detailed instructions regarding dealer and consumer conditions. It dresses windows for merchants free of charge. It installs cost systems free in any store, whether great or small, in Chicago, regardless of whether such store advertises or not. (It regards all stores as prospective advertisers. Witness the lone baker who followed the *Tribune's* recommendations, made a survey of his business, and who in two years was employing two hundred men!) Its latest help is to hang signs in two thousand front windows of groceries and drug stores, advertising the merchant's advertising.

"The *Tribune* merchandising bureau, after a sociological investigation of Chicago, suggested to a Minnesota flour company that it put a bran flour on the market. This was done February 1; advertising began in the *Tribune* at that time. In one month twelve hundred dealers were handling bran flour, and the flour company, which had previously spent thousands of dollars in magazines but never a penny in a newspaper, was shown conclusively by one daily newspaper that newspaper advertising, when scientifically directed, is eminently worth while!"

The reader of Professor Thorpe's article and the reader of this department will immediately say, "Why, a country newspaper can not do that." Be that as it may, we are trying to find out why the country newspaper is not getting more national advertising, and the outstanding fact is that the country newspapers are not creating the national accounts. They are created by the magazines and the big dailies by performing the industrial service herein recited, and the country papers have been following along picking up the scraps of the business created by others.

How to Get the Business.

The vital question, then, is how to get the business, or how to perform the service that is essential to the getting of the business, and on this I will quote Professor Thorpe's advice to the Kansas newspapers:

"Now, it is as patent to me as it is to you that the individual paper in Kansas can not maintain a merchandising bureau, create new national business, by itself. But by joining hands together, by presenting themselves as a unit to the national fields, they could do all this and more.

"And more!

"The 'more' is the absolute localness of the country editor, which the big daily or magazine would give its good right eye to have. All advertisers, without exception, marked this asset. In this connection, William A. Thompson, director of the A. N. P. A., said:

"'Your biggest asset as Kansas publishers is your absolute localness, your ability to get close to the ultimate consumer, your position in every household that permits you to carry the business messages of advertising to those who know you intimately and who trust you.

"'Only through concerted action can the newspapers of Kansas nationalize themselves in the advertising world. You must standardize yourselves; you must find common ground on which to stand, if you are ever to be reckoned with as a national selling force. Single and alone you are too often marks for the press agent; pie for the bargain-rate hunter, the favor-seeker, the purveyor of undesirable advertising, and the copy with strings tied to it; everlastingly scrapping for business among yourselves, and sacrificing opportunity for bitter competition.'

"The rural publisher must make an honest effort to reduce this waste, to eliminate a little more of the gambling element, to make the printed salesman a little better salesman. Under present conditions he can not do much by himself to compete with *The Chicago Tribune's* Merchandising Service Department and the Curtis Bureau of Industrial Research. He must join hands with the other publishers of his section and State, and together all may, by judicious direction, raise the efficiency of advertising in the country press."

Professor Thorpe will undertake the organization of a Central Bureau in Kansas, and what he does there will be watched with interest by the country publishers of other States.

What One Publisher Is Doing.

In this connection, I want to recommend for the perusal of every country publisher the notable series of articles on "Coöperation Between the Country Publisher and the Foreign Advertiser," by N. A. Huse, publisher of the Norfolk (Neb.) *Daily News*. The series has been published in pamphlet form by the American Press Association.

The Norfolk Daily News, under the guidance of Mr. Huse, is performing the very industrial service which Professor Thorpe found that the big dailies and magazines are doing and the country papers are not doing.

Among the things that Mr. Huse tells about doing are these: He found out how many tins of each kind of tobacco were sold by the dealers in his territory; he informed the American Milk Company of the demand for condensed milk in his field, and when there was a local campaign on for pure milk, he informed the company of the situation, and its copy immediately began to dwell upon the absolute purity of condensed milk; he looked into the automobile situation, demonstrated to the makers of the Overland that they were not reaching that field, and when their dealer suddenly failed them assisted them in securing another; he helped put on a Sunkist orange day and fixed up a page himself when the prepared plate page failed to arrive in time; he sent a map showing the rivers and creeks running through *Norfolk Daily News* territory and giving a list of the scores of towns in which skating is the prevailing sport throughout the winter months, this service being for a skate house; he wrote letters to merchants calling attention to the fact that Little Polly brooms were being advertised, and when Little Polly cleaner was coming into the field, he tipped it off to the merchants and arranged a Little Polly cleaner week; he clipped every item regarding people who were contemplating a trip to Europe and sent the clippings to the Hamburg-American company; he convinced the Buick company that farmers who could raise $100,000,000 worth of grain and hay and cattle must have considerable small change to spend for automobiles.

And Mr. Huse tells all this and more in most interesting style, and of the advertising contracts which this kind of service invariably brought. He furnished this coöperation without in any way attempting to act as a salesman for the manufacturer. "The big advertiser does not ask the newspapers to sell his goods, but he does appreciate effective coöperation, and that paper which renders alert coöperation is the paper that will carry the foreign advertising business," says Mr. Huse.

Mr. Huse also tells of refusing to run advertising until the distribution channels for the articles advertised were clear, and he does not neglect to say a word for making the paper indispensable to the readers, for having a compensatory advertising rate and sticking to it through thick and thin. I can not begin to tell all the good things there are in Mr. Huse's pamphlet, but I hope I have said enough to induce every reader of this department to get a copy of the pamphlet and study it.

A New Note in Advertising.

Running through my files on the subject of foreign advertising, I am struck by the new note which has entered into the discussion, variously called "coöperation," "industrial service," "constructive work." It means that the country newspaper is about to move forward into a new field — doing in the commercial field what the country press has long been credited with doing in the political field. That as they have heretofore searched out men for public office of high and low degree, have defined political issues and written party platforms, they will now be expected to search out and discover and exploit markets for all kinds of commodities and enter into the same intimate relationship with the commercial and industrial forces that they have heretofore been accorded only in the political world. This new phase of newspaper work is as certain to sweep through the country as the cost-system propaganda and the movement for compensatory advertising rates did only a few years ago, and it means that this is no time for the laggard in the country-newspaper game. This new service can not be performed for a 6 or 10 cent advertising rate, and 15 cents is little enough, and the country newspaper that is still lagging behind on the rate question will find itself unable to enter into this new field of greater service.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

O. E. Booth, Creston, Iowa.— The advertisements are all admirably neat, simple, readable, and therefore effective.

The Semi-Weekly News, Somerset, Kentucky.— All mechanical work appears to be in capable hands and the paper is well edited.

Levang's Weekly, Lanesboro, Minnesota.— There is too much space between the two words of your heading. Advertisements are exceptionally well set and presswork is satisfactory.

The Eagle, Madison, New Jersey.— The entire force merits commendation in the production of your fine Christmas edition. The advertisements are well set, presswork is admirably done and the pages are well filled with interesting news matter.

The Independent, Elkhorn, Wisconsin.— No fault whatever can be found with your admirable little paper. It appears ably edited, is well set, and presswork is above reproach. Plain rule for borders about all advertisements constitutes our only suggestion for improvement.

The News, Jeanette, Pennsylvania.— Your Christmas edition is an admirable one in every way, but some of the advertisements are overdisplayed and others crowded full of larger sizes of type than were necessary. Give white space a chance to show what it can do in display.

The Republican-Record, Carrollton, Missouri.— It is not a good plan to crowd the words making up the name of your paper so closely together that they lose their individual identity, as is the case on your issue of December 16. Every other detail in its production has been commendably handled.

Enterprise, Alma, Kansas.— Your paper is well made up, apparently well edited, and satisfactorily printed. We are pleased that you see the advantage in the use of a uniform style of border, but would be better pleased if that uniform style were plain rule rather than a border of large dots.

Ocean County Review, Seaside Heights, New Jersey.— Your clean first page could only be improved by placing some of the headings at the tops of the columns in the lower part of the paper. We regret that your other pages are so crowded with advertisements. Impression is not quite strong enough.

News, Nevada City, California.— Every detail in the production of your paper is satisfactorily handled, presswork being especially good. Some of the advertisements are overdisplayed and crowded with larger sizes of type than necessary. Contrast and white space are more effective as display agents than size of letters alone.

The Times, Starkweather, North Dakota.— Your Booster Edition is an admirable one, presswork and advertisement composition being especially good. In some cases advertisements are scattered over the pages, cutting in two the reading-columns. This is poor make-up. The best plan is to group all the advertisements of a page toward the lower right corner.

New Ogden Reporter, Ogden, Iowa.— We admire your paper because of its clean presswork, orderly arrangement of advertisements and the attractiveness of those advertisements. We could hardly say more; we could not say less. Go ahead as you are doing now, with our assurance that your paper stands in the front rank, at least as far as appearance is concerned.

C. H. Frye, Charleston, Illinois.— Your advertisements are simply set in a style which all experts agree is most effective. From an artistic standpoint, the Moore & Mitchell advertisement, in which all the lines are set flush to left — the right side being blank — is not well balanced nor is the white space well distributed. From the standpoint of publicity, however, we can not question its effectiveness.

The Gazette, Glasford, Illinois.— Your Christmas number represents commendable effort on the part of the whole force, but we do not admire the pink paper. Plate-matter and type-matter made up into a page do not present a good appearance, and especially so when the body-type and type used for making plates are of a different series. Advertisements are satisfactorily set in a simple, readable style.

The Times, Rockwood, Tennessee.— The Thirty-fifth Anniversary Edition is an admirable one, the advertisements being very effectively composed and the presswork good. However, as a general practice, we would suggest that you use plain rule borders throughout the paper. Of course,

during holiday season the borders appropriate to the occasion are satisfactory, but we would suggest you avoid the use of the other decorative borders. Tudor Black is, in our estimation, an especially unattractive letter.

The Tribune, Great Bend, Kansas.— You can feel very proud indeed of your paper, and we assure you that of the thousands of good papers we have examined in the past year we have yet to see a better one, taking every item of production into consideration. The advertisements are simply but effectively displayed, and keen judgment is exercised in the


THE GREAT BEND TRIBUNE.

FORD PEACE PARTY CAN'T GET ALONG

SOME THREATEN TO LEAVE

BRITISH RETREAT WITH HEAVY LOSS

BULGARIANS IN PURSUIT

GREECE STRUGGLES TO KEEP NEUTRAL

MAY WITHDRAW TROOPS

SENATE CLOTURE FIGHT DROPPED

NOT MUCH DOING THIS WEEK

Arranging for New Laundry Building

Helping Out On Christmas Fund

Attend Election Held Tomorrow

selection of display, the important points being emphasized strongly and minor points not displayed, as is too often the case, to the detriment of the display as a whole. The presswork is the very best we have ever seen from the perfecting press you use, and its excellence approximates that of a book cylinder press. The slight offset (unavoidable) on the inside pages is our only cue that you use a flat-bed perfecting press. One of your admirable first pages is reproduced.

The Democrat, Mineral Point, Wisconsin.— If you had enough of the New Caslon to use consistently as display throughout the paper, a great improvement would result, for the advertisements are nicely composed. Do not cut up your pages with advertisements, breaking columns of reading-matter as you do, but gather the advertisements as far as possible into the lower right-hand corners of the pages.

Capital, Vincennes, Indiana.— Presswork could be materially improved, the ink on the several pages being far from uniform. While the advertisements are for the greater part satisfactorily composed, there is too frequent use of large sizes of block wood type for a newspaper page to suit our taste. There is also some evidence of carelessness in the spacing of lines in advertisements. The first page is nicely made up.

The Weekly Review, a weekly publication for the students of the Hamilton, Ohio, high school, is well printed on a good grade of book stock. On such a small paper, however, there is little excuse for employing such a variety of faces in the composition of advertisements. With a uniform series used throughout, and with plain rule border consistently used, the appearance of the paper would be very much improved.

Evening Herald, Plainview, Texas.— You deserve much praise for the excellent Christmas number, the advertisements are well handled, and we regret your inability to use Cheltenham Bold for display in all of them. The condensed head-letter used in several instances — of necessity, of course — for advertisement display, is not satisfactory for that class of work. The ink distribution is rather uneven on the copy sent us.

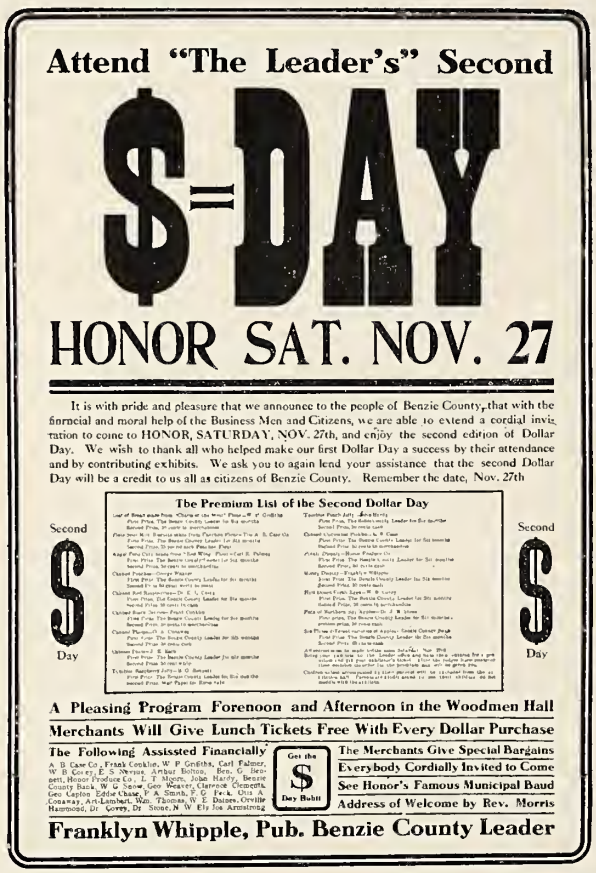
THE SCHOOL NUMBER of *Star of Hope*, published, edited and printed by and in the interests of men and women in Sing Sing prison, Ossining, New York, represents commendable effort in all departments, although the half-tones are not very well printed. The trouble was probably caused by hard summer rollers, which, in the cold weather, do not properly deposit the ink on the plates. If a half-tone plate feels cold to the elbow's touch, satisfactory work can not be had from it.

CAMPBELL CALVERT, Laurel, Montana.— Presswork on the *Outlook* would be improved if a sheet or two of extra impression were added. The ink used appears to be too thin. All the first pages are made up in an attractive, orderly manner, but we would in no case break columns of reading-matter for advertisements, as you have done in several instances on inside pages. It would probably be difficult to improve on your setting of advertisements with the material at your disposal.

Star-Herald, Scottsbluff, Nebraska.— The first page of the *Star-Herald* for December 9 is nicely made up, and in this issue, also, ad. composition and presswork are above reproach. On the issue for December 16 the ink is not well distributed, and there is considerable variation in the amount carried on the several sections. The first page of this number would be improved if the cuts and the heading immediately below the Merry Christmas design were moved to the bottom of the page.

Express, Pitcairn, Pennsylvania.— The appearance of your paper is marred to a considerable degree by very poor presswork. Entirely too much ink is carried, which, combined with lack of impression and uneven distribution, produces a bad effect. Advertisements are not poorly set as regards display, but the great variety of borders used — in some cases heavy borders surround light-face type, and in others light borders enclose bold types — makes a harmonious paper out of the question.

The Benzie County Leader, Honor, Michigan.— The wave rule, twelve-point rule and decorative borders mar the appearance of your paper. Plain four-point rules would be better for the small advertisements and


Attend "The Leader's" Second

$=DAY

HONOR SAT. NOV. 27

It is with pride and pleasure that we announce to the people of Benzie County, that with the financial and moral help of the Business Men and Citizens, we are able to extend a cordial invitation to come to HONOR, SATURDAY, NOV. 27th, and enjoy the second edition of Dollar Day. We wish to thank all who helped make our first Dollar Day a success by their attendance and by contributing exhibits. We ask you to again lend your assistance that the second Dollar Day will be a credit to us all as citizens of Benzie County. Remember the date, Nov. 27th

The Premium List of the Second Dollar Day

Second $ Day

Second $ Day

A Pleasing Program Forenoon and Afternoon in the Woodmen Hall

Merchants Will Give Lunch Tickets Free With Every Dollar Purchase

The Following Assisted Financially

Get the $ Day Habit

The Merchants Give Special Bargains

Everybody Cordially Invited to Come

See Honor's Famous Municipal Baud

Address of Welcome by Rev. Morris

Franklyn Whipple, Pub. Benzie County Leader

Strong, effective display — a page advertisement from *The Benzie County Leader*, Honor, Michigan.

plain six-point rule for the larger ones. Instead of scattering advertisements over the pages, breaking columns of reading-matter with them here and there, group them on the right side and toward the lower right-hand corners of all pages, grouping the reading-mater toward the upper left-hand corner where the reader's eyes naturally fall first. The page "Dollar Day" advertisement herewith reproduced is exceptionally strong and represents commendable effort.

The Frankfort American, West Frankfort, Illinois.— You make extensive use of a "spotty" decorative border which does not harmonize well with plain roman types and rule. It is also too weak in tone to harmonize with the bold display types you use. Plain rules as borders

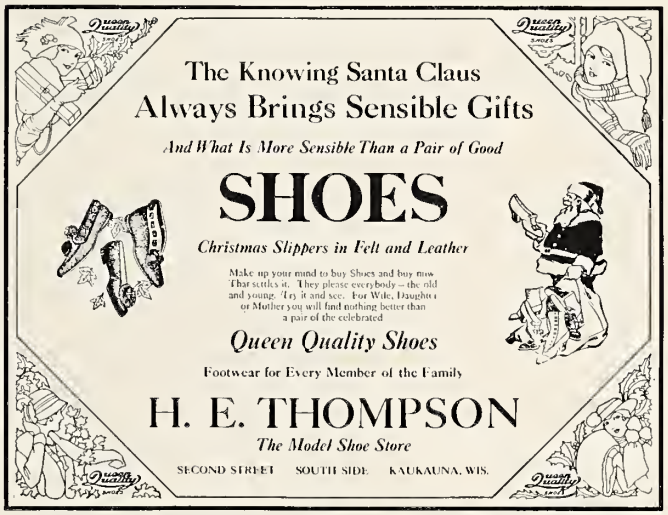
throughout the paper would improve its appearance very much indeed. Advertisements are very well displayed, but in a number of cases where matter is enclosed in panels the type is crowded at top and bottom, with considerable white space at the sides. Marginal space between type and enclosing rule should be uniform on all four sides.

The Western Star, Coldwater, Kansas.— You are justified if you feel proud of your Christmas number, which is commendable from every standpoint. Presswork is especially good, as are most of the advertisements — and especially that one for The Leader — but some of the smaller ones are crowded and congested, due to the use of larger sizes of type than were necessary. With smaller type, the white space gained would, through the contrast, provide greater effectiveness. Then, too, in these small advertisements you have been forced to use several styles of type, which is not in the interests of good harmony.

The Kaukauna Times, South Kaukauna, Wisconsin.— Presswork on your Christmas edition is excellent, but the advertisements are very poor. While there are too many items displayed in these advertisements, which are crowded to the point of congestion with display lines, the crowning



Advertisement from *The Kaukauna Times*, South Kaukauna, Wisconsin. Crowded with a variety of type-faces, larger than necessary, it is not easily readable, in addition to being unattractive.



A rearrangement of the advertisement alongside, set throughout in the Caslon series, which shows the advantage of restraint in display and the use of harmonious types throughout.

fault is in the use of such a variety of styles, shapes and tones of type in single advertisements. Advertisements so set present an effect of confusion and much of advertising value is lost in addition to the loss of attractiveness which is to be attained in the use of uniform display.

Mrs. E. M. Strother, Manhattan, Kansas.— *The Collegian* advertisement is well written, but would be improved, typographically, if the name of the paper, set in text, was not letter-spaced, but centered without regard to its width. There was no necessity for making it full measure. We doubt the value of such display as "Don't Read This Card," its only chance of attracting attention being by the curiosity it might arouse, and so many readers have been led astray by such phrases that many look upon them with suspicion. The best advertisers now avoid that style. The other *Tribune* advertisement is admirable in every way.

Advertiser, Trinidad, Colorado.— The congestion of heads at the top of your first page, Dress-up Week Edition, is unattractive and confusing, especially in view of the fact that the subordinate decks thereof are in much larger type than necessary. The greater part of the advertisements are effectively displayed and arranged in an orderly manner, but some — and especially that one for the Crystal Bottling Works — are crowded to the point of congestion, larger sizes of type being used for subordinate matter than were necessary. So many different styles and shapes of types are used in this advertisement that the effect is displeasing. Presswork is excellent. The issue is admirably edited.

The Modern Light, Columbus, Kansas.— In a general way, your paper is satisfactorily produced. Some of the borders and types are rather too bold for a newspaper page, the body-type of which is of a light-gray tone. Scientific experiments have shown that a line in a comparatively large size of a light-face letter is more effective than the same size in a bold letter, for the former holds the eye of the reader longer than does a black one. We believe the best display is attained by contrast in size. The make-up of your first page is good in all copies sent us, and the advertisements are very well set, but there is a tendency in some to bring out too many points. The use, too, of several styles of display type in a given advertisement should be avoided, for the condition thereby brought about, in combination with too many display features, may be likened to a Babel of voices, each demanding to be heard. A little more care in the spacing of lines would improve the appearance of the advertisements very much. Your rollers appear to be too hard for this season of the year and a little too much ink was carried on some of the copies.

Weekly Reporter, Ryegate, Montana.— Too much in praise can hardly be said of your handsome edition of December 16. The predominant characteristic is neatness, the clean presswork and orderly advertisements producing an effect that is decidedly pleasing. While you are to be commended for the uniform style of border used throughout, we believe you will agree with us that it is a little too weak in tone to harmonize with the black rules and rather heavy display type used in some cases. However, in view of the admirable features aforementioned, this does not strike us as being exactly discordant, at least to any considerable degree. The type-lines in some of the boxed headings are not centered from top to bottom therein as they should be.

Journal, Lee's Summit, Missouri.— The cover-page of your Christmas number, printed in two colors, is rather too decorative, due to a needless use of ornaments and panels. Had the round ornaments inside the panel surrounding the line at the bottom been eliminated, and that line centered in the panel from top to bottom, a decided improvement would result. A counterpart of this fault is apparent on all the other panels in the paper, and the same plan should have been followed in them as suggested for the bottom line. The fact that these ornaments crowd the rules at some points, and that there is considerable white space elsewhere, adds to the displeasing effect. Advertisements are satisfactorily set and presswork is good.

Evening Sentinel, Centralia, Illinois.— On your Thanksgiving Shoppers' Guide number there is no means for ascertaining the name of the city wherein it is published. We recognize fully that your paper is ably managed and edited, and from the standpoint of those who selected "Newspaperdom's Winning Dailies" we will not question its right of admission to that class. It is our province to judge from the standpoints of artistic appearance and mechanical workmanship, and from those standpoints the paper falls short. On the copy sent us, presswork is not good, in that the distribution of ink lacks uniformity. As an example, however, to show the fallacy of accepting the verdict of advertising men on the make-up of a paper, we would call your attention to page six of this issue, in which the Gold Dust advertisement is placed toward the top of a column, with reading-matter both above and below. So placed, this advertisement mars the appearance of the page very much. If the Bull Durham advertisement had been carried over one column to the right, and next to the Marigold display, and if the Gold Dust advertisement had been placed on top of it in the last reading-column to the right — the full reading-column being the first column — the page would have been correctly made up. Judging from the make-up, we arrive at the conclusion that both the Gold Dust and Bull Durham people contracted for "full" position and the Marigold advertiser stipulated "reading-matter alongside," all of which shows that a publisher can not grant all that the agencies demand and at the same time have his paper consistently well made up. There are any number of publishers who will not grant preferred positions, and it is our belief that if a publisher thus sets a value on his paper, advertisers are much more likely to accept it as a valuable medium. Your advertisements are marred in some cases by the linotype slugs working up and leaving their impressions between and at the ends of lines.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Principles and Practice of Direct Advertising."

This is a capital example of specialty advertising. The Beckett Paper Company specializes in Buckeye covers, which are used extensively for advertising matter, and, therefore, it argues that if it presents to its prospective customers a comprehensive treatise on the whole subject of direct advertising, dressed in a good specimen of Buckeye, it will surely "bring home the bacon," to use its own expression. Certainly Mr. MacFarlane, of the Charles A. MacFarlane Advertising Service, knows a whole lot about the subject, and while he does not claim to have written a book for the expert — to have done that would have been to go over the heads of many of his public — he seems to have said something interesting and useful about nearly every phase of it. We have of course come across many books on advertising which were as good as this one, but not many which were better, and we do not remember one half so good which was made to give away.

In the preface the author tells us that he has not written an encyclopedia of direct advertising, but a dictionary of it, and he explains this remark by saying that a dictionary gives the elementary facts about a thing in a paragraph, while an encyclopedia either buries it in an elaborate treatise, or omits to give it at all. This claim to present the elementary facts is fairly well sustained, and as the volume is provided with a good index it makes a handy work of reference. Herein is the wisdom of the serpent, for surely the specialty advertiser must aim at putting into the hands of his public something which they will not only keep but will frequently make use of, thus bringing it and its message continually before them. A small improvement which suggests itself is that in a book whose contents are meant to be used largely by way of the index, it is usually better to put the index at the beginning rather than at the end.

In accordance with his plan, Mr. MacFarlane has little to say that is original, but in his opening remarks he defines the spheres of direct and general advertising in a way which is not quite hackneyed, and urges the advantages of the former in such a way that he feels it necessary to reiterate his belief in general advertising in order to save us from imagining he was opposed to it. Indeed, had we ourselves any particular brief for general advertising, and especially newspaper advertising, we should be inclined to say: "It's all very well to dissemble your love, but why do you kick me downstairs." The rest of the contents call for no further remark here, except that they are as comprehensive as they are necessarily full of meat, including quintessential things about campaigning, mailing, typography, illustrations, copy-writing, making up, cataloguing, house-organs and booklets.

We are, however, more interested in this little book because it is a business phenomenon. Those responsible for it have realized a certain situation, which they have made plain to us in the following paragraphs:

"As a manufactured product, direct advertising is one of the mainstays of an industry that ranks sixth in the United States in volume of business.

"American printing establishments in 1909, as scheduled in the 1914 report of the Census Bureau, numbered 31,445. They represented an investment in plants, machinery and other equipment of $588,345,708, employed 388,466 people at an annual wage of $268,086,431, and turned out $737,876,087 worth of printing. Over one hundred million dollars of this amount, it is estimated by *Printers' Ink*, was paid for direct advertising."

We are printers ourselves, and not primarily advertisers, but willy nilly, in view of these facts, we have always felt ourselves bound to devote a great deal of attention to advertising, and we do not hesitate to direct attention to the obvious inference that the printing-trade as a whole would do well to study this art, now becoming a fairly exact science, not merely with a view to pushing our own wares, but because, like every other class of business men, we must study the needs of our customers. Nearly one-sixth of our business, it appears, is concerned with direct advertising, and no small part of the remainder is in the production of periodicals which depend wholly or partly upon advertising. Upon the success of our customers depends their continued patronage. The conclusion therefore seems to be that we should coöperate with them to the fullest possible extent.

It is an oft-quoted saying of the late J. Pierpont Morgan that he did not care whether he made money or not, so long as his clients made it. On the same principle if printers pay attention to the results achieved by the advertising they produce, and never rest satisfied unless their clients are doing well out of it, they may feel assured their own business will not go far wrong. It is one of the exceptions to the good general rule that we should each mind our own business. But of course it is a delicate task to start minding other people's business, not the less so when they are people we can not afford to irritate. Here is where The Beckett Paper Company has done us all a service. He would be a queer man who was irritated by the present of an interesting, useful and attractive business manual, and he would be a foolish man who did not get from it the impression that advertising was a subject he could not afford to neglect, supposing him to have been previously under that singular delusion. The business man who has not already placed his advertising in the hands of an expert must feel at once a strengthening of the impulse to do so. Advertising has been studied and perfected to such an extent, and has become so intricate in consequence, that an up-to-date executive would no sooner think of placing it in non-expert hands than he would

any other technical process. We know from experience that in many cases business men turn to their printers for advice, and many printing establishments find it advantageous to keep available the services of a capable advertising man for the benefit of their customers. Especially in the case of firms which get out a number of house-organs, the advertising man is frequently a salaried employee of the printer. In any case the printer is the link between the advertiser and the advertising expert, and the success of any one depends upon that of the man who has the goods to advertise. He is the foundation of the trinity. Hence it is that the other two can afford to be so perfectly unselfish in their efforts to ensure his success. Whatever our theological views, it behooves us all to be sound trinitarians in business.



Linotype Company Officials Snapped at San Jose, California.

From left to right: F. C. Van Schaick, manager Pacific coast agency; M. W. Morehouse, superintendent of the factory at Brooklyn; Col. George E. Lincoln, western manager, and Miss Pauline Morehouse, daughter of M. W. Morehouse, who came near being left out.

Photo by courtesy of Ashton G. Stevenson.

"Principles and Practice of Direct Advertising," by Charles A. MacFarlane. Published by The Beckett Paper Company, Hamilton, Ohio. Distributed free.

"A List of Books on the History of Industry and the Industrial Arts."

This is an interesting volume even to those who live too far away from Chicago to take advantage of the Crerar Library, as it claims to be the first attempt to bring together a considerable number of titles on this fascinating subject, and thus it constitutes a useful bibliography, or, at any rate, a contribution toward a bibliography. It is claimed that the Crerar Library has made a special effort in recent years to collect books bearing on the subject. That being so, we are a little disappointed at the meagerness of the list as regards the history of advertising, of dyeing (which includes ink), and of paper-making, but this is made up for by the catalogue of between 400 and 500 works, dealing with the history of printing, publishing, and copyright in all its phases. The books are in various langauges, German being particularly well represented. They are classified on the Dewey system, and as they are provided with an index which includes copious cross-references, they are in very handy form. We have mentioned those sections in which, as printers, we are naturally most interested, but some of the other sections appear to be much better represented.

"A List of Books on the History of Industry and the Industrial Arts," by Aksel G. S. Josephson. Published by The Crerar Library, Chicago. Price, 25 cents if purchased at the library or 50 cents by mail.

"The Vial of Vishnu."

In spite of its Hindoo name this is simply an American newspaper story. The writer shows great familiarity with conditions in country newspaper offices, and among down-and-out printers and other newspaper men. One suspects that his experience has been more in the printing than in the editorial department, for, as the publisher's announcement says, the story smells of printers' ink and benzin. In order to make a plot and give it some narrative interest of novel kind, an element of mystic Hindooism is introduced, and this explains the title. It may be doubted whether the author's Hindooism is as reminiscent of the real thing as is his print. The story, however, is very readable, and that is the main consideration.

"The Vial of Vishnu," by Austin Mann Drake. Published by Percy Roberts, 421-425 North Trumbull avenue, Chicago. Price, $1.35.

UNSAFE.

The editor in charge of the Personal Inquiry column opened his seventieth letter with a groan.

"I have lost three husbands," a lady reader had written, confidentially, "and now have the offer of the fourth. Shall I accept him?"

The editor dipped his pen in the ink. This was the last straw.

"If you've lost three husbands," he wrote, "I should say you are much too careless to be trusted with a fourth."—*Tit-Bits.*



THE INEXPERIENCED FOREMAN.

Foreman — What's the idea of this? Why, it is the rottenest job *I ever* saw!

Tasty Originator (complacently) — That so? Well, you should have seen the one I set up at the last place I worked.

Drawn by John T. Nolf, printer, from suggestion submitted by Edward Quinlan, printer, of Cleveland, Ohio.

Written for THE INLAND PRINTER.

RETAINING EMPLOYEES AN IMPORTANT FACTOR IN EFFICIENCY.

BY R. H. F.

ONE of the aids to efficiency in which we have always believed consists in making one's employees content. While it is doubtless true that the least considerate, and therefore least far-sighted, of employers will always be able to fill his shop with employees of some kind, he will frequently be heard preaching the doctrine that the working class, who form the bulk of the human race, have a double dose of original sin. He fails to realize that there is a keen competition among employers for the services of really good workers, and by his attitude to his men he ensures that his rivals shall get the pick.

We are led to repeat these statements on account of an interesting event which has taken place in the establishment of Blomgren Brothers & Co., one of the leading engraving-houses in Chicago, which city has a name writ large in the annals of that branch of the art preservative. When competent employees spend a whole lifetime in the service of a single firm, there could be no better testimony to the success of their dealings with their workpeople. Twenty-five years is a very considerable slice out of an artisan's working lifetime, and Messrs. Blomgren have been able on several occasions to mark suitably the completion of a quarter of a century's connection with an employee. The last instance is that of Joseph C. Ruder, who started with them on January 15, 1891, and has worked continuously for them except for the time he spent with the Illinois National Guards in Cuba, during the Spanish-American War. The completion of this record was marked by the presentation, on the part of the firm, of a gold watch and chain. There are five employees who have been with the firm an even longer period, and the twenty-fifth anniversary of their service was recognized in a similar way.

We reproduce on this and some of the following pages photographs of the six quarter-centenarians, showing each of them still at his work. It will be seen that they show every sign of having still many years of efficient work before them. The photographs were taken during the first week of the present year. The oldest employee is Anton F. Duha, who started with the firm in January, 1876, as a molder's apprentice, and has been head molder ever since his apprenticeship. John Soderberg, the secretary, is only slightly his junior, having started as bookkeeper in October, 1876. He was elected secretary and treasurer when the firm was incorporated in 1892. John E. Anderson started work with Blomgren Brothers on June 6, 1881, and since then he has always held the same position, that of caster. William Gast commenced as an apprentice photographer in July, 1886, and for many years was head photographer, and for the past ten years has been foreman of the photoengraving department. The most recent of the veterans, with the exception of Mr. Ruder, is John M. Renk, who went to work as a finisher in the electrotype department in April, 1889, and for the past fourteen years has been foreman of that department.



Anton F. Duha, Who Started with Blomgren Brothers & Co., Engravers and Electrotypers, of Chicago, in January, 1876, as a Molder's Apprentice, Served His Time and Has Been Head Molder Ever Since.

The history of Blomgren Brothers goes back no further than 1875, which is, however, quite a respectable age in this country of rapid growth. Originally they were a small electrotyping and wood and wax engraving concern, whose *raison d'être* was to provide advertising cuts and plates for what was then a small and struggling town. As Chicago has grown to be the third greatest city of the world, the firm has grown with it. As all the world knows, it was their connection with the famous inventor of the reaper that started them on the sure road to success. As Chicago has become the great world center for the manufacture of farm machinery, Blomgren engravings have made known to the world just what each latest development amounted to. This is not the only case in which the onward march of a Chicago industry has been casually connected with a corresponding growth of the engraving trade, which is in itself an industry not by any means beneath notice.

CASH-IN-ADVANCE SUBSCRIPTIONS.*

BY ED M. SMITH.

THE subject of cash-in-advance subscriptions has been discussed time and again before the newspaper conventions of Iowa. In fact, the subject is one that has been worn somewhat threadbare, but so long as a great many Iowa publishers continue the old practice of furnishing free reading-matter to those who wish to avail themselves of the opportunity to read a paper now and pay for it when they get ready, the subject is one that we may profitably discuss. I do not hope to cover the subject any better nor so well as has already been done, but I *will* back up my theory in favor of cash in advance and "stop when out" with actual facts and figures that ought to prove beyond question that the cash-in-advance policy ought to be adopted by every newspaper publisher in Iowa.

In order that the members of this association may know exactly the conditions under which the *Madisonian* adopted and enforced the cash system, I will briefly outline these conditions, since they have an important bearing on the subject and, in my opinion, were less favorable than those generally prevailing throughout the State.

Winterset, the home of the *Madisonian*, has a population of 3,000. Madison county has a population of 15,000. The county has six newspapers, three of which are located in Winterset, one Democratic and two Republican, the latter classification including the *Madisonian*. You who have published papers in a town of 3,000, with three trying to occupy a field that would have been well crowded with two, need not be told that the competition was quite sufficient to give the cash-in-advance plan a good test under adverse circumstances. I will also state, though I do so with some reluctance, that Madison county, including Winterset, is one field where working agreements between publishers exist only in the hazy distance of Utopian bliss. So much for the historical setting. I will now give the facts and figures, and if I deviate from the straight and narrow, there are those present who will not fail to correct me.

In April, 1908, the postal department's ruling prescribing pound rates was adopted. The *Madisonian* complied with the ruling and dropped from its list 264 subscribers. Three months later it went the postal department one better and adopted the cash-in-advance plan, excepting only the subscribers residing in Winterset. My object in excepting the city was twofold. First, I believed that the near-at-hand subscribers could be solicited in person for renewals, and, second, I believed that my local business men would resent the idea of paying in advance. In both premises I was mistaken. I found that removals between the city and country caused confusion and misunderstanding, and later, when we adopted cash in advance with the city list, only one merchant stopped, and he renewed the same month. My experience has been that you can not maintain a subscription list with part credit and part cash. You must burn the bridges behind you, eliminating any possibility of retreat.



John Soderberg, Who Started as Bookkeeper for Blomgren Brothers & Co., Engravers and Electrotypers, of Chicago, in October, 1876, and in 1892 Was Elected Secretary and Treasurer, which Position He Fills at the Present Time.

Our strictly cash-in-advance plan was adopted on July 1, 1908. For several months prior to that date I used publicity generously, featured the new policy in forceful advertisements in the *Madisonian*, mailed postal cards and circulars — in fact, used every means available to convert subscribers to the new order of things. However, I did not make a personal canvass, which I now believe would have been helpful. Despite all this, when I went to the operating-room on the morning of July 2, it was with a heart filled with foreboding and a realization of what then seemed certain defeat. From a list of 2,045 subscribers we performed the blue-pencil operation on exactly 427 who had apparently failed to respond to our eloquent appeals and oft-repeated assurance that the cash-in-advance system was the only sound subscription basis on which to conduct a newspaper and the fairest to both publisher and subscriber.

I soon found to my pleasant surprise that my conclusions had been too hastily formed. One by one the tardy

* An address delivered by Ed M. Smith, publisher of the Winterset (Iowa) *Madisonian*, before a recent meeting of the Southern Iowa Editorial Association.

delinquents came to the office, paid their arrearage and the year in advance, and assured me that a cash paper that stopped when out was the paper they would stand by. Quite a few remarked, "I was just waiting to see if you meant it." A very few, and these were among the oldest subscribers, took offense, because, as they imagined, their credit had been questioned and their long-time patronage not appreciated. Many rehearsed the experiences they had passed through in attempting to stop papers that they had taken "to help somebody out," etc. I have no doubt but that many of these experiences were colored to suit the narrator, but there is one fact that you can bank on, namely, that the sentiment in favor of a "stop when out paper" will more than offset the losses occasioned by the careless fellows who like your paper and intend to renew, but neglect to send in their renewals.

lows who have cold feet on the "cash plan" to go and do likewise.

For the six years prior to 1908 our cash receipts for subscriptions were as follows:

1902	$1,585	1905	$1,483
1903	1,753	1906	1,748
1904	1,504	1907	1,581

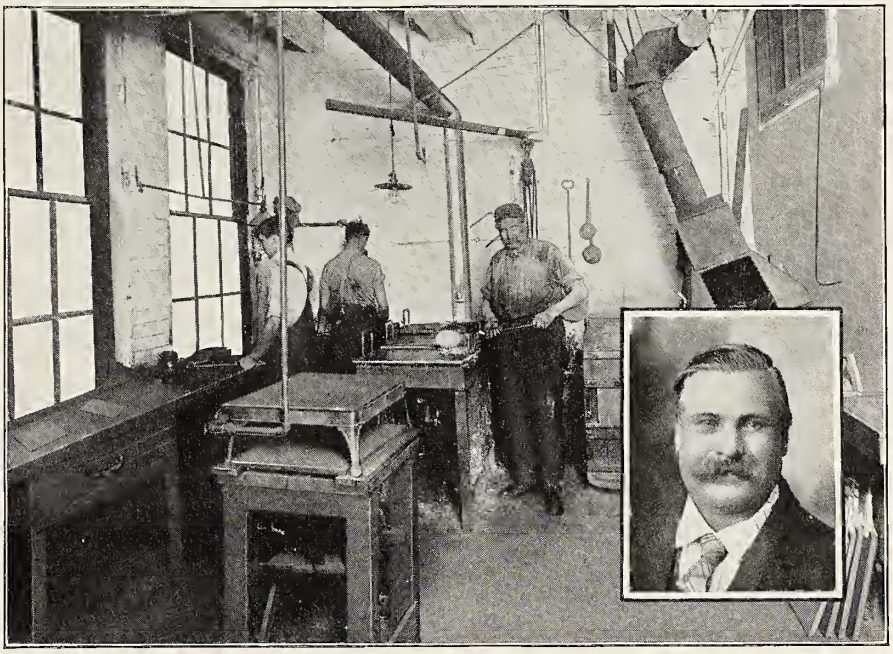
Average, $1,609.

For the six years following 1908:

1909	$1,492	1912	$1,646
1910	1,885	1913	2,003
1911	1,749	1914	1,940

Average	$1,786
Adding interest at eight per cent	142
Gross average	$1,928

Or a yearly gain of $319.



John E. Anderson, Employed Continuously since June 6, 1892, as Caster, by Blomgren Brothers & Co., Engravers and Electrotypers, of Chicago.

This statement I will endeavor to prove before I am through. I am no mind-reader, but I can guess that you fellow publishers want to know whether or not I ever did get all of those 691 subscribers back, and whether my subscription list is as large now as it was before the cash plan was adopted. The *Madisonian* list, by actual count on November 29, 1915, was 2,300. This includes only paid subscriptions, not exchanges, agencies, desk copies, etc., and there is not a single delinquent on the list.

It is only fair to state that the field is now just as it was in 1908, and, in addition, I may state that the *Madisonian* advanced to $1.50 a year on the first of last May and is now the only $1.50 paper in the county as well as the only one on a cash basis. Perhaps the most conclusive proof of healthy circulation is shown by the actual cash subscription receipts. I have taken from the *Madisonian's* cash ledger the total subscription each year for six years prior to 1908 and for the six years just following. I do not claim that this is a wonderful showing, by any means. Many of you could have done better; but bear in mind the condition under which the plan was adopted, the number of papers in the field, etc., and the showing is at least a creditable one. The subscription statistics given are not offered as evidence of great success, but with the hope that a recital of actual experience may inspire some of you fel-

During the year 1908 the subscription receipts were $2,982, but since this included the arrearage paid up prior to July 1 I have not used the receipts of that year in the comparison.

While the above figures support my argument that cash in advance *does pay*, I do not consider that the increase in receipts is the principal benefit.

The immediate and almost unaccountable rise in the public's estimate of your paper is worth many times the direct financial gain. The neighborhood wag who once delighted to make your newspaper the butt of his jokes when he says, "I never could stop it," etc., is forever squelched. The fellow who paid his subscription to you on the street and didn't get credit for it exists in memory only, and an unpleasant one at the best. The public in general will conclude that you have something that will sell on merit. The most notorious deadbeat in your community will subscribe and pay for your paper. The first time the subscription may come from another member of the family, but if you are wise you will forget the past and treat him as a "valued subscriber." Last, but not least, there are hundreds of men in every community that at some time, or at many times, have been annoyed and imposed upon by "never-stop" papers.

If your competitor does not adopt cash in advance, these

men will stick to you closer than a brother. If your competitor adopts cash in advance with you, each of you will share this clientage, and you will both make more money, your business will be respected as it deserves to be, and your mailing-list will be a pleasure instead of a nightmare.

Publishers have said to me, " I keep my lists paid within a year, and I think this is more practical than strictly cash in advance." This is a delusion of the worst sort. In so doing you lay hold of the disadvantages of cash in advance without reaping the real benefits. You get the stops at the end of the year just the same. I have found it much easier to put back the man who went off the list clean than to collect the year's delinquency and reinstate the subscriber. Lincoln sounded an eternal truth when he said that a nation could not exist half slave and half free, and neither will your newspaper be benefited by a policy of half cash and half credit.

I have not attempted to launch upon every detail connected with the cash system, but I will be glad to answer any question that may help the country publishers of Iowa to put their business on a sound business basis. So firmly do I believe in the cash-in-advance paper, that I do not hesitate to recommend it to every publisher of a country newspaper, regardless of his field or his competition.



Starting as an Apprentice Photographer in July, 1886, with Blomgren Brothers & Co., William Gast, Whose Likeness Is Shown Here, Has Remained with the Company, Serving for Many Years as Head Photographer and for the Past Ten Years as Foreman of the Photoengraving Department.

A TYPOGRAPHICAL ERROR.

One of the best stories about typographical errors is told by a New York newspaper man who was at the time a proofreader on the Dallas *Commercial*. He lost his job through the carelessness of the foreman in making two sets of " Y " copy and hanging it on the hook at the same time, says the St. Louis *Republic*. The mistake resulted in about the funniest newspaper " bull " ever heard of, by reason of the fact that the separate "takes" of the different copy fitted together without a break. Tom Ochiltree, the red-haired ex-Congressman and famous disciple of the science hyperbole, made a speech at the opera-house on the evening in question, and on the afternoon of the same day a mad dog had been killed in the streets. Perhaps fate recognized an affinity between Ochiltree and a mad dog. At any rate the first " take " of the Ochiltree report and the second " take " of the mad-dog item got mixed, and this is the way the two paragraphs appeared in the paper the next morning:

" Hon. Thomas P. Ochiltree lectured at the opera-house last night to an audience that was inclined to be indulgent. Before the hour set for the lecture the familiar figure of the eloquent Texan was prominent on the stage, where he sat talking to Colonel ———. Promptly at eight o'clock the Colonel arose and in a few appropriate remarks introduced the speaker of the evening, who bowed and advanced to the front of the stage.

" With his tail tucked between his legs he began to howl, to snarl and snap at everything in sight. He frothed at the mouth, he slobbered and he pouted. His long and ugly tongue hung out nearly a foot over his left jawbone. It was black and heavy. A citizen, recognizing that in such a condition he was a menace to life, fished out a Colt's revolver from his hip pocket and drew a bead on him. A sharp, whiplike report rang out and a pistol ball penetrated the brute's left eye. He gave an agonized yelp, fell over on his left side and expired."

A LOST LAMB.

William Dean Howells, at a dinner in Boston, said of modern American letters:

" The average popular novel shows on the novelist's part an ignorance of his trade, which reminds me of a New England clerk.

" In a New England village I entered the main street department store one afternoon and said to the clerk at the book counter:

" ' Let me have, please, the letters of Charles Lamb.'

" ' Postoffice right across the street, Mr. Lamb,' said the clerk, with a naive, brisk smile." — *Illustrated Sunday Magazine.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Lowering Cylinder Eliminates Slur.

(1758) A central Illinois pressman having followed our advice in regard to a slur on a form of half-tone plates, writes as follows: "In regard to the drag on the edge of plates, will say that I tried your suggestion and it worked perfectly. I am in the habit of running the plates eight up in two rows. On the second row back a slight slur was noticeable, which spoiled the appearance of the work. On lowering the cylinder as you advised, and resetting the intermediate gear, the trouble disappeared."

Insufficient Impression.

(1761) Submits a double-page advertisement from a magazine printed on cheap book-paper. The advertisement carries several lines of seventy-two-point gothic, as well as two half-tone plates. The printer writes: "Please look over the enclosed sheet and see if you can help us out of our trouble. We do not seem to be able to get the big type to print black. We are using black book-ink costing 40 cents a pound. Have tried reducing it with a few drops of coal oil, but the results are not encouraging. It looks to us as though the ink is lifting the fiber off the paper. We are printing the job on a drum cylinder press. We have been printing this magazine for about two years, using the same paper and same grade of ink, and have never had this trouble before. No doubt the cold weather has considerable to do with it, as our room is heated by stoves and it is a hard matter to keep an even heat, but there surely is an ink that will work under these conditions."

Answer.— (1) Increase the amount of impression at least three sheets of print-paper. (2) The temperature of the room should be kept between seventy and eighty degrees, otherwise you must use a cheaper ink. Thinning down the expensive ink is not a good plan, nor will it help you very much. Possibly, if you use a 20-cent news-ink, and run it lighter in color and carry more impression, you may get better results.

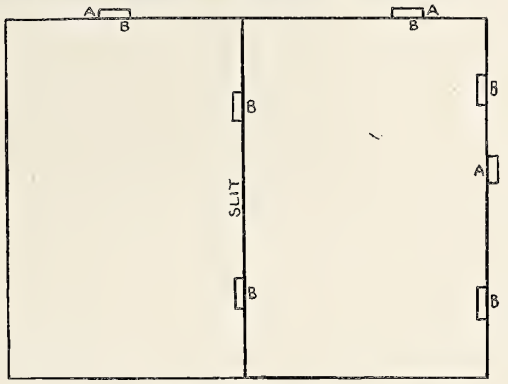
Filling Up of White Letters in a Solid Plate.

(1760) Submits a section of a carton printed in bright-red ink from a solid plate having white letters. In the largest line in the plate the filling in of the ink spoils the effect that is sought. The pressman writes: "Is there any way to prevent the spots showing in the large, curved line on the specimens enclosed? The plates appear to be quite deep. Have had similar trouble with other work in the same way. Could the make-ready be at fault? The tympan for this job has half soft and half hard paper. Any suggestions will be appreciated."

Answer.— We believe the make-ready is not at fault, as the fine lines print perfectly sharp. It may be possible that the rollers press too tight on the plate, thus inking the bottom of the cut-out places forming the white letters. Frequent washing of the plate may prevent this trouble; or, still better, get an ink that will not pile up on the plate. Ink-dealers carry compounds that will prevent this trouble. We believe that a hard tympan is better suited for this class of work than a medium soft tympan. Some pressmen place a thin sheet of brass under the top sheet. It will not make any difference then whether the tympan is hard or soft, as the brass sheet gives a firm bearing and prevents the top sheet and packing from being formed into a matrix.

Method of Cutting Cartons on a Platen Press from Doubled-Up Form on Cylinder Press.

(1762) Daniel Taft, of Bridgeport, Connecticut, sends the following plan of cutting cartons singly on a platen press where the doubled-up form was printed on a cylinder press: "The cartons may be printed in a full sheet, 30 by 40 inches, for example, and the sheet split with the slitter



"A" indicates cylinder guides; "B" indicates cutting-press guides.

of the cylinder into sheets 20 by 30 inches, the cylinder front-guide and side-guide edges being reversed and becoming the opposite edges on the cutter. Unless the stock is abnormally "off the square" on the cylinder side-guide edge, no difficulty will be experienced in obtaining register on both halves of the sheet, but it is advisable to keep the two separate while cutting and creasing. I have been running folding-box work in this manner for a number of years, with excellent results."

Newspaper Rotary Photogravure Printing.

An Illinois publisher writes: "I am sending herewith a piece of a Sunday section of a Philadelphia paper. Wish you would tell me: (1) What style of printing is this specimen? (2) What is the name of the press? (3) When was it originated, and where and by whom? (4) Is the machine expensive? (5) Where are the plates made? (6) What kind of press can the plates be used on? (7) Are both sides

of the sheet printed at once? (8) If a special press, where made and name? (9) What sort of paper is required? Can different kinds be used?

Answer.— (1) The specimen is printed by the machine or rotary photogravure process. (2) The machine is of foreign manufacture, and as there are several on the market, we are unable to state which one the specimen was printed on. (3) The adaptation of this process for newspaper illustration is credited to Doctor Mertens, of Germany. The earliest date we have observed on a newspaper using the process is August, 1910. *The Freiberger Zeitung* of that date carries illustrations in the text which are printed by this method. (4) The cost for an equipment is comparatively high. (5) The copper tube is etched in the plant by those engaged for that purpose. On a machine that we inspected, this copper tube was one-fourth of an inch thick. (6) Plates can only be used on the presses for which they are made. (7) Both sides are printed simultaneously as the web passes through the machine. After one side is printed the sheet passes over rolls heated by steam, which dries the ink. After the second side is printed the ink is dried in a similar manner before the web reaches the folder. (8) The presses are usually built to order. We are unable to furnish name at this time. (9) The cheapest news-print paper may be used. The appearance of the illustrations is enhanced by the use of a smooth paper.

Die-Cutting Labels on a Platen Press.

(1763) A Massachusetts printer writes: "I will thank you for a description of how to die-cut labels like the enclosed on an 8 by 12 job press."

Answer.— Our correspondent should have a copy of "Cutting and Creasing," which may be secured from The Inland Printer Company for $1. This is a handbook on the subject. The label design is a combination of the circle and triangle and not difficult to cut. Secure a brass plate about one-sixteenth of an inch thick, nearly the full size of your platen. Have a hole drilled in each corner for a flat-headed machine screw, and corresponding holes drilled and tapped into the platen. The brass plate may be attached to the platen and the impression gaged so that when the guides are pasted to the plate and several sheets of the label are fed to the guides, the die will cut them without cutting the plate deeply. If the corks are properly placed they will expel the labels as they are cut. Booklets and cartons are cut on the same general plan.

Gold Ink on Antique-Surfaced Board.

(1759) A printer in northern Indiana submits a section of a hanger printed in gold ink on black cardboard having a dull surface. The gold has no luster, and the printer desires to know how to improve it.

Answer.— The appearance of the work could have been improved by printing the form first in a yellow having considerable drier. When the ink has fully dried the gold may be then applied. Carry plenty of color and run the press slowly. Gold ink shows to better advantage on smooth-surfaced stocks. A bright yellow-orange ink will equal the luminosity of the gold ink on dull surfaces.



John M. Renk Started in 1889 as Finisher in the Electrotype Department of Blomgren Brothers & Co., and for the Past Fourteen Years Has Occupied the Position of Foreman of that Department.

PUTTING THE HUMBLE HEAD-WRITER ON A PEDESTAL.

Theaters, newspapers, and a variety of American institutions were given a verbal shaking up to an accompaniment of rustling silks and nodding millinery, says *The Chicago Tribune,* when Dean Shailer Mathews, of the University of Chicago divinity school, recently addressed the Woodlawn Woman's Club in the Woodlawn Masonic Temple.

Here are some of Dean Mathews' observations:

"The man who writes the headlines in the newspapers is the most influential man in the United States in changing public opinion. We read the headlines and not the stories proper in most cases. The captions stick in our minds, and when the time for action comes they remain uppermost in our thoughts.

"Of the workers in the three divisions of a newspaper — the editorial, the news, and the advertising — the editorial writer is the least influential. Few read editorials nowadays."

THE·MAN·AND THE·FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Seeks Opening as Pressman.

(3348) Competent cylinder and platen pressman of sixteen years' experience seeks steady position with a good firm, preferably in the Mississippi Valley States. Can handle cutter and stitcher also. References.

Cylinder and Platen Pressman Seeks Change.

(3349) Young man, thirty-one years of age, married, desires to make change in his position. Has had eleven years' experience on platen and cylinder presswork. With present employer three years, and is a steady and sober workman. Prefers to remain in Chicago. Non-union.

Seeks Opening as Monotype Operator, or Foreman of Keyboard Department.

(3350) At present in charge of keyboard department of one of Canada's largest printing concerns which handles printing of every description. Seeks change of climate. Has completed advertising course of International Correspondence School. Can lay out, edit and write copy. Can attend caster, but is not a caster machinist. Sets a clean proof, and handles any kind of copy. Seven years' experience.

Superintendent Desires Change.

(3351) Married man, thirty-six years of age, now superintendent of a publishing house doing general periodical and edition bookwork, desires change about April 1 to executive or managerial position. Familiar with technical details of printing and binding. Prefers position in the Middle West, outside of Chicago.

Cylinder and Platen Pressman and Stock-Cutter Seeks Position.

(3352) For the past eighteen years employed in printing-plants in Ireland, although an Englishman by birth. Seeks position anywhere in the United States in a printing-office requiring the services of a cylinder or platen pressman and stock-cutter. Union. Married.

Seeks Opening as Job or Advertising Compositor, or as Machinist-Operator.

(3353) Graduate of the I. T. U. Course in Printing, twenty-one years of age, single, union, seeks position as job or advertising compositor, or as machinist-operator. Would consider a partnership arrangement with small up-to-date printing-office. Willing to go anywhere.

Cylinder Pressman Desires Change.

(3354) Seeks steady position where only first-class work is appreciated. Having worked at the trade since he was fourteen years of age, and is now thirty-two, beginning at the bottom and working up to position of pressman on cylinders. Has done label and carton work for four years, and the better grade of black-ink work — loose-leaf and manifold from type and plates, of which he has a thorough knowledge — during the past six years. Non-union, but will join if required. Best of references.

Pressman Seeks Opening.

(3355) Young man, twenty-three years of age, with seven years' experience on platen and cylinder presses, desires position along the Pacific coast if possible. Steady and reliable. Best of references. Will not consider less than $18 a week.

Desires Position as Pressman in Middle West or South.

(3356) Seeks position as pressman, preferably in Middle West or South. Has been away from the trade for two years, but desires to return to the printing business. Was in charge of presswork in a printing-plant in a city in Illinois for ten years. Has the experience and skill to produce the finest grade of work, and can please the most exacting.

Advertising or General Manager.

(3357) Desires to get in touch with a publisher who desires to put his paper in the paying class, or who wants his paper to pay better dividends. Has worked for the past twenty-five years as compositor, collector, advertising manager, general bookkeeper and auditor. Fifteen years with present employers, and has seen the business twice doubled during that time. Would accept position as general manager or as advertising manager. Seeks larger field and better pay. Best of references.

Newspaper Correspondent Desires Position.

(3358) Young man with good education seeks position as correspondent with newspaper. Is industrious and ambitious. Has had experience in reportorial work and can show credentials. Willing to work on moderate salary or on space.

Working Foreman or Assistant Superintendent.

(3359) Fifteen years' experience in the best shops in Cincinnati, working on highest grades of black, three and four color processwork. Is anxious to obtain position as working foreman or assistant superintendent, preferably in the Middle West, but will consider other locations. Also understands estimating. Married. Good habits. Best of references.

Seeks Position as Job Compositor.

(3360) Young man, twenty-three years of age, having had seven years' experience as job compositor, five years of that time with one concern in Boston, also a graduate of the North End Union School of Printing, of Boston, desires to connect with some progressive printing concern where opportunity for advancement is offered.

Linotype Operator Seeks Change.

(3361) A first-class linotype operator, now employed in one of the best shops in the South, desires a change. Would prefer a steady position in Alabama. Would consider installing linotype of any kind, providing good inducement could be guaranteed.

Situation Wanted as Foreman of Small Job-Office.

(3362) A versatile printer with artistic taste, having had twenty-three years' experience, would like foremanship of small job-office doing the highest class of commercial work. Union. Married. Good habits.

Printer, Lithographer, Ruler and General Office Assistant Seeks Opening.

(3363) Young man, with ten years' experience in estimating on printing, lithographing, ruling and general office management, seeks position.

All-Around Printer Seeks Opening.

(3364) Experienced on high-grade commercial and catalogue work, having had six years' experience in each branch, seeks position in small office where all-around work is demanded. Would take a financial interest in the business, providing it proves to be the work he is seeking. Best of references as to character and ability.

Opening for Machinist-Operator.

(3365) An Iowa printing and publishing concern is seeking the services of a machinist-operator for its job-office, capable of taking care of machine and also working on floor part of the time. Accuracy rather than speed preferred. Floorwork consists of simple or reprint work, distribution, simple lock-up, etc. Pleasant shop and conditions. Union.

Opening for Combination Newspaper Man.

(3366) A New Jersey concern, publishing a twelve-page suburban weekly, having modernized plant, linotype, etc., and doing a variety of good commercial printing, including many pamphlets and booklets, is seeking the services of a young man to solicit advertising, sell printing and increase circulation. Prefers one who is also able to do newswork, such as articles for special features, and to issue special editions of seasonable nature. The field is good and the position's limitation is entirely up to the holder.

Apprentice Seeks Position.

(3367) Young man, twenty-two years of age, having worked at the electrotyping trade for nearly four years, would like to locate with a firm in order to finish his apprenticeship. Has had limited experience in casting, batteryman, and floorwork at finishing and molding.

Opportunity for Partnership in North Carolina Newspaper and Job Plant.

(3368) A well-established semi-weekly newspaper and job office is in need of a manager or partner familiar with the printing and publishing business of the better class. Field is a promising one. Manufacturing enterprises keep things moving all year, and, in addition to this, there is a big summer-tourist business. Prefers man having some experience as linotype operator.

Excellent Opportunity for Investment.

(3369) An opportunity of rather unusual promise is offered to a high-grade man of thirty-five or forty years of age, with from $5,000 to $10,000, to be used to purchase the interest of a retiring stockholder in a well-equipped plant doing about $100,000 per year in a specialty line which is rapidly growing, and is capable of being greatly extended. The purchase of the stock would carry with it an important executive position — the handling of finances and assistance in sales department.

Seeks Opening as Salesman with First-Class Firm.

(3370) Printer, thirty-six years of age, having had eighteen years' experience in the printing business, including engraving, presswork and binding, and also three years' experience in selling advertising, seeks position as salesman on city sales, or will take roadwork. Can make layouts, write copy, handle work through the plant. Understands paper stock, and can make up dummy. Can estimate accurately on all kinds of work.



A TWELVE-HUNDRED-DOLLAR OFFICE CAT.

Max Gould and "Queenie," of Paterson, New Jersey. Neighbors object to Mr. Gould's taste in having a young lioness for a pet — but Mr. Gould says, "Why anticipate trouble?" Good-night.

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MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

How to Remove Intermediate Magazine on Model Eight.

(1) Place matrix-locking strip in the upper and intermediate magazine. (2) Turn crank handle until pointer registers lower magazine. (3) Remove flat bar from above upper magazine. (4) Pull forward on upper magazine-frame supports. (5) Turn crank handles until pointer registers intermediate magazine. (6) Remove magazine escapement. (7) Place magazine-cam frames on intermediate magazine frame and draw them forward. (8) Raise the front end of magazine so that the first bar of magazine just clears the projections on front end of the frame, allow the magazine to move forward until the projecting ends of the magazine bar reach the ends of the frame cams, then allow the magazine to come to a perpendicular position, turn the locking bar over the top of the magazine, then remove the magazine from the frame cams.

A Tool for Truing Up a Pot Mouthpiece.

A Youngstown, Ohio, operator writes: "I noticed in a recent issue of THE INLAND PRINTER, in the Linotype Department, an inquiry from Urbana, Ohio, about a file that was used for truing up a mouthpiece on a metal-pot. I wish to state that I have just what the machinist is looking for. My lining-up tool is a carborundum stone made for me exclusively, and is exactly the shape of a blank mold in a universal mold-disk. All that is necessary is to take the blank mold out, put the stone in its place and put the screws in the overhanging lip that extends down from the stone; then tighten the mold-cap screws the same as when using the regular mold, turn the machine up to casting position, rub the mouthpiece a few times and the job is completed — and the best part of it is, it is right every time. The carborundum stone does not warp and get out of shape as the file arrangement did, and can be depended upon absolutely. After the stone has been used a few times and shows signs of wear, it can be redressed in a few minutes and is as good as ever."

To Make Mold-Guide Marks More Legible.

P. G. Hughes, Great Falls, Montana, offers linotype users some useful information. He writes as follows: "I operate a Model 8 machine, making many changes each day. To facilitate the accuracy of the mold changes, I have painted the guide marks for molds 1, 2 and 3, red, white and blue, respectively. Marks for mold 4 I have left as they are at present. It will be seen by trial that it is easier and quicker to change the molds by having prominent colored lines to match, than by using the old method. I use ordinary colored job inks for this purpose, filling the scribed lines on the mold-disk shield with the color, slightly broadening the lines, and the corresponding lines on the face of the mold wheel. It will be worth an operator's time to make the change. In a number of the job offices I have been in I have invariably found either a routing machine or a number of battered chisels and a hammer or mallet or two, all used to cut down the blank portion of linotype slugs that invariably prints along with the face of the type. I find that drawing the blade of a knife or a pin across these blank surfaces a couple of times will eliminate the trouble and save hours of time. The idea is this: The blade of the knife will raise a hair-line on the slug, and while the rollers on the press will ink them, the printed sheet will touch only the hair-lines and not the blank in full as before. Examination with a strong glass might reveal the printing of these hair-lines, but they are not visible to the naked eye."

Delivery-Link Catch-Spring Hook Breaks.

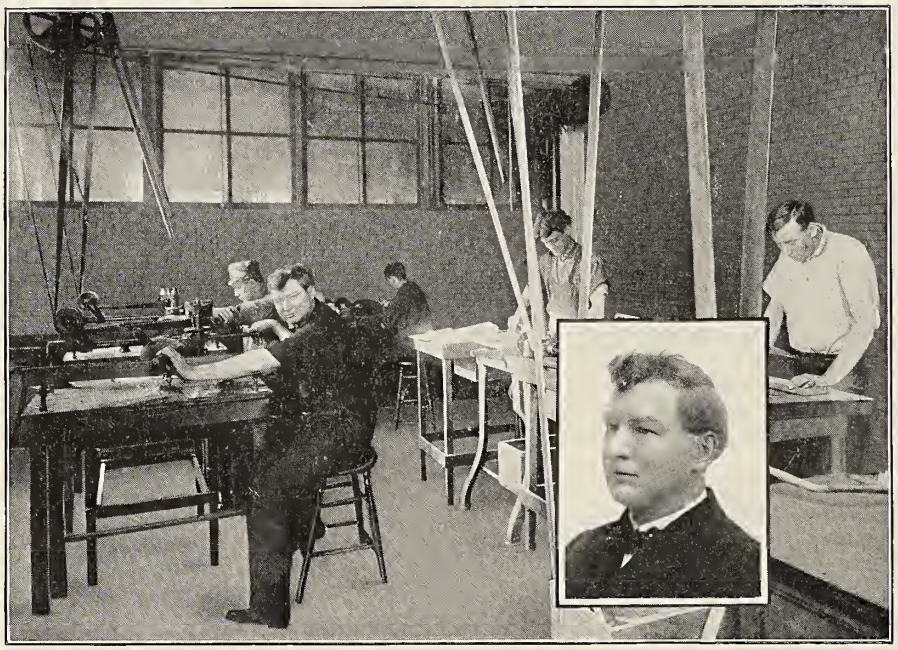
An Illinois operator writes: "The upper end of the line-delivery-link catch-spring hook broke off, allowing the catch to release the link. It appears to be such a difficult job to repair it that I defaulted, and simply wired the catch down until I could get a line on the procedure. Please describe an easy way of replacing the hook."

Answer.— Owing to the difficulty of applying the hook to the catch while it is in the machine, it will be found easier to remove the delivery-lever catch. Drive out the hinge pin in the catch, and when the catch has been removed the new hook may be attached. Some difficulty may be found in removing the hinge pin. If found too hard to take out, you may remove the line-delivery lever from the shaft by driving out the taper-pin in the lever-spring arm and in the cam-roller arm. The shaft may then be driven back far enough to be flush with the front side of the bearing in the column, which will permit the removal of the line-delivery lever. The hook may then be attached to the catch without further trouble.

Matrices Bent in Distributor Box.

An Indiana printer writes: "We have trouble with our rebuilt Model 1 linotype, by the bending of matrices. Our operator seems to be unable to remedy it, and we hope you may enlighten us as to the trouble and remedy. We enclose a couple of the bent matrices for your inspection. As they leave the distributor-box lifter they seem to pass on to the bar crooked. This does not occur very often, but perhaps from one to three times a day. We have straightened the bent matrices and sent them over again and they worked all right. The ears of thin matrices are bent as well as the heavier ones, such as the "n," "r," "m." An operator suggested that perhaps the little steel lip that extends from the box bar had become worn to such an extent that it allowed the matrices too much play. We will appreciate any suggestions you may have to offer."

Answer.— A description of trouble of this character is often incomplete, which will necessarily make it difficult to furnish a specific cause for the disturbances. That the trouble occurs occasionally suggests that the matrix may slip off the lifter just as the distributor shifter is withdrawn from the box, and before the lifter has raised the matrix clear of the upper rails. An examination and test may disclose whether or not this is the cause. If the trouble was confined only to thin matrices, it might be possible that the box-bar point is worn, but it appears that thick matrices are also affected. If you desire to determine this point, remove the distributor box and place a thin six-point matrix in the box, full against the vertical sides of the top rails. By looking downward between bar point and matrix, you can determine if the space is greater than normal. A bare clearance is sufficient. An examination of the lifter action, while turning the screws slowly by hand, may reveal the cause of the matrices becoming twisted as they travel upward on the top rails of the distributor box. Examine back distributor screw and see if it is held firmly locked by its spring catch. See if the lifter gives proper clearance of matrices above the vertical side of the top rails as they are raised into the thread of the screws. A close examination of these parts should help determine the cause of the trouble. Your distributor clutch evidently is pulling too strong, judging from your statement that thick matrices are bent. Perhaps the bending is due to the operator forcibly turning the distributor screws while a matrix is twisted.



Joseph C. Ruder Joined the Forces of Blomgren Brothers & Co. in January, 1891, and with the Exception of the Time He Spent in Cuba during the Spanish-American War He Has Remained with those Forces.

Thermostat Needs Adjustment.

A West Virginia publisher writes: "Your reply to my inquiry about our Model K received and greatly appreciated. The trouble seems to have been an excess of oil, dropping from the motor, finding its way under the clutch buffers. After thoroughly wiping off the oil the trouble remedied itself and the machine is apparently working all right now. We set our paper on a ten-point slug, and not having a water-cooled mold the metal heats very fast and I am unable to get the thermostat to take care of it. By running without any fire under the mouthpiece when the slug gets hot I am able to hold a solid slug for some time, but if I cease operation for a brief time the metal cools and then I have to apply the torch or give the mouthpiece a little more gas, with the above result after running awhile. We have no thermometer, and I judge the temperature by the appearance of the slug, always aiming to have a solid slug with a sharp face. I would like to know whether the fire under the pot should be kept much higher than under the mouthpiece, and whether or not the correct temperature can be obtained without the use of a thermometer. If I start in the morning with a fire regulated under the mouthpiece so that I get good slugs, it holds out all right until I put another "pig" in the pot, then the fire lowers for an instant and then comes on stronger, causing the slug to become hollow on the bottom unless I send in lines very slowly. If the fire under the mouthpiece is kept very low, the application of more metal causes it to go entirely out. The left-hand vise jaw has slipped a point or more and causes the first letter on the slug to overhang just a little. I placed a piece of paper between the adjusting rod and the jaw to get twin slugs to join properly. How is the jaw adjusted? Thank you for any light you may give me on the above."

Answer.— We believe that you can regulate the temperature of the metal by a careful readjustment of the thermostat. The placing of a pig of metal in the pot should cause the flame to increase in height, and after a short time the flame should again diminish to normal. You should not turn the mouthpiece burner down. Allow the thermostat to control the flame. If necessary, readjust the screw. If an overhang of less than six points appears on the left end of the slug, it may be corrected by loosening the screw in the jaw-screw arm and then turning in on the square-headed jaw screw a trifle. Replace the screw on the arm into another hole in the adjusting flange, and then cast a slug to note the change. It may be necessary to make several trials before the adjustment is correct. Before making any change, be certain that the three screws that hold the bracket to the vise cap are tight.

Written for THE INLAND PRINTER.

AUTOMATIC JUSTIFICATION.

BY A. J. C.

THERE are four great printing-office economies derivable from one source, with which printers generally are not familiar. They have to do with that part of composition which has hitherto been necessarily accomplished by hand labor only, namely, *spacing*. In the scientific handling of spacing lies one of the most prolific sources of money-saving that composing-room efficiency affords. Its results are apparent in four departments, namely: Saving in composition, make-up and lock-up; saving in distribution of spacing materials; saving in cost of spacing materials; saving in pressroom by reason of spacing materials not working up, and eliminating the shrinking and warping of wood furniture.

Just as the railroad companies strive for an increase in the train load, the tractive power of engines, the weight of steel rails, so the printer studies how to reduce the number of operations and increase the size of unit of each operation.

In the process of hand spacing, first came leads, quads and slugs, then metal furniture, and now comes the process of molding a block to the exact size of space to be filled out, thus reducing to the minimum the number of operations, and greatly reducing the cost of spacing materials.

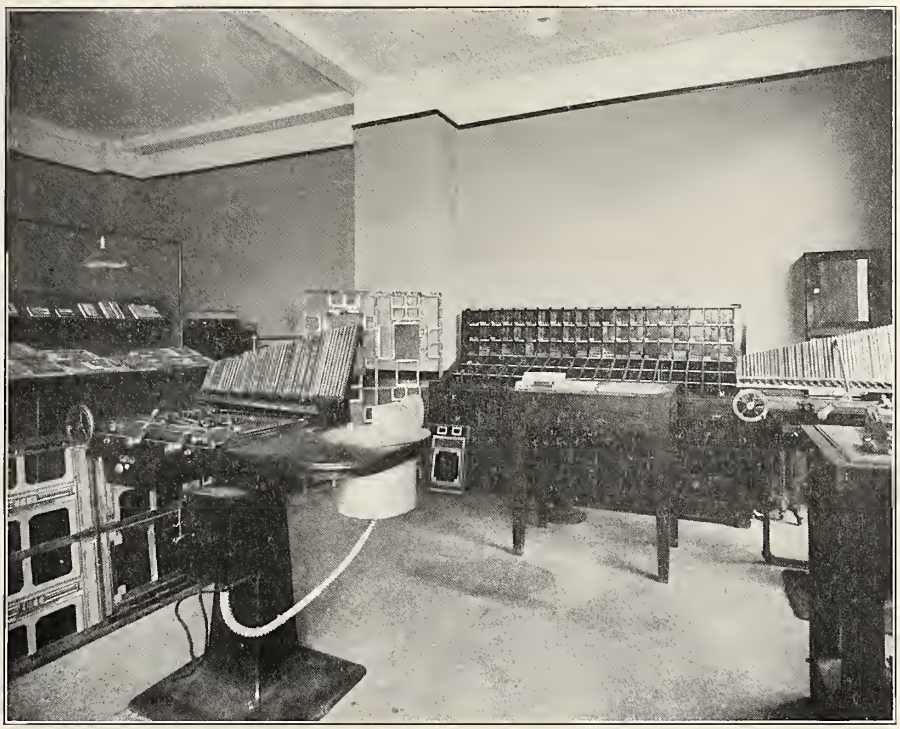
It is the application of this important process to the work of every modern printing-office that forms the subject of this article.

Hand spacing or justification of cuts and display matter is an inefficient and expensive method that is destined to be largely superseded by the new process as surely as hand composition has given way to the more efficient processes of the linotype and monotype machines.

Straight-away justification of cuts to the column or page measure by this process is so simple and effective that it can be done in a great reduction of the time requiered for hand spacing. The justified cuts are handled easily, and quickly inserted in the book or catalogue form without danger of pieing. This spacing also facilitates the locking up of forms, being in large units and true to measure.

Construction of a catalogue or illustrated book in this manner represents the most modern development of composing-room efficiency.

The more varied types of catalogue and booklet pages show relatively as great economy in handling, for it is obvious that the more difficult the justification by hand, the greater the opportunity for saving time by spacing in large units with liquid metal.



A Corner of the New General Sales Office of the Automatic Justifier Company, Located in the Transportation Building, Dearborn and Harrison Streets, Chicago.

It should be understood that practically every display page is composed of certain elements which, if properly grouped, permit of being justified by this process, while preserving the flexibility necessary for a perfect lock-up.

Efficiency in the composing-room depends on the degree of intelligence used in preparing the copy and laying out the work before it is entrusted to the compositor. He is a high-priced workman and should be employed as fully as possible on productive work only. The unproductive work of blank spacing should be as carefully planned as any part of the composition, for herein lies the opportunity to effect surprising economies. By laying out the work with this in view, the greater part of all blank spacing can be handled on the justifying machine at a tremendous saving in the compositor's time, and with materials of your own making.

The compositor, then, sets the type to the net measure of the actual printing form only. The spacing or justification is then accomplished either by putting the form on the justifier and pouring metal to fill the spaces, or by means of slugs and furniture cast on the machine to the required measure.

Which of the two methods to employ on a given job is a matter in which the intelligent operator will display his judgment.

Every printing concern specializes more or less on certain lines of work, and it is in providing special spacing materials cast to exact size, in the largest units available, that the most effective economies are made. For example, an office handling freight tariffs can provide itself with an unlimited supply of slugs and metal furniture cast to 41 ems, made out of 7-cent metal, and instantly convertible into some other size by recasting when no longer required for tariffs.

The intelligent printer will see at once the twofold economy of handling this spacing in larger units and of making his own furniture. Every problem of spacing larger than one pica in width yields economies of this nature, when properly handled.

One very important function of the composing-room is to send to the pressroom forms that are rigid and true, that will print without work-up on the press, that will register accurately, and once in register will not shrink or warp out of true. All this is accomplished easily and economically by the use of materials cast to size in your own composing-room. First, the justification of display composition being in the form of solid blocks instead of numerous pieces of leads and slugs, is much more easily handled and enables the compositor to make up double the number of pages he could accomplish with hand-spaced composition. The same is true of locking up. The output of the stoneman is increased to a very large extent where automatic spacing is used.

Second, in the pressroom the absence of leads and slugs removes one of the greatest bugbears of the printing business. With spacing materials in large units, the tendency to work up is almost completely eliminated; the largest forms can be handled expeditiously and printed from the cuts and type without electrotyping and without work-up.

In printing-office efficiency there is hardly a more important point to be considered than this. The cost of electrotyping forms, to avoid work-up on the press, is an item representing almost wholly unprofitable outlay in that large class of catalogues, booklets, folders and display-work generally in which the length of run is not sufficient to exhaust the life of the type. The efficient printer will convert this expense into an asset by the use of spacing materials made in his own shop to fit the job, which materials are instantly available for recasting into new sizes as soon as the job is run off.

Another big item of composing-room cost is the distribution of spacing materials after the job is electrotyped or printed. Where automatic justification is used no distribution is required, the material being simply thrown back into the melting-pot, thus effecting a very important composing-room economy.



A Corner of the New General Sales Office of the Automatic Justifier Company, Located in the Transportation Building, Dearborn and Harrison Streets, Chicago.

In colorwork, the blanking out of forms should be done with metal furniture made on the justifier, to exact size, and all lock-up furniture, so far as practicable, should be of metal, also cast to fill the space required. This blanking and lock-up furniture can be made at nominal cost and in less time than foundry material can be sorted out from and put back into the racks or cases.

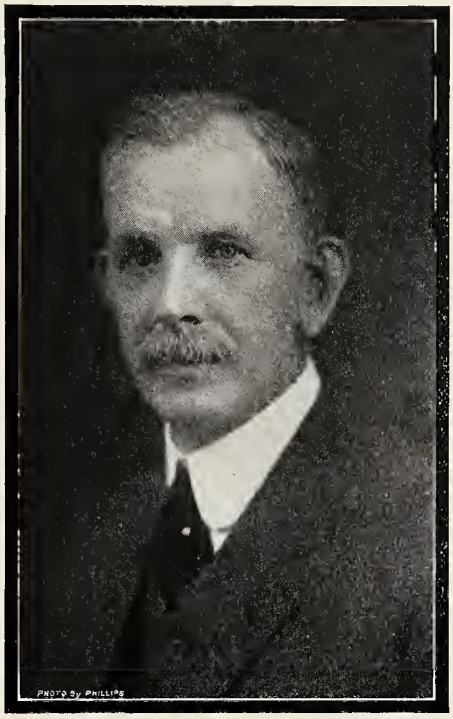
By this means the warping and shrinking of wood furniture and consequent loss of register are practically eliminated, the form is quickly adjusted and registered on the press, and holds its make-ready and register until the printing is completed.

This process and equipment are within the reach of every printer who is striving for efficiency and economy in the handling of his mechanical work, and who makes judicious investments in the tools of his trade. We have regarded the development and perfection of this process and machine with keen interest, as it is most assuredly a long step forward in that search for efficiency which the printing trade, of all trades, most needs.

OBITUARY

James F. Gounley.

The sudden death of James F. Gounley on December 27, in Philadelphia, brought to a close a life which had achieved the reward of success in friendship-building and



James F. Gounley.

in business. He succumbed to pneumonia after a few days' illness.

As vice-president and superintendent of the Royal Electrotype Company, Mr. Gounley was known throughout the country as one of the modern expert electrotypers. His contributions to the industry to which he had devoted thirty-five years of constructive work include inventions of electrotyping machinery which have proved of permanent value to fellow craftsmen in every part of the United States. His wet blackleading machine and his stopping-out machine for treating cases after they have been wet blackleaded are notable examples of his genius and ability.

Mr. Gounley was a native of Philadelphia, born in 1867. He began work as a mere boy and developed as a craftsman to the point where his interest in electrotyping affairs included a knowledge of the resources of other electrotypers and a familiar personal acquaintance with them and their methods.

Those who were fortunate enough to know Mr. Gounley personally were well aware that one of his chief characteristics was that of helping others. It was a common thing for him to assist brother electrotypers when they were in trouble with manufacturing problems. His expert advice and his kindly interest in the progress of others led him into friendly relationship with many of the country's leading electrotypers.

His loss is not only a personal one to his own concern, but also to the entire industry, of which he was a self-made, important factor.

Charles W. Juergens.

The engraving trade in Chicago has lost a prominent and long-standing figure, Charles W. Juergens, who passed away at his residence at River Forest at the comparatively early age of fifty-eight. He was secretary, treasurer and

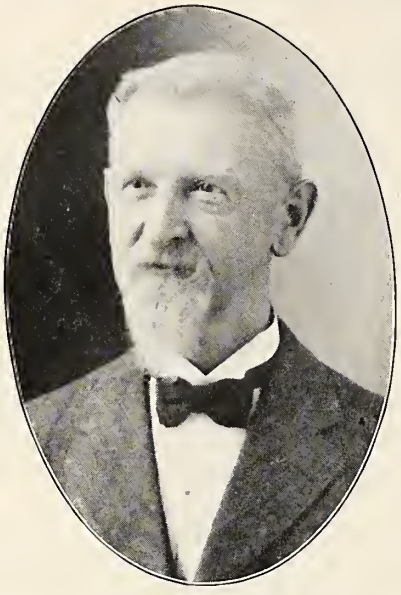


C. W. Juergens.

manager of the firm of Juergens Brothers, engravers, 166 West Adams street, and for years had been well known as a citizen and a business man in Chicago and neighborhood. He was born in Germany, but came to America with his parents when he was only six years of age. Mr. Juergens leaves a widow, two sons and three daughters.

George Troupe Aimer.

George Troupe Aimer, the seventy-year-old superintendent of the printing department of Shea Smith & Co., is no longer with us. He held the position referred to for thirty years. He was a member of the Chicago Typothetæ and the St. Andrew's Society, as became respectively a



George Troupe Aimer.

good printer and a good Scotsman. Mr. Aimer was born in Glasgow, and came to Chicago forty years ago. He passed away on Christmas morning, death being due to pneumonia. He leaves a widow and three children.

Grant A. White.

Grant A. White, for the past eight years with the University Press, Cambridge, Massachusetts, the last six years as assistant superintendent, died at the Boothby Hospital, Boston, on the morning of January 15, from complications resulting from an operation for appendicitis. Mr. White was thirty-one years of age; was born in Minnesota; was a graduate of the University of Minnesota; he was a young man of sterling character, and bid fair to make his mark in the printing world. He is survived by his widow and by his father and mother, and by three sisters and one brother.

Edward Lyman Bill.

A trade journalist with a name writ large in American history has passed away. Col. Edward Lyman Bill died on the first of the year at his home at New Rochelle, New York. He was editor-owner of the *Music Trade Review* and the *Talking Machine World*. He was born at Lyme, Connecticut, fifty-three years ago. His father was Judge John Wright Bill, a descendant of John Bill, who came to America in 1630. Colonel Bill was also a direct descendant of Elder Brewster, who came to New England in the Mayflower and was first pastor of the Puritan church at Plymouth. He was one of the organizers and was colonel of the volunteer military organization in the Dakotas, where he saw active service on the plains as well as correspondence work for eastern newspapers. He was for some time vice-president of the New York Press Club, president of the Republican Club and a member of the Board of Education. He was treasurer of the St. Louis exposition in 1904, and was a member of the Sons of the Revolution, a thirty-second-degree Mason, a Shriner, a Knight Templar, and a member of numerous clubs in New York. He was the author of "The Sword of the Pyramids," "The Last of the Danvers" and "Hitting the Thought Trail."

Robert Thompson Van Horn.

A veteran of journalism in the Middle West has passed away in the person of Col. Robert Thompson Van Horn, whose death occurred on January 3, at the advanced age of ninety-one, at Kansas City.

The deceased was the founder of the *Kansas City Journal*. In the days when the Colonel went to Kansas City and bought up the *Weekly Enterprise* for $500, the population of the place was 478. That was in 1855, when he was thirty-one years old. He changed the name of the paper to the *Journal*, and it became one of the leading papers of the West.

Colonel Van Horn had little education except that which he got by his own endeavor. He was born in Pennsylvania of mixed Dutch and Scotch-Irish ancestry, and at fifteen he was apprenticed to printing. He worked at his trade for some ten years, in various eastern cities, then drifted West, and as the West progressed he progressed with it. He served the Middle West, not only as a fearless editor but also as a soldier, as mayor of Kansas City, member of the state legislature, and for four terms as member of Congress. His newspaper printed the first news of the discovery of gold in Colorado.

Grant Goodrich.

A death as unexpected in the business world as it was lamentable is that of Grant Goodrich, secretary of The James Bayne Company, of Grand Rapids, Michigan, which occurred on December 14.

Mr. Goodrich was born on January 6, 1876, at Bloomingdale, Michigan. He graduated from the Allegan, Michigan, High School and from the Commercial Department of the Valparaiso Business University. Late in the fall of 1900 he became associated with The James Bayne Company, advancing gradually from a minor position to secretary and general manager. He was prominently identified with the national organizations of the printers and the engravers, with the Printcraft Club of Grand Rapids, the Credit Men's Association, the Grand Rapids Advertiser's Club, and other bodies.

Joseph Chapman Snow.

Joseph Chapman Snow, for fifty-five years continuously an employee of *The Chicago Tribune*, died at his residence, 1872 North Leavitt street, on Monday, January 17. Mr. Snow was born in 1835 and had lived in Chicago since 1855. He was an ex-delegate to the International Typographical Union and ex-president of the Chicago Typographical Union. Five years ago he retired on a pension under the *Tribune* pension scheme, after having spent fifty years in charge of the advertising department of the composing-room. This position he attained after an apprenticeship of five years in the same composing-room.

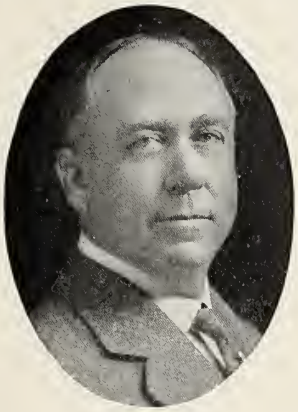
John Adams Lowell.

There are few of the great American cities where some loss must not be recorded. Boston has lost John Adams Lowell, president and director of the John A. Lowell Bank Note Company. He was born in Portland, Maine, in July, 1837, and went to Boston in 1858. He started in the engraving business in what is now the Shuman corner, and remained there until he was burned out in the great fire of 1872. He then moved to the Mason building, in Liberty square, and later to 147 Franklin street.

INCREASING THE FLEXIBILITY OF TYPE COMPOSITION—THE UNIVERSAL TYPE-MAKING MACHINE COMPANY.

With the advent of machine composition and the elimination of distribution, the way was cleared for considera-

To meet the varied requirements of special orders has required the locking up of immense sums in special equipment. Much of this was released with the advent of machines for casting type, and that this release is steadily gaining in appreciation is shown by the report of the Uni-



RAY NYE,
President.



J. HORACE MCFARLAND,
Vice-President.



C. B. SLAUGHTER,
Vice-President and General Manager.



F. C. GRUMMAN,
Sales Manager.



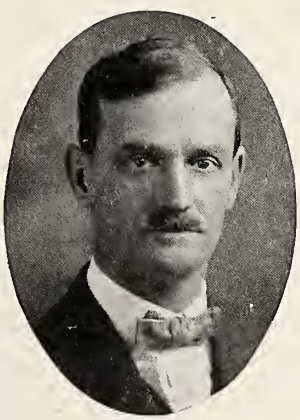
RICHARD BERESFORD,
Western Manager.



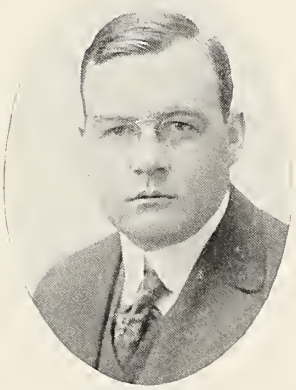
L. F. GRIEBEL,
Assistant Western Manager.



H. H. SNELL,
Chief Inspector.



W. P. GUNTHORP, JR.,
Southern Representative.



JOHN D. BABBAGE, JR.,
New York Representative.

Officers and Salesmen of the Universal Type-Making Machine Company.

tion of still greater changes in manufacturing printing. The word manufacturing is used advisedly. The problems of manufacturing have been worked out in industries other than printing. But printers have not regarded themselves as manufacturers. They are manufacturers of special orders.

versal Type-Making Machine Company, which announces that it has just closed the most successful year in its history. The steadily growing volume of installations of the Universal meant an extension of its service and facilities, and this has been accomplished by the purchase of one of the most complete modern matrix plants in the country.

By this purchase the company has obtained the power to manufacture matrices with the greatest degree of economy, and these economies enable it to place in the hands of all typecasting machine users matrices at prices much lower than have hitherto prevailed.

These material evidences of prosperity and plans for increased service to the trade are interesting, but they gain vastly in importance when the personality of the creative and administrative forces behind them are considered.

Two successful business men, heads of large printing concerns which they have built up, are the directors of the policies of the company — Ray Nye, president of the Omaha Printing Company, Omaha, Nebraska, and J. Horace McFarland, president of the J. Horace McFarland Company, Harrisburg, Pennsylvania.

The general offices of the company are now established in New York under Vice-President and General Manager C. B. Slaughter.

F. C. Grumman is sales manager, resigning his position as New York salesman with the Monotype company to accept this post. John D. Babbage, Jr., is the New York representative, and W. P. Gunthorp, Jr., covers the Southern States in the interests of the company.

The western branch of the company is located at 1730-3 Transportation building, Chicago, in charge of Richard Beresford, western manager, whose acceptance of this position has already been announced in these pages. Mr. Beresford is assisted by L. F. Griebel as assistant western manager.

H. H. Snell is the chief inspector, and having sixteen years of typecasting machine experience, he brings unusual resources to meet every contingency that may arise in his department.

HOW A NEWSPAPER EDITOR SECURED THE FUNDS TO PURCHASE A LINOTYPE.

George F. Smith, who has conducted the Leipsic (Ohio) *Free Press* since the death of its founder, W. W. Smith, in February, 1912, purchased the plant and equipment in December. Recently this newspaper set an example which might be followed with advantage by other periodicals whose value to their subscribers is greater in proportion than their financial backing. The *Free Press* had reached the stage when the instalment of a linotype was absolutely essential. The situation was precipitated by the resignation of its fastest lady compositor. The proprietors were not in a position to face the necessary outlay, but they overcame the difficulty by circulating the following letter to their subscribers, who promptly came across with the tidy sum of $425.50:

Dear Subscriber and Friend:

We are asking this favor of you in the interest of our business and trust you may be able to grant our request for aid.

Here is the whole thing in a nut-shell: We will lose the services of our fastest compositor, who gets up the news you read every week, the first week in December. She with her husband will move to another city. She has been faithful to us and we hate to lose her, but her first duty is to her home. We have advertised far and wide for a girl in approximately eighteen different papers, and have received many replies, none of which have been satisfactory. Now, right here is where we go right down on our knees and come to you with an honest and sincere heart and ask for your help.

The *Free Press* is bound to progress, and to do that we must have a typesetting machine, a machine that will mechanically set the type and do away with the constant worry of getting competent help. We must do it because we can not find a girl to fill the place which will soon be made vacant. We need $500 cash for the first payment, and if every subscriber would pay his arrearage to date and another dollar to set the date ahead another year, we could pay the first payment and considerable of the principal. Won't you please help us, and show you are a booster for the *Free Press*, as we are for you?

The writer has never come to you in this manner before, but as something must be done, and done quickly, we humbly ask for your help and coöperation. A letter asking for help is going to every *Free Press* subscriber — will you help us by sending the amount due and adding another year as listed below? Every booster who helps will get his name in the "Machine Booster Column," and we want you to appear with the rest. If you are paid ahead, will you help us by sending another dollar? Every one of you will reap the benefits in the increased capacity to put news into type with the new machine. Please mail check or money order by return mail, in the enclosed envelope.

To prove to you our sincerity, the $1.25 rate which is charged for subscribers in arrears will be canceled and only $1 will be charged per year. This rate will last until November 27, 1915. You are welcome to pay as many years in advance as you may wish.

Please help us now. Sincerely yours,

GEORGE F. SMITH, *Editor.*

Your subscription expires.....191...

$.....will pay you to.....191...

This method of raising money has much to recommend it. There is no business which deserves better of the community which it serves than a newspaper, yet very often there is none treated worse. This is especially true in small communities whose fate depends absolutely upon efficient boosting. A well-printed and ably edited local paper may easily make all the difference between a stagnant and forgotten community and a big, flourishing city, yet the editor and publisher stand less chance of growing rich than any other business man in the place. The paper ought, therefore, to be regarded as a community property, and supported by everybody, rather than as a philanthropic undertaking whose promoter's treasure is in heaven. It is not so novel an idea to ask advertisers to take a share of the financing of a newspaper property, but there are two reasons why a country paper should look rather to its subscribers. In the first place, the local business men generally need all the money they can lay hands on for their own undertakings. The subscribers, being the more numerous body, can raise the necessary amount at less individual sacrifice. Then there is the further consideration that the paper will be run in the interests of those who support it and it is therefore desirable that they should consist of as numerous a body as possible. Far be it from us to say anything against advertisers as a class, but there have been cases when the interests of advertisers, or of some section of them, were not identical with that of the community at large. What right have we to put an unnatural strain on the community patriotism of the newspaper man? Support your paper and it will support you. That is business.



WATCHING THE OLD YEAR OUT.

Paul Gilbert Smith, Jr., son of P. G. Smith, manager book department of The Inland Printer Company.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

James Newton in Eastern Territory for Modern Die & Plate Press Manufacturing Company.

The Modern Die & Plate Press Manufacturing Company, of Belleville, Illinois, has announced the appointment of James Newton as eastern representative, with offices in the Morton building, 116 Nassau street, New York.

Charles H. Cochrane Opens School of Journalism.

Charles H. Cochrane, who was a frequent contributor to THE INLAND PRINTER fifteen or more years ago, and who conducted one of the departments for some time, has opened a school of journalism in connection with Drake Colleges, Jersey City, New Jersey. He will teach proofreading, as well as journalism and business English, the purpose being to assist printers in these kindred lines so they may increase their efficiency and earning power.

Bourges Service, New York.

Albert R. Bourges, "Bourges Service," counsel in color engraving and printing, is now established — Room 1103, Flatiron building, Fifth avenue, Broadway, and Twenty-third street, New York city. Albert is a great boy to save trouble before trouble begins and makes his profit on the time that is ordinarily thrown away, but which he is able to save to customer, printer and engraver. This is not an ad. It is a well-deserved gift.

Joel C. Clore Candidate for Postmastership of Cincinnati.

Joel C. Clore, the active president of The Samuel C. Tatum Company, of Cincinnati, Ohio, has been recommended to President Wilson by Congressman Allen and Senator Pomerene for the office of postmaster of Cincinnati. Mr. Clore is an attorney and has been prominent in the various activities of his city. His many friends are confident, in fact, assured, that he will receive the appointment.

Willard Record Now General Manager of Albert Frank & Co.

Willard N. Record, for nearly ten years western representative, has recently been appointed to the position of general manager of the firm of Albert Frank & Co., general advertising agents, 332 South La Salle street, Chicago. Under the title of assistant general manager, Louis E. Delson has been placed in charge of the "New Business Department," which work he has carried on with marked success for some months past.

"Gene" Turner Purchases All Interests in The Turner-Bland Company.

"Gene" Turner, who is well known to a large majority of the printers of the country through his activities in the printing field, has announced that he has purchased all of the interests in The Turner-Bland Company, manufacturers' representatives and efficiency specialists, assuming all of the accounts of the firm. For the present, at least, he will continue under the same name at 30 Euclid arcade, Cleveland, Ohio. Mr. Turner returned to Cleveland for a few days to arrange the affairs of the concern, breaking into an extended trip through the South. He reports a marked improvement in business conditions. Frank Bland, his former partner, disposed of his interests in order to accept a position with the Mergenthaler Linotype Company.

"Typecaster Facts."

From the Thompson Type Machine Company has been received a neatly arranged booklet under the above title, setting forth the many advantages of the Thompson typecaster. The wide range of matrices available to users of this machine, giving practically any type-face desired in sizes up to forty-eight point, makes it a valuable addition to the equipment of the plant. Copies of this booklet may be secured by addressing the company at 223 West Erie street, Chicago, Illinois.

The Elliott Publishing Company.

James T. Elliott, formerly connected with the staff of THE INLAND PRINTER, has branched out into business for himself and has organized the Elliott Publishing Company, with offices at 305 to 309 Broadway, New York. Besides acting as eastern representative for different journals and newspapers, Mr. Elliott will handle advertising and general commercial writing, feature stories, etc., and will prepare and edit copy for the printer, and do special editorial and reportorial work. Mr. Elliott has had a wide experience covering a number of years in the newspaper and magazine field, and his many friends wish him the best of success in his new venture.

Philadelphia Club of Printing House Craftsmen Holds Annual Election.

On Thursday evening, January 13, The Philadelphia Club of Printing House Craftsmen held its annual meeting and election of officers. The various reports made at the meeting show that the club is in a flourishing condition. Interesting discussions have been held at the meetings and have proved of great value to the members. The officers elected to serve the club for the coming year are: C. W. Smith, president; John A. Harbison, vice-president; Norman E. Hopkins, secretary, and Wayne S. Shantz, treasurer. The Board of Governors consists of S. R. Carter, G. W. Umpehent, Ray Miller, Oscar Hale, Arthur Haise. February 9, the night of the next meeting, is the club's anniversary and, as has been the rule in past years, it is to be a gala night, the clubs from New York and Baltimore being invited to participate. This invitation is also extended to the members of other printing-crafts organizations, and a genuine good time is promised.

Walter H. Savory, New York Sales Manager for Mergenthaler Linotype Company.

There has been a " move up " in the Mergenthaler Linotype Company which ought not to pass unnoticed. Walter H. Savory, who has for fourteen years been connected with the sales department and was recently in charge of the



Walter H. Savory.
New New York sales manager for Mergenthaler Linotype Company.

Washington office, has been made New York sales manager, in succession to W. H. Cozzens, who recently resigned. There is not much, we imagine, that Mr. Savory does not know about newspapers. He served his time in the composing-room in a New England office and subsequently became foreman of the composing-room of the *Boston Traveler*. After that he had a period of editorial experience as managing editor of the *New Haven Union*, the St. George (N. Y.) *Staten Islander*, the *Rochester Times*, the *Syracuse Post* and the old *New York Recorder*. Before he became connected with the Mergenthaler company he was publisher of the Duncan (N. Y.) *Grape Belt*.

Golding Manufacturing Company Developing Sales Organization for Direct Selling.

The Golding Manufacturing Company, of Franklin, Massachusetts, is developing a sales organization for the purpose of direct selling and coöperative service to the printer. The policy of the company is to sell direct and also through the various typefoundries and dealers. The personal representatives, together with the service of the dealers, enable the company to give unusual service in promoting its line of machinery and supplies. The personnel of the sales department at present consists of the following: W. C. Buchanan, sales manager, and L. F. Alexander, Franklin, Mass.; G. I. Bylin, Malden, Mass.; H. T. Miller, Troy, N. Y.; Frank A. Applegate and Oswald T. Carliss, 38 Park row, New York city; H. R. Marsh, 210 South Eleventh street, Philadelphia, Pa.; William Crawford, Fort Pitt Hotel, Pittsburgh, Pa.; J. R. Thompson, Hotel Chittenden, Columbus, Ohio; William F. Major, Sturgis, Mich.; A. F. Wanner, 703 South Dearborn street, Chicago, Ill., and L. B. Patterson, 210 Eleventh street, Des Moines, Iowa.

Ullman-Philpott Company's Salesmen in Convention.

Salesmen of the Ullman-Philpott Company, manufacturer of printing-inks, met in convention at the offices of the company in Cleveland, Ohio, on December 20, 21 and 22. Representatives were present from all parts of the country. Officials of the company report that in spite of the drawbacks, of which the color situation is the most important, the past year's business has shown an encouraging increase and that their salesmen are prepared to make an even better showing during 1916.

C. P. Evans Receives Acknowledgment for Greatest Volume of Sales.

C. P. Evans, the Chicago representative of the Miller Saw-Trimmer Company, is gifted with the happy faculty of making a host of friends wherever he goes, and during the past few weeks he has been kept busy receiving the congratulations of this host. That these congratulations are well founded goes without saying, for on the first of the year Mr. Evans, as an acknowledgment for making the greatest number of sales, and for general efficiency,



C. P. Evans.

received from the officers of the company a complimentary letter, attached to which was a check for $100.

Mr. Evans' experience in the printers' machinery and supply field has been extensive, and he has covered practically every section of the country, as well as parts of Canada. He has been with the Miller company since December, 1909, and prior to that time was connected with the Latham Machinery Company, the Seybold Machine Company, T. W. & C. B. Sheridan Company, the Harris Automatic Press Company, with which company he spent six years.

Sinclair & Valentine Salesmen Hold First Annual Convention.

Officers and salesmen of Sinclair & Valentine Company, ink manufacturer, the main office of which is at 611 West One Hundred and Twenty-ninth street, New York, held their first annual sales convention in New York on December 6, 7 and 8. The accompanying picture shows an even two dozen of these men, who are among the livest ink salesmen in the country. The convention closed with a banquet in one of the large hotels.

The Morgan Expansion Roller Truck for Platen Presses.

Every platen pressman is well aware of the many difficulties arising from improper contact of the rollers with the type-form or printing surface, and should welcome the opportunity to overcome these difficulties that is afforded by the Morgan expansion roller truck. This truck is made to slip on the roller core the same as the regular truck, and is so arranged that by merely turning a nut the diameter may be increased or decreased, as the need may be.



Officers and Salesmen of Sinclair & Valentine Company, Ink Manufacturer, at Their First Annual Convention, Held in New York.

The truck consists of two steel cones, about which is the expanding material — hard, oil-proof rubber — and turning the nut causes the pressure of the cones against this rubber ring. The bearing surface being of rubber, the noise of the press is reduced to a very large extent. The company states that the rubber surface will last from six months to a year, and can be replaced for a very nominal cost for the set of six. The manufacturer, the Morgan Roller Truck Company, 303 East Fourth street, Los Angeles, California, will gladly furnish any additional information upon request.

Some Trade Journal—"The Iron Age."

We have received the annual review number of *The Iron Age*, which claims to be the largest issue of a trade journal ever published. We should be interested to hear whether any of our readers have information of anything bigger. The issue contains just 562 pages (12¼ by 8⅝ inches) of advertising and 134 of ordinary reading-matter. The advertisements represent 1,300 different firms.

Like every one else just now, *The Iron Age* is keenly alive to the vigorous recovery in trade, which naturally its editors know a good deal about, as the iron trade is, of course, the very center of it, and their general review of the business of the past year is of general interest. Beyond this the reading-matter is of more purely trade interest, but it is not outside our province to inquire what is the magic in these 134 pages of reading which enables them to carry such a phenomenal load of advertising, not to mention the many pages which, they tell us, were declined for lack of space. In the first place there is a plentiful supply of statistics relating to prices and other details. These are so important to those in the trade, but so devoid of interest to any one else that they do not easily obtain publicity through other channels. The same remark applies to the reports regarding the trade in different towns and of different firms. All this, however, does not cover the whole field of a trade journal, and perhaps the feature most noteworthy in the journal before us is the topical articles dealing with the subjects most in the minds of those who direct the trade. To a social philosopher it is lamentable, but from a business point of view there is no escape from the fact that such articles must deal very largely with the manufacture of munitions of war, and military experts will find the paper almost as interesting as will any iron manufacturer. It is gratifying to note, however, that our contemporary is not quite blind to the problems raised by this situation, and attempts are made to forecast what will be the future of the trade when peace is once more happily restored. Another point upon which we can congratulate our contemporary is that it is not blind to the importance of vocational training, and in a well-illustrated article it describes the work of the Wentworth Institute, of Boston, so far as this well-known trade school affects the iron and steel trades.

It goes almost without saying that *The Iron Age* is a model of excellent typography and illustration.

"While-U-Wait" Rubber-Stamp Process.

Printers who are frequently called upon for rubber stamps should find the new process offered by the Barton Manufacturing Company, 87 Duane street, New York, worth while investigating. Extreme simplicity and the fact that a stamp can be made while the customer waits are the claims made for this process. The stamps are made by first setting the reading-matter in regular type, then making a mold in a specially prepared board, then vulcanizing a specially prepared raw stamp-rubber in the mold. But a few minutes are required for the process of vulcanizing, after which it is attached to the desired mount. Stamps can also be made from woodcuts, electrotypes, etc., and rubber stereotypes for printing can be made in the same manner, the only difference being the use of a special hard curing stamp-rubber instead of the regular kind.

The Erickson Linotype Slot-Cutting Machine—A New Tabular System.

A new device for doing tabular work on slugcasting machines is the invention of Albert W. Erickson, of Boston, Massachusetts. Mr. Erickson has been working on his device for some time past, and has submitted specimens which show that it is destined to meet with great favor. To quote Mr. Erickson, all that is necessary on the part of the operator is to leave enough quads between the columns of figures to make room for the rules, which fact makes possible a considerable increase in speed on tabular matter.

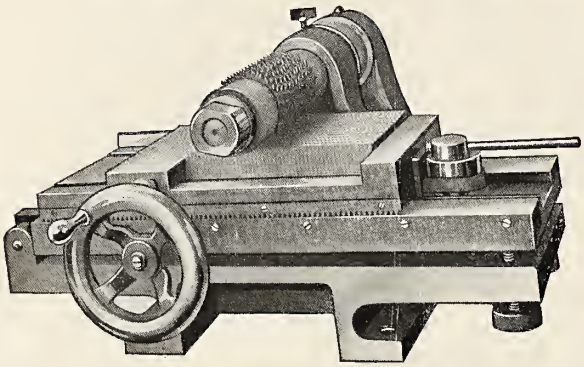


Fig. 1.—The Erickson Slot-Cutting Machine with Page Inserted.

The rules are placed in slots which are cut in the slugs after the matter is set.

After the page is set and ready to be slotted, it is placed on a sliding table on the machine. Above this table is a revolving shaft or arbor on which are placed thin steel cutters the thickness of two points. Between these cutters are space collars made to the point system, and which are furnished in four different sizes — 2, 6, 12 and 24 points.

When a desired distance between the rules is to be made, the required space collars — like the quads in a stick or galley — are simply put on the shaft between the cutters. When the collars and the cutters are on the shaft they are tightened and held firmly in place by a screw at the end of the shaft.

The page is locked on the sliding table by a clamp, which will extend eight inches and from that distance down to a single line, and will securely hold any size by merely turning a pin in front. The next operation is to turn the wheel at the side, which takes the page under the cutters. Reversing this wheel takes the page back to its original position, when it can be unlocked, taken out and another page put in its place. This operation can be repeated until the entire job is completed.

Fig. 1 shows the machine with a page inserted and the cutters about one-third of the way through. Fig. 2 shows

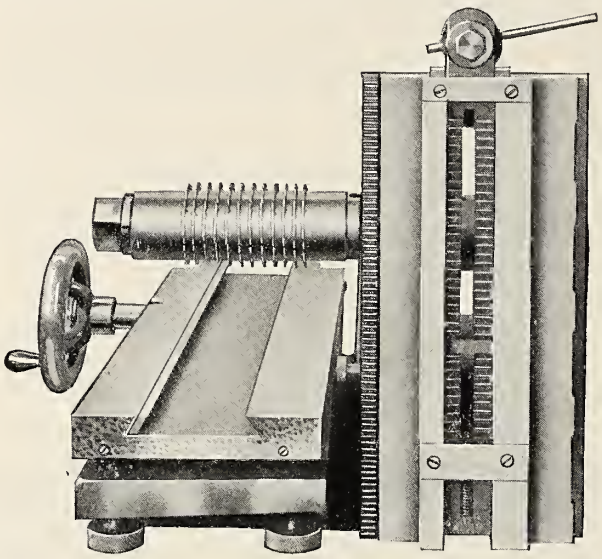


Fig. 2.—The Sliding Table Removed to Show the Clamping Device.

the sliding table taken out and standing upright so as to show the clamping device. Fig. 3 shows a page with rules inserted, space collars, cutters, rules and rule-punch.

In order to hold the rules down in a page while printing, a little notch is made at each end. These notches are inserted into a groove made in the top and bottom slugs, so that when a page is locked up it is impossible for the rules to come out. If corrections are to be made the page is unlocked, the bottom slug is pushed away or taken out, after which the rules can all be lifted out at once.

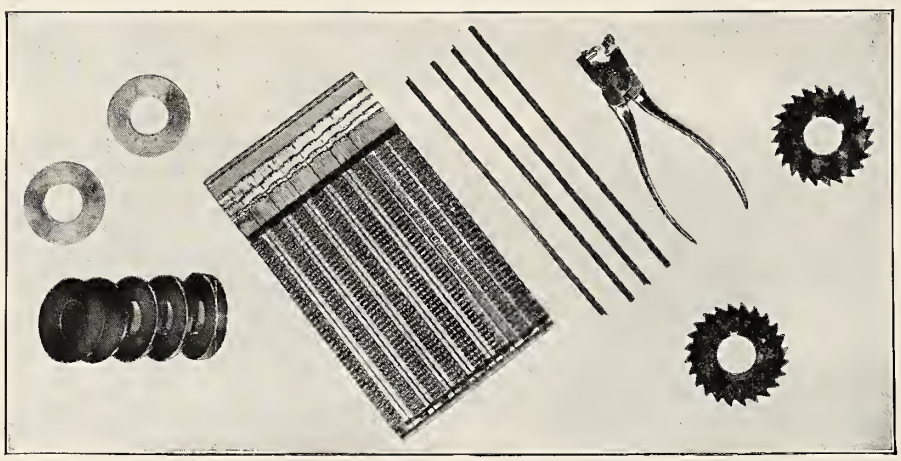


Fig. 3.—Showing a Specimen Page, the Rules, Space Collars, Cutters and Punch.

The rules are furnished in lengths of two feet and can be cut on any lead-cutter. The notches are made with a hand punch with a set gage on it.

Mr. Erickson will gladly furnish any additional information upon request to his address, 122 Pearl street, Boston.

Ever-Ready Embossing Wax.

While not wholly a new article, Ever-Ready embossing wax has but recently been placed on the market for general use. Otto Schmidt, the inventor and manufacturer, 34 Lawton street, Brooklyn, New York, states that he has

used this wax for over twenty years in his own work, and owing to the success and the saving of time that has followed, he has decided to manufacture it in larger quantities and offer it to the trade at large. Some of his claims for the wax are that embossing can be done as soon as the counter is cold, which requires but from two to three minutes, and if, when running several plates in the same form, it should be found that some do not strike in exact register and require shifting, all that is necessary is to heat the counter with a gas flame and take a new impression. Mr. Schmidt will be glad to forward a sample stick of this wax, together with complete instructions for its use.

News Notes from Headquarters of United Typothetae and Franklin Clubs.

W. C. Parsons, of the United Typothetæ and Franklin Clubs of America Field Organization Staff, has gone in a northwesterly direction from Chicago. The points he will make are Janesville, Madison and La Crosse, Wisconsin; Winona, Minneapolis and St. Paul, Minnesota; Grand Forks and Fargo, North Dakota, thence to towns farther west. Mr. Parsons has covered almost the entire country east and west in the past two years; and this trip covers some of his earlier territory. It is hoped that several local associations will be formed. Employing printers in the territory planned will do well to make a note of Mr. Parsons' itinerary, and take full advantage of his stay in their towns. Questions of local organization, cost-finding and estimating may be referred to him.

The requests for installation of Standard Cost Systems are very numerous of late. F. W. Fillmore, in charge of the field cost experts, certainly is a busy man. He has been in the West for the past few months, but is expected to return to headquarters shortly.

Harry S. Stuff, western representative, is surely meeting with great success in Los Angeles. A number of new members have been added to the organization within the past month.

The Executive Officers and Council will meet in session January 28 and 29 at headquarters, to consider matters of vital importance to the organization.

The Standard Price-List Committee will hold a meeting at headquarters on January 28, to discuss certain revisions and additions to the Standard Price-List.

Roundup of Nashua Salesmen.

Shortly after celebrating New Year's Day by earnestly resolving to make 1916 "biggest and best," the Nashua Gummed & Coated Paper Company's salesmen were called to the home site for a general conclave with the inside men and the company's officials.

Meetings which were mutually helpful were held at the mills. The salesmen, in close touch with the trade, predicted the trend of styles in paper goods, and furnished first-hand ideas of what the company's customers were demanding. The men at the manufacturing end gave the "knights of the grip and sample-book" many selling pointers about the new lines gotten out during the year.

On January 4 the scene shifted to the Boston City Club, where the entire company was entertained at dinner as the guests of their president, James Richard Carter. Between courses, Mr. Carter spoke to the men. Winthrop L. Carter, treasurer and general manager of the company, and J. C. Kennedy, of Carter, Rice & Company, also addressed the company assembled.

Instruction as well as entertainment was dispensed by Mr. Nussbaum, of the Alexander Hamilton Institute, whose speech took the form of a talk on the timely topic, "Building a Sales Organization."

The formality which sometimes characterizes a gathering of this sort was dissipated at the beginning, when the men, having learned that the date marked the birth anniversary of their president, presented him with a huge birthday cake and a large bunch of American Beauty roses. Mr. Carter's surprise and pleasure at this demonstration of the good will of his men were genuine, and spread a pleasurable glow over the entire afternoon's events, making it a memorable occasion for all present.

Field Man to Aid Printers and Publishers of Wisconsin.

To assist Wisconsin printers and publishers to study and install cost-accounting methods, and to aid newspaper publishers in studying merchandising conditions as a basis for securing advertising, the Extension Division of the University of Wisconsin, in coöperation with the Department of Journalism and the Wisconsin Federated Printing



Robert G. Lee.

Field man appointed to assist Wisconsin printers and publishers in installing cost-accounting systems in their offices.

and Press Associations, has arranged to provide a field man to travel through the State and carry on this work.

R. G. Lee, until recently editor and publisher of the Tomahawk (Wis.) *Leader*, has been appointed to the position and entered upon his work during the past month. Mr. Lee has been engaged in the printing and newspaper business for twenty-five years. He began as a printer's devil in Attica, Indiana, and continued as a printer at De Pere and Green Bay, Wisconsin. He graduated from the mechanical into the editorial department on the *Green Bay Gazette*, where he was a reporter and then telegraph editor. Later he was on the telegraph desk of the *Mining Gazette*, at Houghton, Michigan, and went to Milwaukee as state editor on the *Milwaukee Free Press*. Eleven years ago he purchased the *Tomahawk Leader*, a weekly paper, which he continued to edit until last spring. He was one of the first printer publishers in Wisconsin to install a cost system, and has taken an active part in the work of the State Franklin Club, of which he was vice-president last year.

The movement to bring about closer coöperation between

the University of Wisconsin and the printers and publishers of the State culminated at the first State Conference on Printing and Newspaper Publishing, held at Madison last May by the Wisconsin Press Association, the State Franklin Club and the Wisconsin Daily League, in coöperation with the Department of Journalism. At that meeting these three organizations decided to form the Wisconsin Federated Printing and Press Associations, and passed resolutions in favor of coöperation with the state university with a view to putting a cost-accounting man into the field to assist printers and newspaper publishers.

Kentucky Press Association Holds Regular Midwinter Meeting.

Newspaper editors from all parts of Kentucky gathered at Lexington on Monday and Tuesday, December 27 and 28, to hold the regular midwinter meeting of the Kentucky Press Association and to discuss the various problems of newspaper work. The Lexington Board of Commerce and the newspapers of the city acted as hosts and made the two days enjoyable and interesting ones for the visitors. Edwin L. Quarles, secretary of the Board of Commerce, had charge of the arrangements and welcomed the editors to the city. His address of welcome was responded to by James B. Stears, president of the association. G. B. Senff, of Mt. Sterling, closed the Monday morning session with an address on the cost system.

R. W. Schoelch, secretary of the Lexington Ad. Club, an auxiliary of the Board of Commerce, spoke on " The Whys of a Country Newspaper's Success." Dr. Joseph H. Kastle, director of the Kentucky agricultural experiment station of the state university, gave a talk on " The County Newspaper as a Factor in Our Agricultural Development."

Rev. J. W. Porter spoke on the " Relation of the Pulpit to the Press," and Jack Sallee, of the *Louisville Courier-Journal*, discussed " Diplomacy in Interviewing." Harry Sommers, editor of the *Elizabethtown News*, discussed " Revenues and Taxation in Kentucky." A round-table talk on advertising was then led by H. Giovannoli, of Lexington.

On Monday evening the newspaper men were the guests of the Board of Commerce at a theater party, and on Tuesday afternoon the Strand Theater entertained them on behalf of the Board.

An exhibit of old Kentucky newspapers had been prepared for the members of the association who attended the meeting, and was open to them at the Lexington Public Library throughout the week. It is believed the exhibit is one of the most interesting in the Middle West.

Employees of Vincennes (Ind.) "Commercial" Tendered Banquet by the Publishers.

There is no history so interesting, to printers at any rate, as that of printing, and the printers and other employees of the Vincennes (Ind.) *Commercial* must have had a pleasant mixture of history and conviviality when they met on Wednesday afternoon, December 29, at the invitation of their employers, Thomas H. Adams and Chester W. Adams, at the Emison Hall. Mrs. Chester Adams acted as hostess.

After the banquet, T. H. Adams spoke of his experiences as publisher. He reviewed the history of many persons who have now achieved positions of prominence in the commercial and literary world, who began their career as carrier boys of the *Commercial* when the paper was in its infancy. Many of these men who received their first training in the service of the *Commercial* are in the foremost ranks of life they have selected to follow.

He closed his remarks by calling for short talks from several of those present. First was called L. Kuhn, foreman of the mechanical department, who has been connected with the paper for many years.

" When I first went on this paper as a hand compositor," he said, in reminiscent mood, " it was an old-style eight-column, four-page paper (or blanket sheet, as those papers then were called) and all hand-set, as the linotype was then in its infancy and the price was prohibitive for the smaller, or country, publishers. Some years later Mr. Adams installed a Simplex machine, which was an improvement over hand-pegging days, and enabled him to publish a six-column, eight-page paper, the first eight-page daily newspaper published regularly in Vincennes, and Mr. Adams can well be proud of his achievement, when we take into consideration that a contemporary had preceded his *Commercial* for more than a century and was then printing a smaller paper.

" Then the advent of the modern linotype, a few years later, displaced the Simplex, and again it was necessary to increase the size of the paper in order to take care of the production of the more modern mechanical method of typesetting, which now enables the publishers to give to their readers an up-to-date, well-edited newspaper, and its prestige and influence are not only in this community, but its reputation is recognized throughout the entire State."

Addresses were also given by Joseph I. Muentzer, the county auditor, who was formerly a *Commercial* reporter; A. P. Brouillette, the managing editor, and John C. Mayes, the oldest printer in Vincennes, who worked at various times on the *Commercial*.

The speaking part of the program was brought to a close with a short talk by Chester W. Adams, who informed the guests that he had been connected with Mr. Adams longer than any other employee. He began his work as a carrier boy, and told how he used to hide under the counter in the *Commercial* office at night, while his parents were hunting for him. He was waiting to see the paper printed.

Following the speaking, the guests danced until after six o'clock, when they all departed for their homes or to their work.

Franklin's Birth Anniversary Celebrated by Chicago Old-Time Printers.

Chicago Old-Time Printers, with their families and friends — a number far exceeding five hundred — gathered on Saturday evening, January 15, to do honor to the memory of Franklin. The event took place at Hotel La Salle, and marked the thirty-first annual banquet given by the Old-Time Printers' Association of Chicago.

President Daniel Boyle, in a few introductory remarks following the consumption of an elaborate menu, extended a hearty welcome to the assembled guests, briefly reviewed the work of the association, and then introduced the toastmaster of the evening, William Grant Edens.

Hon. Kenesaw Mountain Landis, judge of the United States District Court, delivered an address on " Benjamin Franklin: A Lesson from His Life." Dr. Shailer Matthews, dean of the Divinity School of the University of Chicago, was to have spoken on the subject, " The United States and Its International Relations," but had to leave early to catch a train for Kansas City, where he was scheduled to speak the following morning.

A splendid musical program was given during the evening, part one being rendered during the course of the banquet and part two in one of the other rooms while the banquet hall was being cleared for the dancing.

The list of patronesses included the wives and daughters of many of Chicago's best known printers. Mrs. Clara J. Shepard was honorary chairman, and Mrs. Daniel Boyle, chairman.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR SALE — Modern printing-plant in Chicago, earning 30 per cent annually on its physical valuation; never made less than $1,000 a month net profit, and from that up to $1,800; equipment includes six Miehles, two jobbers, two largest Dexter folders, two linotypes, three wire stitchers, two sewing machines, etc.; steel imposing and steel type cabinets, latest design and construction; concern has held its patrons on a basis of fine service rendered, and buyer will have coöperation of present owners in holding trade, which includes several large monthly publications and practically the entire printing business of a number of prominent Chicago business houses; only reason for selling is that president and principal owner has reached an age and a competence where he wishes to retire from active work; for particulars, address "PRINTERS," care of Shuman Advertising Co., 110 S. Dearborn st., Chicago.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1916, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1916 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World. Omaha, Neb., October 1, 1915.

JOB-PRINTING OFFICE in city of 30,000; invoices $3,000; everything modern and A-1; owner taking $2,500 salary and profits out of $6,000 business annually; splendid field, business can be doubled; cash price less than one year's business will make me; reason and particulars, write EDW. R. GARDNER, Council Bluffs, Iowa.

FOR SALE — Job-printing plant, established 16 years, doing splendid business in manufacturing city; owner wants to retire from business; good reasons given; will bear strict investigation; in fine location. F 30.

FOR SALE — Two patents (with all tools necessary for manufacturing same) on two good printers' specialties with big demand, also a small stock of same. H. S. ADAMS, 1660 Foulkrod st., Frankford, Philadelphia, Pa.

FOR SALE — Patent, outright or royalty, or will consider partnership, on thoroughly tried out composing-room article; good mail-order opportunity. Address R. H. KIEBLER, 1321 N. Avers av., Chicago.

FOR SALE — Old-established printing-plant in San Francisco. E. M. HUGHES, 205 Emerson st., Palo Alto, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — Dexter folding-machine, No. 105, 53 by 65; will fold double 8, 12, 16, 24 and 32, with perforators; has summer kitchen which will fold double 8, 12, 16, 24 and 32, 2-up; also Dexter automatic feeder for above machine; this machine has great range; cost $4,000, give it away for $1,000. EXCELSIOR PRINTING COMPANY, 712 Federal st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

PRINTOGRAPH OUTFIT for producing typewritten letters, consisting of one No. 5 Printograph, typesetter, motor, etc., nearly new; cost $500, will sell for cash and printing 5,250 copies 36-page, 6 by 9 catalogue, and I furnish most of composition set on linotype; also a $1,000 job outfit for sale at practically half price. R. HARRILL, Shelby, N. C.

BARGAIN FOR BOOKBINDERS AND OTHERS — We offer 2 brand-new hand-feed German gluing machines, taking a sheet 20 inches wide, at a bargain price for one or both; if you have any possible use for them it will surely pay you to communicate with us. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — Two presses, 12 by 18, automatic feed and delivery; feed from French folio to 120-lb. card, 3,000 to 3,500 per hour; only run 5 months; cost $1,550 apiece, one-half that for quick sale; perfect order. INTERNATIONAL TICKET COMPANY, 516 Atlantic av., Boston, Mass.

FOR SALE — 1 Dexter quadruple magazine folder with automatic feeder attached, for folding four 8 and four 16 page signatures, open all around, largest size sheet 40 by 56 inches; one 25-pocket Gullberg & Smith gathering machine; cheap for cash or on terms. F 19.

CAMPBELL, 41 by 60 bed, $600; 41 by 56 bed, $650; 34 by 50 bed, $550; Hoe pony, 17 by 21 bed, $400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

STIMPSON PERFORATORS — Six perforators in good working order; a change in manufacturing conditions reason for sale; write at once for description and price. EUREKA SPECIALTY PRINTING CO., Scranton, Pa.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18 and 15 by 21; these presses are practically new in condition and appearance; also all sizes of cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

FOR SALE AT A BARGAIN — Secondhand double-quarto Kidder press with attachments for manufacturing clothing tickets. MEISEL PRESS MFG. CO., 944-948 Dorchester av., Boston, Mass.

BABCOCK 2-revolution press, 47 by 66; Century Campbell, 26 by 34; Colt's Armory eccentric action embosser, 12½ by 18; 14½ by 22 Universal press. E. D. HANEY, Wenonah, N. J.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Babcock Optimus, bed 47 by 66, front carrier delivery, good condition; will print 8-quarto; $1,200. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42; 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

HELP WANTED.

Artists.

WANTED — First-class mechanical artist, one who has had experience on retouching machinery or automobiles, capable of earning a salary of $40 or $50 per week; if you have not already qualified as a finished artist, don't answer or send samples, but if you can fill the bill send us specimens of your work and organizations which you have formerly been with. Address CARGILL-PENINSULAR COMPANY, Detroit, Mich.

WANTED — Pen-and-ink artist capable of working in wash; we want some one as an assistant in our designing department, and one who can delineate ideas that are given him; salary $20 to $30, according to past experience and ability; send samples, together with places you have formerly worked. Address CARGILL-PENINSULAR COMPANY, Detroit, Mich.

Composing-Room.

WANTED — Foreman for composing-room in large union office in leading city of Ohio; must be good in "laying out," directing men, familiar with typesetting machines, good systematizer; permanent position in first-class office at good wages to sober, reliable workman; give references, salary, and state where now employed. F 37.

WANTED — Operator in job office who can care for machine and work on floor part time; accuracy rather than speed preferred. F 32.

Estimators.

WANTED — Experienced estimator for job-printing office; detail full experience in first letter or no attention paid; state salary to start. F 35.

Managers and Superintendents.

AN OPENING ABOUT MAY 1, 1916, for foreman of general job-printing, catalogue and calendar house; must be worth more from the eyes up than from the eyes down; don't want a man that is not worth $100 a month; must be able to turn out work that is right; if you can not deliver the goods, save your stamps; steady job to right man; must give one month's trial. F 24.

WANTED — Competent man to take charge mechanical and established specialty-printing business; must take at least $500 stock in the incorporation; no boozers or cigarette fiends. Address Box 72, Aurora, Mo.

Salesmen.

WANTED — Salesmen to sell printing; men who have an established trade and can carry trade with them; one of the best equipped plants in U. S. F 17.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 5 hours, 3 evenings a week, $5 weekly; day course, 6 to 9 hours, 12 weeks, $80; unlimited course, $150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

LEARN PROOFREADING AND JOURNALISM, and increase your efficiency and earning power; write for circular, specifying which interests you. COCHRANE'S SCHOOL OF JOURNALISM, Drake College, Jersey City, N. J.

LINO-TYPEWRITER.

LINO-TYPEWRITER — We can supply a standard visible typewriter with keys arranged same as Mergenthaler machine; price moderate. INLAND PRINTER TECHNICAL SCHOOL, 632 Sherman st., Chicago.

SITUATIONS WANTED.

Bindery.

POSITION WANTED as foreman or superintendent of bindery; held present position, superintendent of large bindery, 15 years; want change; understand all branches of work; operate folding-machine; sober, industrious, married. F 880.

FIRST-CLASS BINDERY FOREMAN that can handle help and knows how to get the work out, would like to get in touch with a first-class printing-house. F 31.

Composing-Room.

LAYOUT MAN — A progressive printing establishment can secure the services as layout man of a compositor with 15 years' printing experience; at present highly connected; also for four years head compositor in one of the leading book and job offices of New York city; graduate (December, 1910) I. T. U. Course; samples and references submitted; union; 30 years of age. F 34.

COMPOSITOR-STONEMAN, 27 years old, and with steady habits, desires to locate in the South; is first-class book and job compositor and a good man on imposition; also capable of laying out work for the composing-room (having done the latter for over a year in present position); 12 years' experience; correspondence confidential. F 33.

MONO. CASTER OPERATOR-MACHINIST or mono. department superintendent; 16 years' experience, excellent mechanical knowledge, first-class machinist, all possible repairs and necessary readjustments; accustomed maintenance and supervision large plant; married, union, abstainer, excellent references. F 25.

WORKING FOREMAN, good stoneman and proofreader; present employer my best recommendation; open for engagement now; would consider position as stoneman or proofreader; 25 years' experience; union; go anywhere, South or West preferred. F 18.

LINOTYPE OPERATOR, experienced machinist (lathe, assembling, electrical), fast, clean, all models, job, catalogue, legal, ad., news, make-up, wants permanent position; Western States or Canada; union, married. WALTERS, 7 Elm st., Sharon, Pa.

AD. AND JOB COMPOSITOR seeks permanent position somewhere in the South; age 27, union, some experience on stonework; good habits; could come about February 20. F 891.

Engravers.

EXPERIENCED ALL-AROUND NEWSPAPER PHOTOENGRAVER seeks permanent position; married, steady, temperate, reliable; locate anywhere; can take charge; gilt-edge references from Chicago publishers. JAS. T. FALKINBURG, 4419 Clifton av., Chicago.

Managers and Superintendents.

PRINTING INSTRUCTOR, four years' technical high-school experience, seeks change; 15 years in all branches of printing; go anywhere; college, I. T. U. and I. C. S. graduate; no bad habits; reliable, exacting, painstaking, best references; would consider executive position in commercial shop. F 28.

Pressroom.

EXPERT CYLINDER PRESSMAN, who is a specialist on muslin, oil-cloth, canvas, and sateen and felt pennant work, desires a position of trust; is fully capable of taking complete charge of pressroom; nine years' connection with last employer; references. F 38.

"Itso," the dry ink remover that was made for use on rollers. Guaranteed to preserve the life of the rollers. A perfect cleaner for type, etchings and machinery as well. No acids or deadly fumes.

$1.50 Gal. "ITSO" $1.50 Gal.

"Itso" is efficient and practical. Regular price $1.50 per gallon, factory. Trial gallon $1.50 prepaid to any place in the U. S. Ten-day trial. Money refunded if not satisfactory. Send order to-day.

DAWSON MANUFACTURING COMPANY, Dept. A., Edgerton, Wisconsin

PRESSMAN, competent to take foremanship, with many years of experience on cylinder and rotary magazine presses, wishes to connect with firm with chance for advancement; can give references; prefers Middle West. F 23.

NON-UNION CYLINDER PRESSMAN or working foreman wants position in pressroom where the best of work is required; thoroughly experienced on all flat-bed and rotary presses; best of references. F 36.

DUPLEX FLAT-BED PRESSMAN desires position on 8-page angle-bar Duplex press; seven years' experience on cylinder and job presses; married, sober and reliable; South or West preferred. F 22.

PRESSMAN — Reliable, on cylinders and jobbers, in half-tone, commercial and color work, wishes permanent position; married, union. J 938.

POSITION AS WORKING FOREMAN; 18 years a pressman, foreman 2 years; age 34; married; no boozer. F 29.

Proofroom.

PROOFREADER, thoroughly experienced magazine, book and catalogue work, five years present position, desires change. F 9.

CAPABLE PROOFREADER, experienced (union), wants position on afternoon paper; rapid and accurate reader. F 20.

Stereotypers.

SITUATION WANTED by expert stereotyper as foreman or mechanical superintendent; 20 years' experience, reliable. F 26.

WANTED TO PURCHASE.

WE WANT SECONDHAND LINOTYPE MACHINES — We know a number of concerns in the market for the above machines; we prefer to deal with offices at present overequipped; furnish full particulars; no dealers. NEWMAN & COMPANY, 39 Vanderveer av., Woodhaven, N. Y.

WANTED — Rebuilt Caps or Kidder rotary press (2 colors), size 36 by 48; state condition and lowest price wanted. F 27.

WANTED — Good secondhand small cold-process stereotype outfit; state model, etc.; must be cheap for cash. F 21.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-17

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-17

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77. 9-16

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl. 9-16

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-17

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

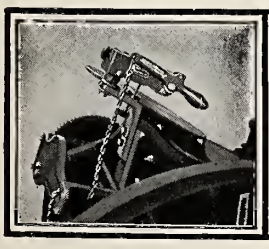
GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-17

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-16

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

GOLDING MFG. CO., Franklin, Mass. All makes. Big values. 9-16

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago. 9-16

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av. 8-16

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-16

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

FOR SALE—SECONDHAND ELECTRIC MOTORS
We make a specialty of, and have the largest stock of **secondhand** electric **motors and generators** in America, and buy and sell, rent, exchange and repair electrical machinery of all kinds. Send for our "Monthly Bargain Sheet," showing complete stock with net prices. All machines guaranteed in good order.
GREGORY ELECTRIC CO. CHICAGO, ILLINOIS
16TH AND LINCOLN STREETS, CHICAGO

Hartford *Printing Cutting and Creasing* ***Presses***
NATIONAL MACHINE CO.
111 SHELDON STREET
HARTFORD, CONNECTICUT

11th EDITION NOW READY
Send 10c for
COMPLETE PAPER DIRECTORY
of Chicago
88pp., listing all paper stocks with prices.
Darrow Publishing Co., 633 Plymouth Place, Chicago

KEYBOARD PAPER
for the **MONOTYPE MACHINE**
COLONIAL COMPANY, Mechanic Falls, Me.
New York Office: 320 Fifth Avenue

The Automatic Pile Delivery
Increases the output of Web Rotary Presses and all Long-Run Flat-Bed Presses
CORRESPONDENCE SOLICITED
ERIE LAY-BOY CO., Ltd., Westerly, R. I.

More Printers and Binders are using
R.R.B. PADDING GLUE
than ever before.
It makes stronger and more flexible pads
ROBT. R. BURRAGE
83 GOLD STREET, NEW YORK

DO NOT FAIL TO STUDY from page 1 to page 36 in our new booklet of the "Authors Type Family" showing new branches and new uses of this valuable face and its Roman and Italic Auxiliaries and its Initials and Borders. See also the just-issued book of timely Borders, Cuts and Ornaments—suitable for Lincoln and Washington Birthdays, St. Valentine and St. Patrick days.

BARNHART BROTHERS & SPINDLER

CHICAGO DALLAS SEATTLE ST. PAUL OMAHA
WASHINGTON, D. C. ST. LOUIS KANSAS CITY

SET IN AUTHORS ROMAN WIDE 6-POINT BORDER NO. 702

LEAD MOULD ELECTRO-TYPE FOUNDRY INC.

THE SEAL OF *GOOD* ELECTROTYPES

that give the maximum wear and require the minimum make-ready.

"Where Electrotyping Is a Fine Art"

Lead Mould Electrotype Foundry, Inc.
504 West 24th St., New York

A Modern Monthly—
All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1916-1917 at the very special rate of $1.00 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

The PAPER DEALER
186 NORTH LA SALLE STREET, CHICAGO

American Press Seat

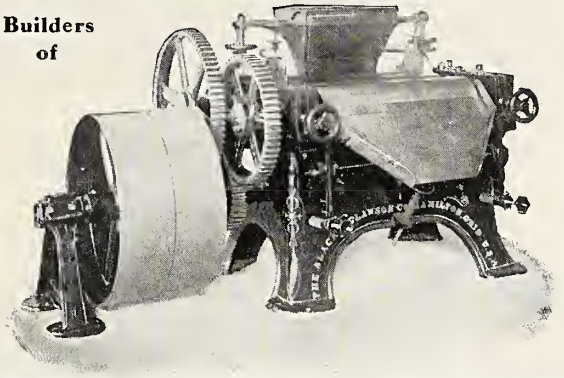
Applicable to any cylinder press. Strong, durable and convenient. Readily adjusted to suit the feeder, and can be taken off and replaced instantly. It conserves the energy of the feeder and increases production. *The best seat on the market.*

PRICE $5.00

American Seat Company
114 LIBERTY STREET, NEW YORK

THE BLACK-CLAWSON CO.
HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls

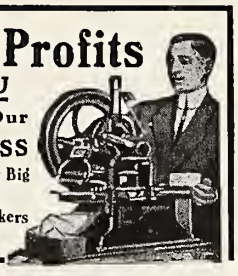
Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls
Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery

Steel and Copper Engraving
Steel Die Stamping
Plate Printing

IMPERIAL ENGRAVING COMPANY
The House of Service
628-630 CHESTNUT STREET PHILADELPHIA, PA.
Write for Samples

If $10 to $20 a Day Profits LOOKS GOOD TO YOU

Let Us Send You a Free Booklet of Our
Automatic Card Printing Press
It Prints 100 Per Minute, 6,000 Per Hour. Everlastingly Big Money-Maker Anywhere
S. B. FEUERSTEIN & CO., Patentees and Makers
542 W. Jackson Blvd., Chicago



PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.

LETTERING AND DESIGN

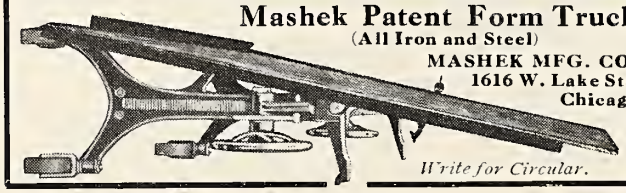


Printers! here's a fine chance to increase your income. Take a good simple course in Lettering and Design so that you can give your customers better service. It will aid you in making layouts and dummies. You can make quick sketches and suggestions when talking to a customer and land the order. Get more and better business.

Foremen and Layout Men: Increase your value and your salary by being able to design and letter. Big growth of advertising makes constant demand for this kind of work. There is a bigfield. I personally correct all lessons. Course is simple and complete. Write for free booklet, testimonials, etc.

The Rosing School of Lettering and Design, 972 Union Bldg., Cleveland, Ohio

Mashek Patent Form Truck
(All Iron and Steel)
MASHEK MFG. CO.
1616 W. Lake St.,
Chicago



Write for Circular.



DURANT COUNTERS
For C. & P. Presses, $5.00
For Colt's Armory, $7.80
Meet most exacting requirements.
Ask your dealer why they are different.
W. N. DURANT CO. Milwaukee, Wis.

GUMMED PAPERS
CLOTH-LINED PAPERS
are specialties which we have studied thoroughly. They are not merely side lines with us. Let us know your requirements, and information and prices will be forwarded immediately.
Beekman Paper and Card Co., 56 Beekman St., New York

The House of Satisfactory Service
Printing Machinery, Material and Composing-Room Supplies.
Electrotypers and Photo-Engravers Machinery and Supplies.
Anything You Want at the Lowest Price Possible
NEW YORK PRINTING MACHINERY CO.
The Fastest Growing Supply House in New York
60 BEEKMAN STREET NEW YORK CITY
A. C. Nauman, President

MAKE READY WITH DRAGON SP. GUM
The Pressroom Paste Without a Fault
HIGHEST GRADE FLEXIBLE GLUE, PASTE POWDERS, PADDING CEMENTS, ETC.
Send for Sample and Prices
GENERAL ADHESIVE MFG. COMPANY, Inc.
467 Greenwich Street *The Home of Dragon Brand Adhesives* New York City

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY
Owners of Exclusive Shop Rights to Manufacture
Parts for Campbell Presses Under Existing Patents
Works: TAUNTON, MASS. New York Office: PULITZER BLDG.
Avoid delay when needing repairs by sending orders direct to works.

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
'Phone: Superior 3565 448 W. Ohio St., CHICAGO, U. S. A.

The Offset Process
Photo-Litho, Metal Decorating, Technical Treatises, Recipes and Instruction
are among the subjects found in the
National Lithographer
The only lithographic periodical published in America.
Subscription (United States) postpaid per year $2.00.
Subscription (Foreign and Canada) postpaid per year $2.50.
The National Lithographer Publishing Co.
Incorporated
150 Nassau St., New York City

"Roughing" for the Trade
We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
632 Sherman St. Chicago

CARBON BLACK
MADE BY
GODFREY L. CABOT, Boston, Mass.
940-942 Old South Building
ELF ECLIPSE (PN) ELF B. B. B. VULCAN MONARCH KALISTA

ADD TO YOUR PROFITS
By Taking Orders for Bonds
Write for particulars to
ALBERT B. KING & COMPANY, *Inc.*
Bond Specialists
206 BROADWAY, NEW YORK



Redington Counters
Price $5.00 each, U. S. A.
Accurate, Large Figures, All Steel, Easy to Set—You Can Not Get *More* at Any Price.
For Sale by All Dealers
F. B. REDINGTON CO., 112 S. Sangamon St., Chicago

TYPO THE CREDIT and Collection Specialists of the Printing and Allied Trade.

STEEL CHASES
Send for quotations and "SLEDGE HAMMER TEST" descriptive circular. It tells the story.
AMERICAN STEEL CHASE COMPANY
27 Beekman Street, New York, N. Y.

OFFICIAL NOTICE

Proposals are invited for the printing and furnishing of all blanks and printed matter, other than our Official Publication, to be used by this society during the coming year; also for the furnishing of Lodge Regalia, Pins, etc., for the year 1916. Detailed information with specifications and conditions will be furnished on application. Bids will be opened in February, 1916.

Supreme Forest Woodmen Circle

EMMA B. MANCHESTER, Supreme Guardian — DORA ALEXANDER, Supreme Clerk

W. O. W. Bldg., Omaha, Nebraska

The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples.

Built by THE REGINA COMPANY

217 Marbridge Building, 47 West 34th Street, New York City

Bronze Powder Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*

T. RIESSNER, 57 Gold Street, New York

AGENTS WANTED. A Good Side Line for Salesman.

New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses

R. W. HARTNETT CO., 50 N. 6th Street

Philadelphia, Pa.



Reduce Your

PRESS-FEEDING COST

Anway Adjustable Job Press Gripper

saves 90% of your press-feeding troubles. For Chandler & Price and Old Style Gordon presses. Patented Dec. 7, 1915. Send for descriptive folder and partial list of users.

H. B. Anway, 7038 Stony Isl. Av., Chicago

Proof Presses Consult our Efficiency Engineer when considering Proof Presses best fitted for your requirements. His experience has been large along these lines. Suggestions will cost you nothing.

We carry Potter, Vandercook, Shniedewend Challenge and other standard makes in stock

WANNER MACHINERY COMPANY - 703 S. Dearborn Street, CHICAGO

A. F. WANNER, Prop.

PAUL BROWN
COMMERCIAL ARTIST
61 WASHINGTON AVE.,
GARDEN CITY, L.I.



STICKERS PAY GOOD PROFITS

Send for our 128-page illustrated catalog.
Good Sticker Makers for 45 Years—5,000 Different Shapes.
Willson's Gummed Paper Letters and Figures.

THE TABLET & TICKET CO.

Chicago New York San Francisco

Bound to Help You

Every good business man is proud to compete on quality and hates to compete on price-shaving.

Every good printer should notice Warren advertising (in the Saturday Evening Post and other influential magazines). In it we make a powerful plea for better printing. We present the same arguments you would like to advance if you had the opportunity.

This advertising will help you by convincing your customers that it pays to look for the *best printing* instead of competitive prices.

We also tell buyers of printing of our final achievement in standardizing coated printing papers. When you print a job on any Warren paper you know beforehand exactly how the job will finish.

WATCH WARREN'S Advertising

S. D. WARREN & COMPANY

160 Devonshire Street Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers

For your coated stock, use

Cameo
Lustro
Silkote
Cumberland

Send for our splendid Portfolio. It's an inspiration to better printing.

Our Motto:—Constant excellence of product—the highest type of competition

"RINEHART"

LINOTYPE, MONOTYPE
STEREOTYPE
ELECTROTYPE

DISTINCTIVELY BETTER
CONSISTENT MARKET PRICES

Pittsburgh White Metal Company

New York Pittsburgh

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write us for catalogue and full particulars, and earn money easily.

The J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

We cater to the Printing Trade in making the most up-to-date line of

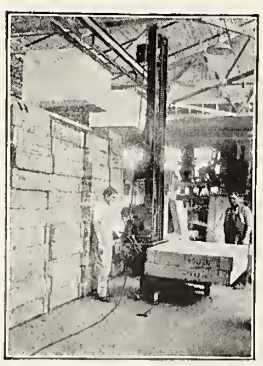
Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

How to Stack Boxes!



Save hard labor and breakage by the

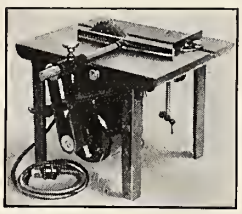
Revolvator
Registered U. S. Pat. Off.

Write for Bulletin I-27

N.Y. Revolving Portable Elevator Co.
351 Garfield Ave., JERSEY CITY, N.J. 153

MOTOR DRIVEN BENCH SAW

This machine with its various attachments is especially adapted to the needs of printers.



Send for circular giving details and prices.

H. G. CRANE Brookline, Mass.

Blomgren Bros. & Co.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
512 SHERMAN ST. CHICAGO

GEO. W. SWIFT, Jr.
Bordentown, N. J.

Designer and Manufacturer

of special machinery for printing and producing paper products.
What do you need to increase your production and reduce your cost?

We Can Make It.

Illinois Electrotype Co.
Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 52964.

Manz Engraving Co.
Chicago
Works: 4015 Ravenswood Ave.
Sales office: 22 W. Monroe Street

Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. *Correspondence solicited.*

Art Reproduction Co.
DESIGNERS and ENGRAVERS
MULTI-COLOR PLATE SPECIALISTS
NEGATIVES FOR OFFSET PROCESS

The only engraving house in Chicago which makes a specialty of Duo-Tones, Three and Four Color Process Printing Plates. Correspondence solicited.
PHONE FRANKLIN 2181
412-420 Orleans St. Chicago, Ill.

GLOBE TYPE FOUNDRY

Don't Buy Solid Quads
ECONOMY QUADS
SAVE 25 PER CENT
In Weight
In Time
In Labor
In Trouble



Always INSIST on your Dealer supplying
ECONOMY QUADS
SAMPLE FREE
958 Harrison St., Chicago

Sure Enough Metallic Inks

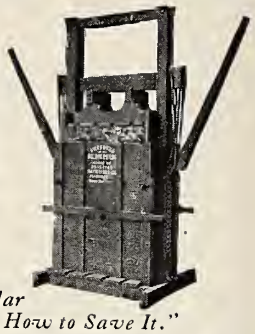
If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more.

We Make All Kinds Printing Inks
Let us figure with you. Our inks are known for Quality.

The Kohl & Madden Manufacturing Company
626 Federal Street, Chicago, Ill.

Money from Waste!

HOW?
BALE IT!



Paper baled by the Sullivan Baling Press brings you from $6 to $45 per ton.

Write for our circular "Waste and How to Save It."

SULLIVAN MACHINERY CO.
122 So. Michigan Ave., Chicago, Ill.

METALS

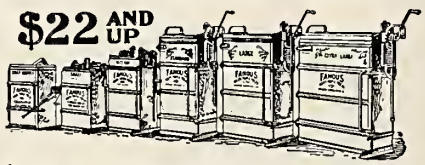
Linotype, Monotype,
Stereotype
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St. Chicago
5 Beekman St. New York

$22 AND UP



$6 to $20 a ton is

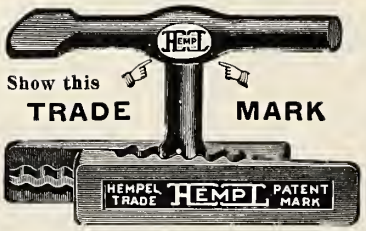
what you get for waste paper when you use a "Famous Baler," besides you reduce your fire risk.

"Famous Balers" are made by the largest manufacturers of baling presses in the world. There are 20 styles to select from, including hand, electric and steam power.

Find out about our guarantee and ten-day trial offer.

Address J. L. GLAZE, Agent
5032 Calumet Avenue CHICAGO

All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins

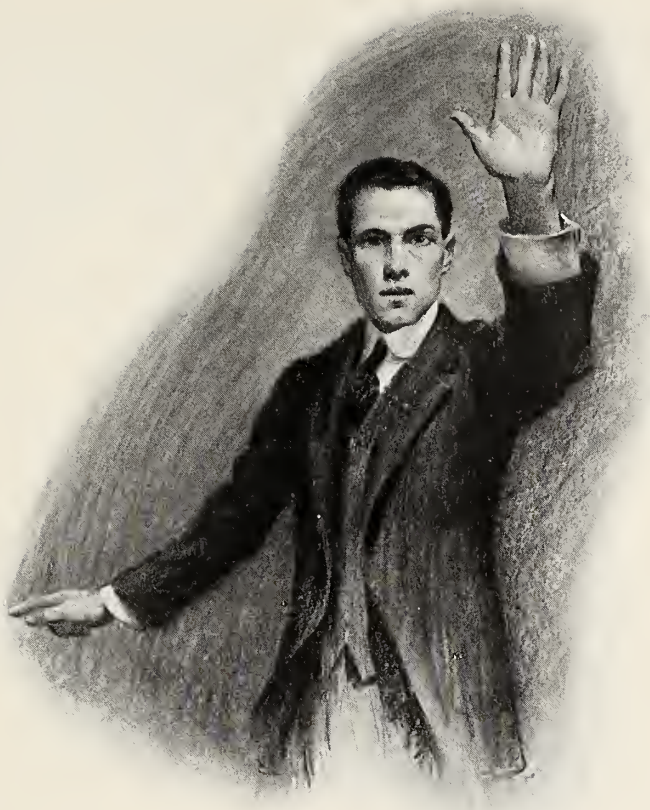


SOLD BY ALL REPUTABLE DEALERS

Manufactured exclusively by

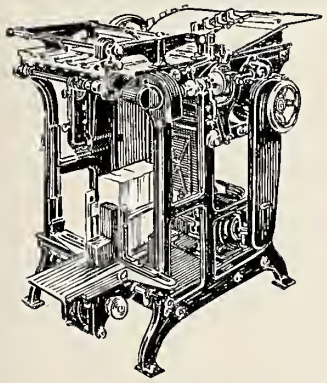
H. A. HEMPEL

THE INVENTOR OF THE QUOINS
BUFFALO, N. Y., U. S. A.



Hold Up!!!

Until You Have Investigated Our *New* and *Larger* Model "C" American High Speed Tapeless Job Folder



Our *New* and *Larger* Model "C" Takes a Full 25 x 38 Sheet

A MACHINE with the same speed, accuracy and ease of adjustment as our celebrated Model "B," but made larger so as to take a full 25 x 38 sheet—that's the new American High Speed Tapeless Job Folder, Model "C." You will make a big mistake if you install any new folding equipment before you have fully investigated this new model.

The larger range of the Model "C" enables it to meet every requirement of the commercial binder, printer, and lithographer.

It embodies all the patented American features which made our Model "B" such an unequalled profit-earner. It is simply a larger, heavier machine, built on the same tried and proven principles and therefore in no sense experimental. It will handle any weight, grade, or finish of paper, with or against the grain. It occupies a floor space of only 3′ 9″ x 5′ 9″.

It can be adjusted in 15 minutes or less to make any size or style of fold, and will handle all your folding work up to 19 x 25 at a speed of 8500 sheets per hour,— larger work at a trifle slower speed. Because of its speed and ease of adjustment, it can be used profitably on runs of even a few hundred.

This new Model "C" American will do its work with less waste, greater accuracy, and vastly greater speed than any other folding machine. You owe it to yourself as a business man to find out about this machine before you buy new equipment of any kind.

Write today for catalog "H" describing Models "B" and "C.

THE AMERICAN FOLDING MACHINE COMPANY

WARREN, OHIO, U. S. A.

LATEST "PROUTY"

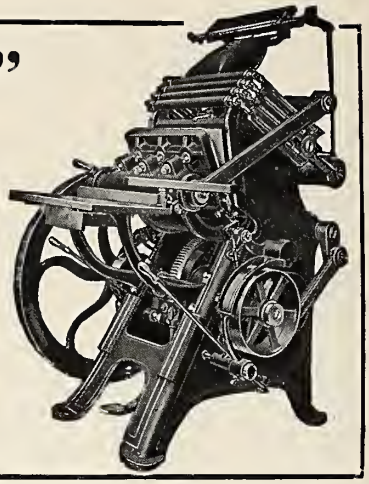
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(*Unexcelled*)

Obtainable Through Any Reliable Dealer

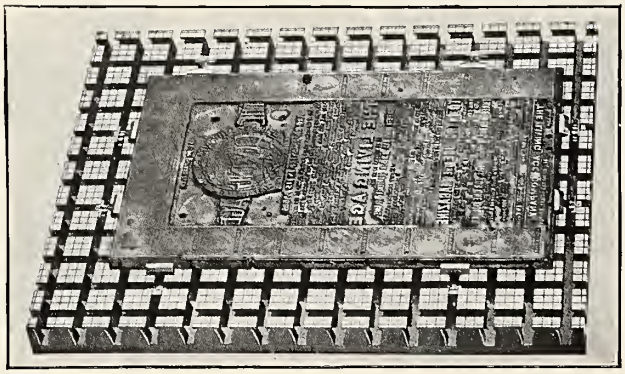
Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Unique Steel Blocks



Simple in Construction. Easy to Handle. High in Quality, Low in Price. Accurate in Work.

More in use to-day than any other similar accessory to a printing establishment.

If you want to do *good work* at a minimum cost, equip with our blocks.

Let us hear from you.

The Unique Steel Block Company
456 Broad St., Waverly, N. Y.

Printers—

If you want to produce

Highest Quality Printing
at Least Cost
use

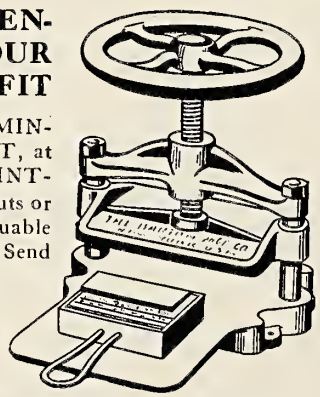
HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street CHICAGO
JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI

FOR $20— YOU PRINTERS CAN CREATE AN ENTIRELY NEW DEPARTMENT IN YOUR PLANT WHICH CAN BE MADE A SOURCE OF GREAT PROFIT

Here is a new Rubber Stamp Machine that turns out perfect Rubber Stamps in about EIGHT MINUTES. You can furnish Rubber Stamps, large or small, to your patrons WHILE THEY WAIT, at a good profit and tremendous saving of time. HARD RUBBER STEREOTYPES FOR PRINTING PURPOSES CAN BE EASILY MADE ON THIS MACHINE. Half-Tones, Line Cuts or Electrotypes can be QUICKLY reproduced and made ready for immediate use, thereby saving valuable time for the PRINTER, as well as cutting off unnecessary added expenditure for duplicate cuts. Send to us for full information and details about the working of this perfected machine. The entire process of Rubber Stamp making is revolutionized and made simple by this new method.



THE BARTON MFG. CO. Sole Manufacturers of WHILE-U-WAIT Rubber Stamp Making Outfits
89 DUANE STREET, NEW YORK, U. S. A.



Send for our Booklet

WETTER Numbering Machines

For 30 Years Renowned for Accuracy Service Durability

Wetter Numbering Machine Co., 255-261 Classon Ave., Brooklyn-New York, U. S. A.

The "*speed*" with which we turn out the work is one of our strong claims for your electrotype business. We have told you before, about our patented shell-making process which enables us to deliver a finished electro one hour and thirty minutes "quicker.' But speed is not all we have to sell you.

QUALITY

is also a point in our favor. We use nothing but the best materials, labor and methods. **This is proved in the fact that *our* plates have stayed on the press through a complete run of 500,000 and more impressions with no noticeable difference in appearance between the first and the last impression.**

We are ready at any and all times to "show results."

Dinse, Page & Co.

725-733 South La Salle Street, Chicago

I want to establish, or connect with, an advertising service for a printing house that wishes to increase business. Half of fifteen years' advertising experience successfully devoted to just that—for one house. The other half spent as the other party to the same sort of transaction—as advertising manager and buyer of printing and service.

So you see, I've experience as the seller and the point of view of the buyer.

Many years' advertising in several different fields enables me to offer ***definite, sound*** advice, plans, copy and designs. Eight years in a printing plant gave ***thorough*** technical knowledge of engraving and printing and ability to supervise production.

Tact and business experience another asset. Record, references and exhibits to those interested.

Address H, Care INLAND PRINTER
Tribune Bldg., New York



When Will You Need New Knives?

Before You Buy, Remember This—

White's knives will wear a half longer and you won't have a lot of spoiled work due to scratching, bending or chipping out. We can prove it. Write for prices.

THE L. & I. J. WHITE COMPANY, 33 Columbia St., Buffalo, N.Y.



The Henry O. Shepard Co.

Printers, Binders and Engravers
Stippling for the Trade
632 Sherman Street
Chicago, Ill.

THE INLAND PRINTER is a monthly exhibit of the average character of the work of The House of Shepard

U. P. M.—The Trade Mark of Quality



Give Your Customers Service —

Static electricity in your paper stock, augmented by cold weather, causes unnecessary and annoying delay, poor work and decreased output—all of which can be avoided by installing on each press a

Chapman Electric Neutralizer

Then, winter or summer, your presses will run at their highest efficiency, and you can give your customers the best of service.

Isn't it worth investigating? Let us send our illustrated circular No. 20.

The U. P. M. stamp of quality is also on our Automatic Feeder and Vacuum Bronzer.

United Printing Machinery Company

116 East 13th St.
New York

100 Summer St.
BOSTON

325 S. Market St.
Chicago

YOU ARE INVITED

To Take Part in the

TYPOGRAPHIC CONTEST

Now Being Conducted

By The American Printer

It Closes March 5—Act at Once

The contest is open to all who desire to compete, and contestants are invited to send as many entries as they desire.

Let us assume that a local tailor has come to the printing office with an order for a spring announcement. He desires to use envelopes that will take a form four by five inches in size, and leaves the treatment to the printer. Suppose you are that printer. What sort of job would you give the customer?

The copy, rules and awards are as follows:

ANNOUNCEMENT COMPETITION

Opens November 20, 1915 — Closes March 5, 1916

THE COPY

(*Use the following paragraph as the copy.*)

We cordially invite inspection of our fabrics for Spring tailoring. Our line is comprehensive, and among the many weaves and colorings is something that will suit your tastes. If you want the kind of clothes that are dressy and smart you should add your name to our list of pleased customers. The Warp Loome Company, 156 Mendane Parkway.

THE RULES

The contest is open to all who may desire to compete. The copy may be set by hand or machine, and only one style of type-face should be used. (This allows for the use of capitals, small capitals and lower-case of both roman and italic.) Ornamentation of any kind is permissible, but not demanded. Six proofs to be submitted, printed in black and orange on any kind of paper, the size of which must be four by five inches. Contestants can enter as many times as they desire. All entries must be made by March 5, 1916, and they should be sent addressed to Announcement-Competition Editor, THE AMERICAN PRINTER, 344 West Thirty-eighth Street, New York.

THE AWARDS

The following prizes will be awarded to those entries which in the opinion of the judges are the best typographical arrangements of effective and attractive announcements.

First prize: Twenty dollars in gold.

Second prize: Ten dollars in gold.

Third prize: Five dollars in gold.

Ten additional prizes, each of a year's subscription to THE AMERICAN PRINTER.

THE AMERICAN PRINTER

is now issued twice a month and in addition to its usual technical and business departments gives its readers with every issue fifty columns of snappy news matter displayed in a fine style of news typography.

Oswald Publishing Company

344 W. Thirty-Eighth Street, New York

USE YOUR OWN CARD AS EVIDENCE

Appearance of our Neat Cards in Case



No matter who your customers are, you can always get their interest by detaching one of your

Peerless Patent Book Form Cards

and showing them the *smooth edge*, and the perfect cleanliness and handiness which is characteristic of them *only*.

Once they have seen the card and have had an explanation of the ultimate *economy* and *pleasure* of their use *as against a loose card*, you have a sure and abiding customer. And remember that if he comes to you for his cards he will come to you for the other printing and engraving he may need.

A trade-winner for itself, it brings other trade to you, because a user of the *Peerless Card* judges your other printing or engraving by the printing or engraving on these cards, and their style, finish, quality and economy. If it will establish the quality of your shop, you want it, just as a trade asset.

Send for a sample tab of the cards, detach them for yourself; show them to one or two of your present customers and see how impressed both of you become with them. If they impress you they will impress others. See them for yourself.

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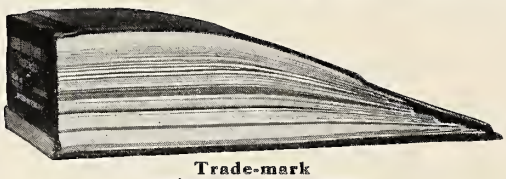
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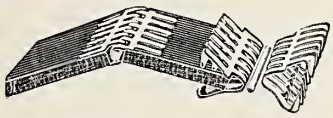
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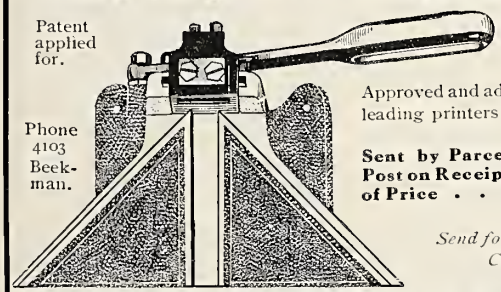
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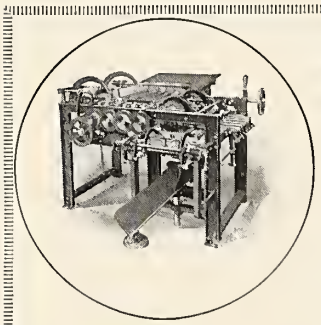
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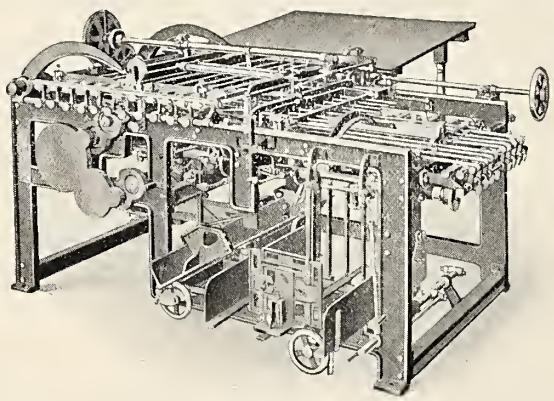
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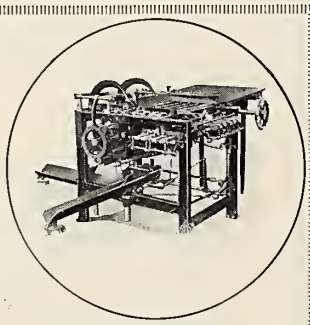
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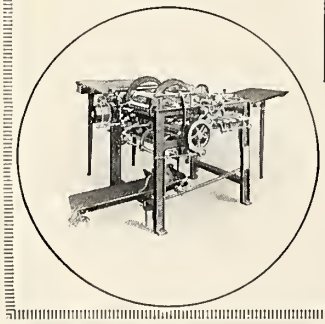
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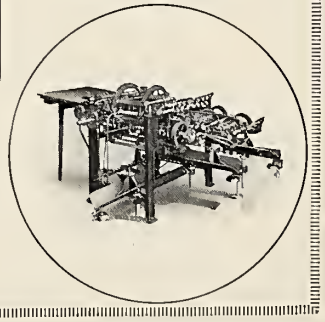
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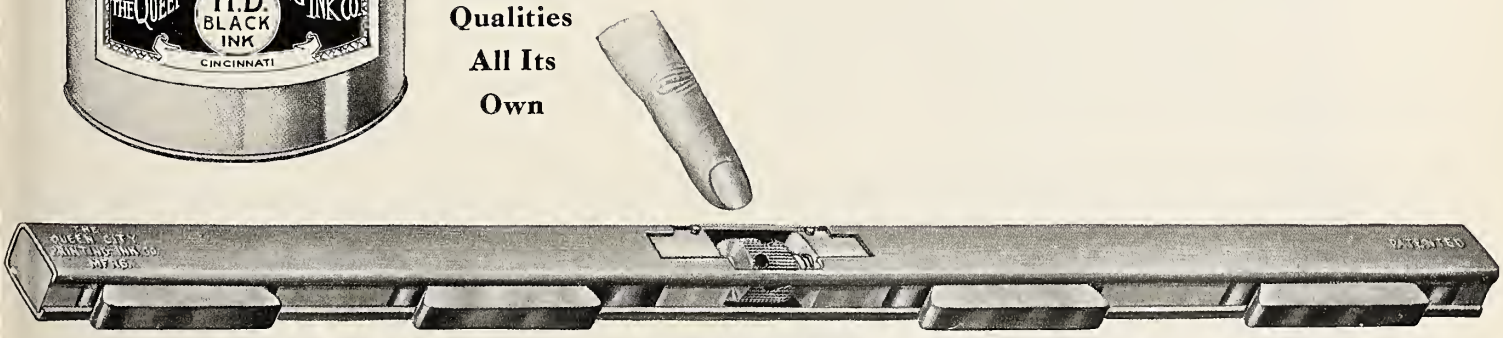
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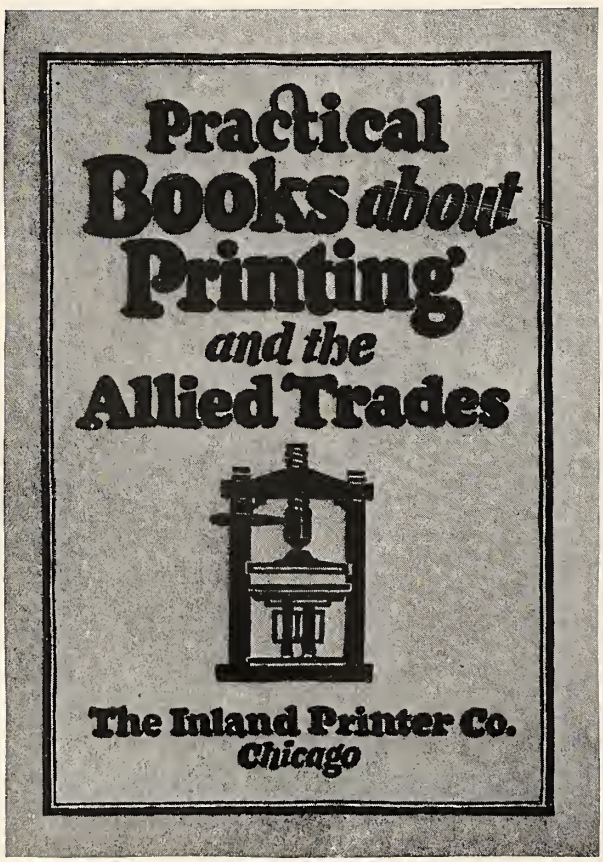
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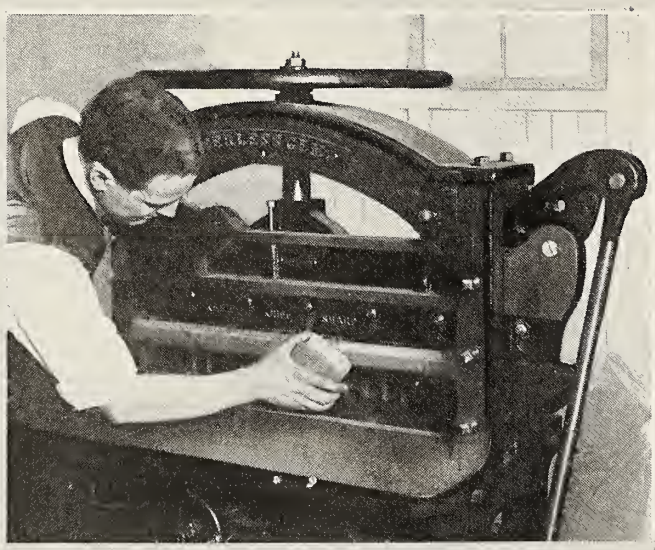
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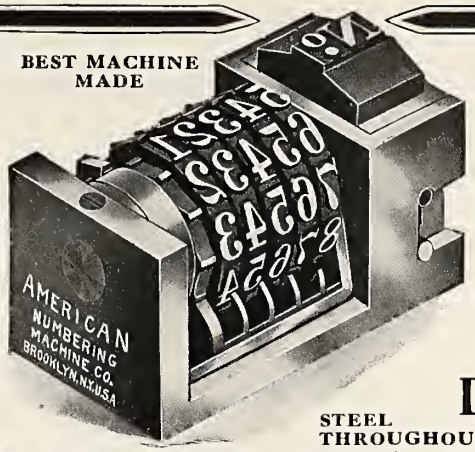
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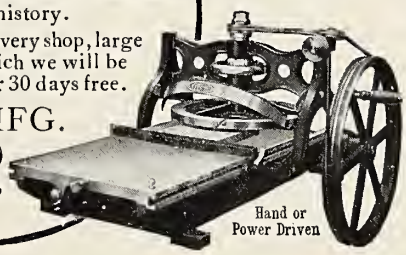
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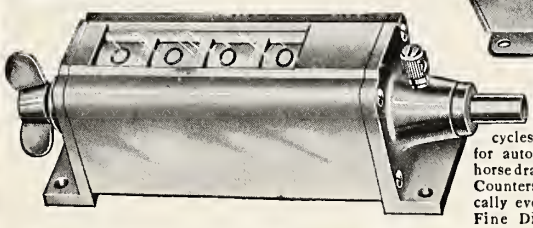
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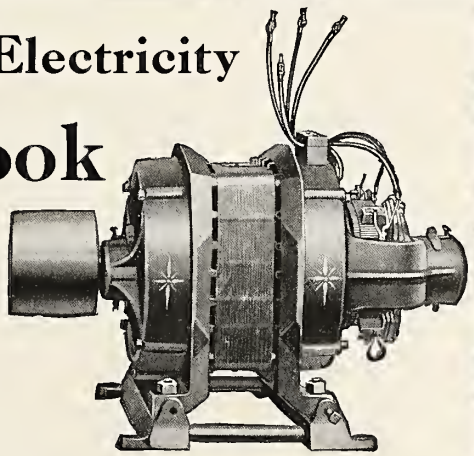


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TABLE OF CONTENTS

FEBRUARY, 1916

PAGE

APPRENTICE PRINTERS' TECHNICAL CLUB:
Symmetry in Type-Design 647
Apprentices, Views and Practices Regarding — No. 2 616
Automatic Justification (illustrated) 683

BOOK REVIEW:
"A List of Books on the History of Industry and the Industrial Arts" 671
"Principles and Practice of Direct Advertising" 670
"The Vial of Vishnu" 671

Canadian News-Print and Pulp Exports ... 635
Cash-in-Advance Subscriptions 674
Clippings and Comments 664

CONTRIBUTED ARTICLES:
Apprentices, Views and Practices Regarding — No. 2 616
Hoshino, S., An Interview with (illustrated) 636
Making Business by Making Printing Effective 622
Master Minds of Type and Press — No. 2 662
Proofreading As It Is 639
Publicity Merchant, The (illustrated) ... 611
Specialty-Printing Problems and How to Overcome Them — No. 1.— Intricate Numbering (illustrated) 619

CORRESPONDENCE:
"Boost-Knock," A 629
Educating the Customer 629

COST AND METHOD DEPARTMENT:
Composing-Room Bulletin, The 659
Cost and Production in the Bindery 659
How Much for Advertising 658
Interest on Your Money 657
Overhead Expense 660
Partially Right 658
Thousand-an-Hour Fetich, The 660
Too Close for Comfort 661
Working to Save Work and Spoilage 657

Daughter of J. P. Morgan Learns the Art of Bookbinding (illustrated) 632

EDITORIAL DEPARTMENT:
Organization 625
Patents 625
Point in Business, The 627
Preparedness 625
"Theodore Low De Vinne, Printer" 625
Erickson Linotype Slot Machine, The — A New Tabular System 692

Foreign Graphic Circles, Incidents in 630
Franklin's Birth Anniversary Celebrated by Chicago Old-Time Printers 694
Funds to Purchase a Linotype, How a Newspaper Editor Secured the 688

Hoshino, S., An Interview with (illustrated) 636

ILLUSTRATIONS:
Arizona, In 663
Foreman, The Inexperienced 672
Human Question-Mark, A 631
Industries Illustrated — No. 7.— Tanning Leather, by Carl Scheffler 628
Linotype Company Officials Snapped at San Jose, California 671
Prominent Printer Delegates to Convention of American Federation of Labor, Some 635
Twelve-Hundred-Dollar Office Cat, A 680
Watching the Old Year Out 688
Incidents in Foreign Graphic Circles 630
India, Compulsory Education in 631
India, Industry in 640

JOB COMPOSITION:
Christmas Greetings Received 641

PAGE

Kentucky Press Association Holds Regular Midwinter Meeting 694

MACHINE COMPOSITION:
Delivery-Link Catch-Spring Hook Breaks 681
How to Remove Intermediate Magazine on Model Eight 681
Matrices Bent in Distributor Box 681
Thermostat Needs Adjustment 682
To Make Mold-Guide Marks More Legible 681
Tool for Truing Up a Pot Mouthpiece, A. 681
Making Business by Making Printing Effective 622
Master Minds of Type and Press — No. 2:
Mergenthaler, Ottmar 662
Typesetting Machines 662

NEWSPAPER WORK:
Foreign Advertising via Industrial Service 665
How to Get the Business 666
Lack of Scientific Assistance 666
New Note in Advertising, A 667
Review of Newspapers and Advertisements 667
What One Publisher Is Doing 666
Whose Business Is It? 665

OBITUARY:
Aimer, George Troupe 686
Bill, Edward Lyman 686
Goodrich, Grant 686
Gounley, James F 685
Juergens, Charles W 685
Lowell, John Adams 686
Prescott, W. B 637
Snow, Joseph Chapman 686
Van Horn, Robert Thompson 686
White, Grant A 686
Organization 625

Patents 625
Philadelphia Club of Printing House Craftsmen Holds Annual Election 689
Point in Business, The 627
Preparedness 625
Prescott, W. B 637

PRESSROOM DEPARTMENT:
Die-Cutting Labels on a Platen Press 678
Filling Up of White Letters in a Solid Plate 677
Gold Ink on Antique-Surfaced Board 678
Insufficient Impression 677
Lowering Cylinder Eliminates Slur 677
Method of Cutting Cartons on a Platen Press from Doubled-Up Form on Cylinder Press 677
Newspaper Rotary Photogravure Printing 677

PROCESS ENGRAVING DEPARTMENT:
Doctor's Christmas Card, A 634
Durability of Engraved Plates during Printing, The 634
Engraving and Printing at the Antipodes 633
Is Photoengraving on the Decline? 634
Offset Work, Negatives or Positives for. 634
Penrose's Process Year Book, 1915-1916.. 635
Photoengraving in Schoolbooks 633
Photoengraving, Misinformation about .. 633
Potassium Bromid Substitute 633
Swelled-Gelatin, Wash-Out and Photoceramics 633
Proofreading As It Is 639

PROOFROOM DEPARTMENT:
Comma, An Instinctive 638
"Counsel" in Both Numbers 638
Head-Lines with and without Points 638
"Petit" and "Petty" 638
Publicity Merchant, The (illustrated) 611

PAGE

Retaining Employees an Important Factor in Efficiency (illustrated) 673

Specialty-Printing Problems and How to Overcome Them — No. 1.— Intricate Numbering (illustrated) 619
SPECIMEN REVIEW 649

THE MAN AND THE FIELD 679
"Theodore Low De Vinne, Printer" 625
THE WORD AND THE PRINTER:
Finest Kind of Success, in Our Opinion, The 655
Unique Use for the Invoice Envelope, A. 656
"Yes, the Idea's All Right, But How Shall I Go About Carrying It Out?" 653

TRADE NOTES:
Bourges Service, New York 689
Clore, Joel C., Candidate for Postmastership of Cincinnati 689
Cochrane, Charles H., Opens School of Journalism 689
Elliott Publishing Company, The 689
Embossing Wax, Ever-Ready 692
Erickson Linotype Slot Machine, The — A New Tabular System 692
Evans, C. P., Receives Acknowledgment for Greatest Volume of Sales 690
Field Man to Aid Printers and Publishers of Wisconsin 693
Franklin's Birth Anniversary Celebrated by Chicago Old-Time Printers 694
Golding Manufacturing Company Developing Sales Organization for Direct Selling 690
Kentucky Press Association Holds Regular Midwinter Meeting 694
Morgan Expansion Roller Truck for Platen Presses, The 691
Nashua Salesmen, Roundup of 693
Newton, James, in Eastern Territory for Modern Die & Plate Press Manufacturing Company 689
Philadelphia Club of Printing House Craftsmen Holds Annual Election ... 689
Record, Willard, Now General Manager of Albert Frank & Co 689
Savory, Walter H., New York Sales Manager for Mergenthaler Linotype Company 690
Sinclair & Valentine Salesmen Hold First Annual Convention 691
The Iron Age — Some Trade Journal 691
Turner, "Gene," Purchases All Interests in The Turner-Bland Company 689
"Typecaster Facts" 689
Ullman-Philpott Company's Salesmen in Convention 690
United Typothetæ and Franklin Clubs, News Notes from Headquarters of .. 693
Vincennes (Ind.) *Commercial* Tendered Banquet by the Publishers, Employees of 694
"While-U-Wait" Rubber-Stamp Process. 691
Turner, "Gene," Purchases All Interests in The Turner-Bland Company 689

Ullman-Philpott Company's Salesmen in Convention 690
United Typothetæ and Franklin Clubs, News Notes from Headquarters of 693
Universal Type-Making Machine Company, The — Increasing the Flexibility of Type Composition (illustrated) 687

Venezuelan Paper to Be Made from Aquatic Plant 637
Vincennes (Ind.) *Commercial* Tendered Banquet by the Publishers, Employees of 694

Wood Engraving Increasing 640

It's a "glad hand" that holds the STAR STICK

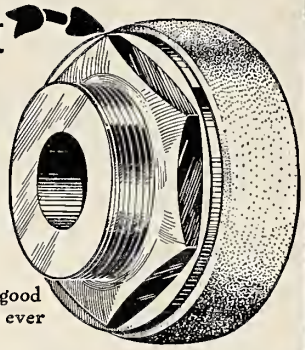
The reasons why are set forth in an attractive little booklet, and you could not invest a cent more profitably than by making a post-card request for your copy to-day. It will prove interesting if nothing else.

The Star Tool Manufacturing Company
SPRINGFIELD, OHIO, U. S. A.

Tools of Quality for Particular Printers

ON SALE BY SUPPLY HOUSES GENERALLY

Turning that nut will make this roller truck the exact size of the roller



The greatest aid to good platen press work ever invented

Morgan Expansion Roller Truck

Permits as fine setting of rollers as on a cylinder press. Made of steel and oil proof rubber.

Pays for itself in Rollers
Saves Makeready Time
Makes Better Work
No Bearers Necessary

SATISFACTION OR YOUR MONEY BACK

8x12 C. & P., 6 trucks	$5.00
10x15 C. & P. or Golding, 6 trucks	5.00
12x18 C. & P. or 3 roller Golding, 6 trucks	6.00
14½x22 C. & P., 8 trucks	8.00

ASK YOUR DEALER OR WRITE FOR FOLDER
Morgan Expansion Roller Truck Co.
303 East Fourth St., Los Angeles



This War Has Played Hob *with* Paper Colors

The war has made an unquestionable shortage in colors and dyes. The paper makers simply *can't* give you the range or exact match that you want in paper for stationery.

Why don't you get wise to the Western States Way of printing envelopes and letterheads at the same time, insuring exact match of paper and inks, besides cutting the cost?

Send for the free Service Book that has put many a printer on the high road to bigger profits and easier orders.

WESTERN STATES ENVELOPE CO.
Dept. N, MILWAUKEE
Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

"We Protect the Trade"
Reg. Trade Mark

Tell your customer not to "paste" his labels

Just wet them

It is quicker, cleaner, cheaper and more convenient, especially when you use S. JONES & CO'S NON CURLING GUMMED PAPERS

We make these Papers in qualities of stock and gumming suitable and practical for every conceivable variety of label work.

Have some samples on hand to show your customers. We will supply these free on request.

Samuel Jones & Co.
Established in England 1811
WAVERLY PARK, N. J.

Charles Hellmuth Inc

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street

CHICAGO: 536-8 South Clark Street

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc



All Engraver's Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.

101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES

610 Federal St. Chicago, Ill. | 116 Nassau St. New York City | 3 Pemberton Row London, E.C., Eng.

Turn Your Spare Time into Money



You're a practical printer. Why not cash in your experience by learning to write advertisements for small merchants who can not afford a regular ad.-man?

You can easily earn $8 or $10 a week extra this way. And maybe you can make a regular business of it and quit "type-sticking" for good. Hundreds of other printers have done it. *Why not YOU?*

The International Correspondence Schools' Course in advertising is the shortest and surest route to advertising efficiency you can find. It tells you all you've *got* to know—nothing more—and tells it in the simplest manner possible.

Advertising Men Are in Demand

Good positions at high salaries are waiting for men who know how to plan, write and lay out effective advertisements. Merchants, manufacturers, mail-order houses and advertising agencies are constantly looking for *trained* men. I. C. S. graduates have exceptional opportunities to engage in practical work.

In a few minutes' time each day, and without interfering with your present work, you can learn to increase your income. You can quickly become a star ad.-compositor, learn to prepare effective catalogues, booklets and other printed matter, and equip yourself to engage in any branch of advertising work, from the preparation of a newspaper advertisement to the direction of a national advertising campaign.

You study when you please and where you please. You have no books to buy; the I. C. S. furnish all text-books, instruction papers, examination blanks and envelopes, and pay the postage to you. I. C. S. text-books on advertising constitute a complete reference library, representing the life experience of a staff of advertising experts.

Mark the Coupon—Mail It Now

Scores of printers have earned more money as a result of I. C. S. training in advertising. *Why not let the I. C. S. help you, too?* Now is the time to act. Every day you delay keeps you that much longer from your goal. Mark and mail the coupon now, and the I. C. S. will tell you how you can enter the money-making profession of advertising in your spare time. It will cost you nothing to investigate. Clip and mail the coupon TO-DAY.

International Correspondence Schools
Box 7702, Scranton, Pa.

Please send, without obligation to me, full description of your new and complete Advertising Course.

Name.....

Street and No......

City..... *State*.....

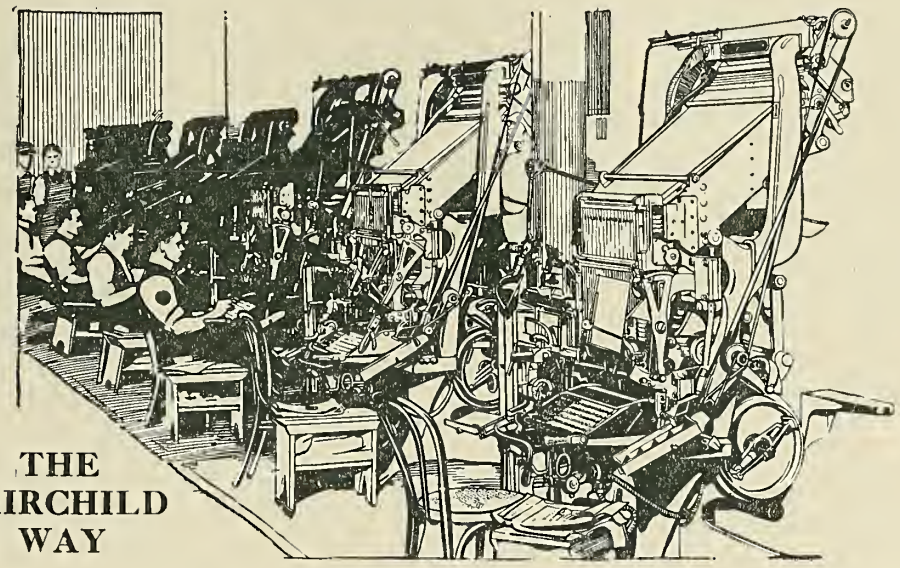


Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

INDEX TO ADVERTISEMENTS.

	PAGE
Acid Blast Process	597
American Autopress Co.	582
American Electrotype Co.	606
American Folding Machine Co	703
American Numbering Machine Co.	715
American Pressman	708
American Printer	708, 712
American Seat Co.	699
American Steel & Copper Plate Co.	719
American Steel Chase Co.	700
American Type Founders Co.	579, 595
Anderson, C. F., & Co.	604
Anway, H. B.	701
Art Reproduction Co.	702
Babcock Printing Press Manufacturing Co	585
Barnhart Bros. & Spindler	699
Barton Manufacturing Co.	704
Beekman Paper & Card Co.	700
Bingham's, Sam'l, Son Manufacturing Co.	578
Black-Clawson Co.	699
Blatchford, E. W., Co.	702
Blomgren Bros. & Co.	605
Bonn, Francis J.	709
Boston Printing Press & Machinery Co.	704
Brown Folding Machine Co.	710
Brown, Paul	701
Burrage, Robert R.	698
Butler, J. W., Paper Co.	577
Cabot, Godfrey L.	700
Campbell Printing Press Repair Parts Co.	700
Carborundum Co.	714
Challenge Machinery Co.	592
Chambers Bros. Co.	598
Chandler & Price Co.	600
Cleveland Folding Machine Co.	594
Colonial Co.	698
Crane, Harold G.	702
Crane, Z. & W. M.	720
Darrow Publishing Co.	698
Dawson Manufacturing Co.	696
Delphos Printing Press Co.	607
Dewey, F. E. & B. A.	601
Dexter Folder Co.	583
Dick, Rev. Robert, Estate	598
Dinse, Page & Co.	705
District of Columbia Paper Manufacturing Co.	590
Dorman, J. F. W., Co.	702
Durant, W. N., Co.	700
Emboso Sales Co.	593
Embossograph Process Co.	598
Erie Lay-Boy Co.	698
Feuerstein, S. B., & Co.	699
Flexible Steel Lacing Co.	709
Franklin Co.	600
General Adhesive Manufacturing Co.	700
Glaze, J. L.	702
Globe Engraving & Electrotype Co.	602
Globe Type Foundry	702
Golding Manufacturing Co.	596
Gregory Electric Co.	698
Hamilton Manufacturing Co.	587
Hampshire Paper Co.	589
Hancock, H. H.	709
Harris Automatic Press Co.	588
Hartnett, R. W., Co.	701
Hellmuth, Charles	719
Hempel, H. A.	702
Huber, J. M.	704
Illinois Electrotype Co.	702
Imperial Engraving Co.	699
International Correspondence Schools.	719
I. T. U. Commission	Cover
Jaenecke Printing Ink Co.	605
Jones, Samuel, & Co.	718
Juengst, George, & Sons	599
Kast & Ehinger	719
Kidder Press Co.	599
Kimble Electric Co.	715
King, Albert B., & Co.	700
Kohl & Madden Manufacturing Co.	702
La Monte, George, & Son	713
Latham Machinery Co.	601
Lead Mould Electrotype Foundry	699
Manz Engraving Co.	702
Megill, E. L.	695
Meisel Press Manufacturing Co.	595
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Manufacturing Co.	591
Miller Saw-Trimmer Co.	601
Mittag & Volger	702
Modern Die & Plate Press Manufacturing Co.	596
Monitor Controller Co.	709
Morgan Expansion Roller Truck Co.	718
Nashua Gummed & Coated Paper Co.	606
National Lithographer	700
National Machine Co.	698
New Era Press	701
New York Printing Machinery Co.	700
New York Revolving Portable Elevator Co.	702
Oswego Machine Works	586
Pacific Printer & Publisher	713
Paper Dealer	699
Parker, Thomas & Tucker Paper Co.	708
Peerless Engraving & Colortype Co.	606
Penrose, A. W., & Co., Ltd.	699
Photo-Chromotype Engraving Co.	593
Pioneer Paper Stock Co.	700
Pittsburgh White Metal Co.	702
Printing Art	712
Productograph Co.	605
Queen City Printing Ink Co	711
Redington, F. B., Co.	700
Regina Co.	701
Riessner, T.	701
Ringler, F. A., Co.	594
Riteway Machine Works	603
Roberts Numbering Machine Co.	600
Rosing School of Lettering & Design	700
Rouse, H. B., & Co.	709
Schmidt, Otto	709
Scott, Walter, & Co.	581
Seybold Machine Co.	580
Shepard, Henry O., Co.	700, 706, 710
Sinclair & Valentine Co.	597
Sprague Electric Works	603
Standard High-speed Automatic Job Press.	602
Star Tool Manufacturing Co.	718
Stauder Engraving Co.	594
Stokes & Smith Co.	603
Sullivan Machinery Co.	702
Supreme Forest Woodmen Circle	701
Swift, George W., Jr.	702
Tablet & Ticket Co.	701
Thompson Static Neutralizer	605
Ticonderoga Pulp & Paper Co.	594
Type-Hi Manufacturing Co.	715
Typo Mercantile Agency	602, 700
Ullman-Philpott Co.	713
Ullman, Sigmund, Co.	Cover
Unique Steel Block Co.	704
United Printing Machinery Co.	707
Universal Type-Making Machine Co.	592
Vandercook Press	584
Veeder Manufacturing Co.	715
Wagner Manufacturing Co.	697
Wanner Machinery Co.	701
Want Advertisements	695
Warren, S. D., & Co.	701
Western States Envelope Co.	718
Westinghouse Electric & Manufacturing Co.	714
Weston, Byron, Co.	604
Wetter Numbering Machine Co.	705
White, James, Paper Co.	708
White, L. & I. J., Co.	705
Wiggins, John B., Co.	708

Three Linotypes—One Operator



THE FAIRCHILD WAY

The Fairchild Press, New York, publish the great textile trade daily "Woman's Wear," the "Daily Trade Record," trade directories, etc. All the body matter of these publications is of course composed on Linotypes.

Last July they added to their plant three Quick-Change Model 9 four-magazine Linotypes, equipped with twelve fonts of display matrices—two-letter and head-letter—giving them an assortment of twenty-one faces in all, ranging from 8-point to 18-point.

This installation was in the nature of an experiment as to the feasibility of producing fully 90% of their ad. and display composition on three Model 9's as a unit, *with but one operator*. Although they were to have been paid for in installments based on estimated savings, within three months Mr. Fairchild expressed his entire satisfaction with the economies effected by sending his check *in full payment.*

This specific instance proves that a Linotype need not be run constantly in order to be profitable. All three of these machines are operated to only one-third of their capacity, and the Fairchild Press finds that IT PAYS.

The Multiple Linotype Way Is the Modern Way

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO	SAN FRANCISCO	NEW ORLEANS
1100 S. Wabash Avenue	646 Sacramento Street	549 Baronne Street

TORONTO: CANADIAN LINOTYPE, LIMITED

Helps to Sell as Well as to Make Printing

The confidence and knowledge imparted by the I.T.U. Course of Instruction in Printing does not necessarily stop in the composing-room. It stays with a student as a good influence through his life-work. A "small" employer who had the nerve to take the Course found that the studies helped him as a salesman as much as they did as a compositor. Read his appreciative comment:

> Not only can I turn out far better work than before, but I am enabled to lay out work for my men without hesitation. I am also enabled to talk to my customers more fluently and with positive knowledge of my premises. In short, the I. T. U. Course has not only helped me as a workman, but as a proprietor. I am very glad that I can speak a good word for the Course and am proud of the work that I turn out.

This is a good "selling tip" to many men in business and to every compositor whose ambition it is to have a print-shop of his own.

Full information regarding the Course will be cordially given if you drop a postal to

THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO, ILL.

PRICES: $25 for cash; $30 on the instalment plan of $2.50 down and $1 a week till paid.

THE INLAND PRINTER

MARCH—1916



Smithsonian Institution
MAR 7 1916
National Museum

The bank is judged by its reserves:
A manufacturer should be judged
By his resources in material, capital,
Technical ability, and science,
To meet requirements as far as possible
In times of storm and stress.
Present conditions teach the buyer
To examine now, and at all times
The antecedents of the seller
As closely as he does the credit
Of those to whom he sells in turn,
And to purchase in normal times
From those who are able
To protect him in emergencies.



Sigmund Ullman Co.

New York Chicago Cleveland

"The Paper That You Know About"

For Service

Brother Jonathan Bond

For Efficiency

Smithsonian Institution
MAY 7 1928
National Museum

Made and Sold on Honor
For Over a Quarter of a Century

Brother Jonathan Bond is for the printer who strives always to give his customer a little more than what the other fellow calls "value received." It is a modern paper, made in a modern way, but after the good old-fashioned formula—honest materials—no substitutes to bring down the cost and make quality a mere superficiality.

Brother Jonathan Bond will stand up alongside of the highest priced paper made, when it comes to efficiency, in business stationery. Its cost is moderate, because our policy of pricing and our system of merchandising are different.

You can build a business in stationery printing with Brother Jonathan Bond that will *stay built.* The very success of this paper proves that. Made in White of matchless purity and Colors which are particularly attractive for business purposes.

SHALL WE SEND SAMPLES?

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.
Missouri-Interstate Paper Co.	Kansas City, Mo.
Mississippi Valley Paper Co.	St. Louis, Mo.
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, Cal.
Sierra Paper Co.	Los Angeles, Cal.
Central Michigan Paper Co.	Grand Rapids, Mich.
Mutual Paper Co.	Seattle, Wash.
Commercial Paper Co.	New York City
American Type Founders Co.	Spokane, Wash.
American Type Founders Co.	Vancouver, British Col.
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	Havana, Cuba
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	Monterrey, Mexico
National Paper & Type Co.	Guadalajara, Mexico
National Paper & Type Co.	Buenos Aires, South America

BUTLER·BRANDS PAPER THE BEST

J. W. Butler Paper Co., Chicago

Established 1844

FOR PROMPT SERVICE

PRINTING MACHINERY AND PRINTERS' SUPPLIES

CARRIED IN STOCK FOR IMMEDIATE SHIPMENT BY ALL SELLING HOUSES OF THE AMERICAN TYPE FOUNDERS COMPANY

THE NEWEST LINE

Hamilton Steel Equipments for Printing Plants

ARE THE BEST

"AMERICAN TYPE THE BEST IN ANY CASE"

CHANDLER & PRICE PRESSES
CHANDLER & PRICE PAPER CUTTERS
DIAMOND PAPER CUTTERS
OSWEGO PAPER CUTTERS
THE HARTFORD PRESS
BOSTON WIRE STITCHERS
BOSTON STAPLE BINDERS
PORTLAND MULTIPLE PUNCHES
CUT-COST EQUIPMENT
HAMILTON WOOD GOODS

Also a Complete Line of Composing and Press Room Necessities, including

TYPE, BORDERS & ORNAMENTS
METAL LEADS & SLUGS
IN STRIPS AND CUT
METAL FURNITURE
BRASS RULE
IN STRIPS AND LABOR-SAVING
HAND NUMBERING MACHINES
TYPOGRAPHIC NUMBERING MACHINES
ANGLE INK KNIVES
AMERICAN PLATE BRUSHES
STAPLESET BENZINE & LYE BRUSHES
ALL-BRASS GALLEYS
PRESSED STEEL STORAGE GALLEYS
RUN-EASY TAPE COUPLERS

AMERICAN TYPE FOUNDERS COMPANY

LOCATION OF SELLING HOUSES

BOSTON, MASS.	RICHMOND, VA.	DETROIT, MICH.	MINNEAPOLIS, MINN.	SAN FRANCISCO, CAL.
NEW YORK CITY	BUFFALO, N. Y.	CHICAGO, ILL.	KANSAS CITY, MO.	PORTLAND, ORE.
PHILADELPHIA, PA.	PITTSBURGH, PA.	CINCINNATI, OHIO	DENVER, COLO.	SPOKANE, WASH.
BALTIMORE, MD.	CLEVELAND, OHIO	ST. LOUIS, MO.	LOS ANGELES, CAL.	WINNIPEG, CANADA

Set in members of the Cloister Family

First Showing of this New Type Face

The Cromwell Series

(PATENT APPLIED FOR)

48 Point — 6 A $5 05 9 a $4 10 $9 15

FINEST EQUIPMENTS

Modern Composing Room

36 Point — 7 A $3 30 11 a $3 00 $6 30

DISTINCTIVE PRODUCTION

Handsome Conceptions Introduced

30 Point — 8 A $2 65 14 a $2 80 $5 45

ENTHUSIASTIC

Modern production means larger profits

18 Point — 14 A $1 90 28 a $2 05 $3 95

EXPERIENCED ARTISANS

Good compositors require as a prime necessity for artistic work a wide and varied experience in all kinds of commercial printing

14 Point — 20 A $1 75 40 a $2 00 $3 75

INSIST ON QUALITY PRINTING

Buyers of printing will all agree that this face possesses splendid possibilities for originality in composition when used on catalogues, stationery, and general work

24 Point — 9 A $1 90 18 a $2 25 $4 15

STRONG SPECIMEN

Booklets set in Cromwell satisfy clever advertisers

12 Point — 22 A $1 65 44 a $1 75 $3 40

EFFICIENCY IN COMPOSING ROOMS

In order to obtain the maximum efficiency in the composing room it is absolutely essential that the type cabinets and all other pieces of equipment should be easily accessible to the workers $1234567890

10 Point — 23 A $1 45 47 a $1 65 $3 10

CONSIDER REQUIREMENTS OF THE JOB

Among the many points that should receive close attention at the hands of a typographer anxious to turn out "quality printing" are two considerations of first importance: the purpose for which the work is required and the fitness of the materials used to effect this desired purpose

Special characters put up with each font

f fa fe fo fr fu " ' " y ty

8 Point 26 A $1 35 52 a $1 45 $2 80

PROOFREADING STYLES

One of the many phases of our language showing diversity of opinions among all authorities is the compounding of words. A well-known dictionary has foot-ball and base-ball hyphened words, although they long were established almost invariably as football and baseball

6 Point 30 A $1 20 60 a $1 30 $2 50

PRINCIPLES OF STONE-WORK

On all presses where the impression is taken direct from the type or plates the form is held stationary upon the bed of the press and adjustments of margin are made by changing the registering devices upon the press itself. This establishes the first principle of correct imposition, namely, that forms should be imposed with quoins farthest from the feed-edge, eliminating chance for variation if form is unlocked on stone or press $1234567890

American Type Founders Company

Brass Rule No. 2346 and Lithotone Brass Rule No. 1601½

The Universal Pressure Quoins

Apply Pressure Where Required





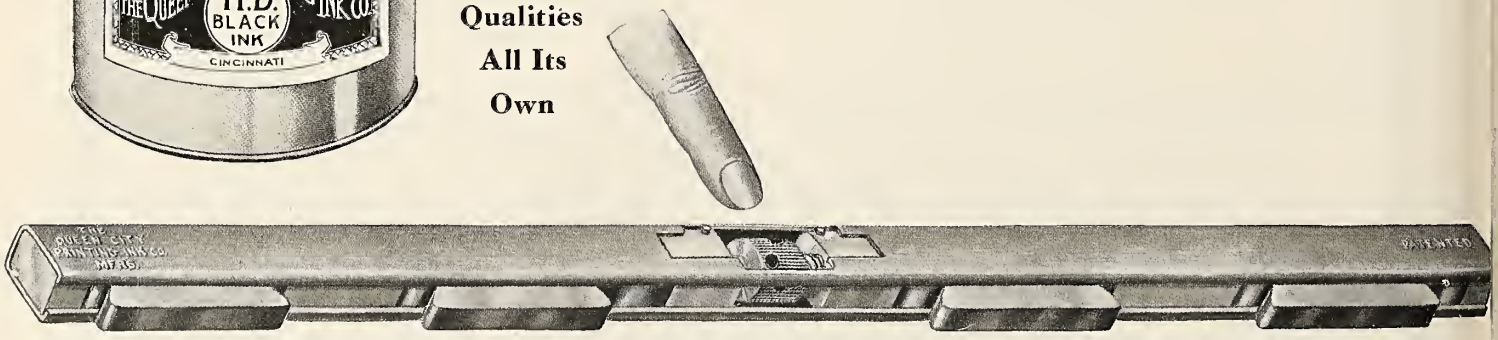
Permits of

Printing, Turning, Printing and Binding All the Same Day

Queen City Inks—Every Color All Grades



Has Peculiar Drying and Working Qualities All Its Own



CENTER SCREW

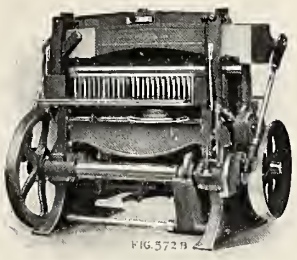
VERY QUICK. EASILY MANIPULATED. ESPECIALLY ADAPTED FOR EXTRA LARGE AND EXTRA HEAVY CHASES

THE QUEEN CITY PRINTING INK CO.

CINCINNATI

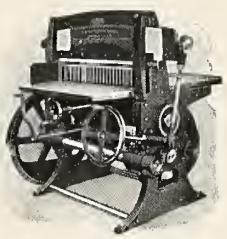
BOSTON PHILADELPHIA CHICAGO ROCHESTER KANSAS CITY
DETROIT MINNEAPOLIS DALLAS ST. PAUL

Announcement to All Interested In Cutting Machinery

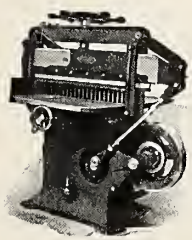


NEW OSWEGO RAPID AUTO
A Triplet of Production
Twelve Sizes, 32″ to 84″
Three Styles for Each Size

Announcement is made that Oswego Machine Works is now prepared to undertake special investigations of cutting problems. The engineering staff at Oswego numbers among its members three technically trained engineers, graduates of Yale University (and also of the school of hard knocks), whose competency to help you it will be a pleasure to demonstrate. Among the large force who are occupied here, year in and year out continually, good times and bad, are many whose period of service with Oswego Machine Works has extended five, ten, fifteen and twenty years. Boys who started doing errands years ago, and young men who began upon elementary operations, through years of practice and advancement from one department to another, have become skilled men, able to accomplish the most difficult tasks connected with constructing a cutting machine. A method of organization which brings them a direct pecuniary return for successful effort makes every member of the Oswego organization practically a partner in the success of the business, and secures that loyalty and enthusiasm and efficiency without which no high attainment can be reached. In addition to the constant investigation of the trend of the trades in the United States, Germany, France and England have been visited periodically to study cutting machine tendencies and requirements in advance, because a jealous regard for the name Oswego has brought about a rule that no Oswego cutting machine of any size or style shall be offered any of the trades until it excels in at least three points every other cutting machine made any place on earth. Our sincere desire is to serve, to give service, to give the best service possible, to equip each customer (and friend to be) with an Oswego cutting machine, equipped with special Oswego devices, which will secure for him the last 5% or 10% or 20% or more profit possible in its production; that is, to produce the maximum quantity of accurate work within the minimum floor space at the lowest unit cost. We build for stock, carrying three hundred to four hundred cutting machines always in the Works. We aim to ship any size or style Oswego cutter the same day we receive order, everything from the little 16-in. Oswego Bench Cutter to the seven-ton Oswego Auto Rapid-Production Power Cutting Machine, and special constructions can be undertaken promptly because of a large extra stock of specials. Your communications are most cordially invited. It will be a pleasure to be of assistance to you whether we supply the equipment or not.



B. & C. HAND CLAMP
The Reliable Perfect Cutter
Twelve Sizes, 32″ to 84″
(Also New Semi-Auto with Treadle and Quick Clamp Action)



OSWEGO MONOFRAME
High Speed, Accurate
27 Cuts a Minute
Four Sizes, 26″, 30″, 32″ and 36″
(Also with Hand Drive)

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.



OSWEGO LEVER AND BENCH
New Toggled Lever Increases Power
Six Sizes, 16″, 19″, 23″, 26″, 30″ and 32″
(Also with Power Attachments)

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

MAIN OFFICE AND WORKS AT **OSWEGO, NEW YORK, U. S. A.**

New York Office, Room 2720
Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

Sent on request: The remarkable list of OSWEGO CONTRACTS, embracing the entire globe.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514=516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40=42 Peters Street

INDIANAPOLIS
151=153 Kentucky Avenue

DALLAS
1306=1308 Patterson Avenue

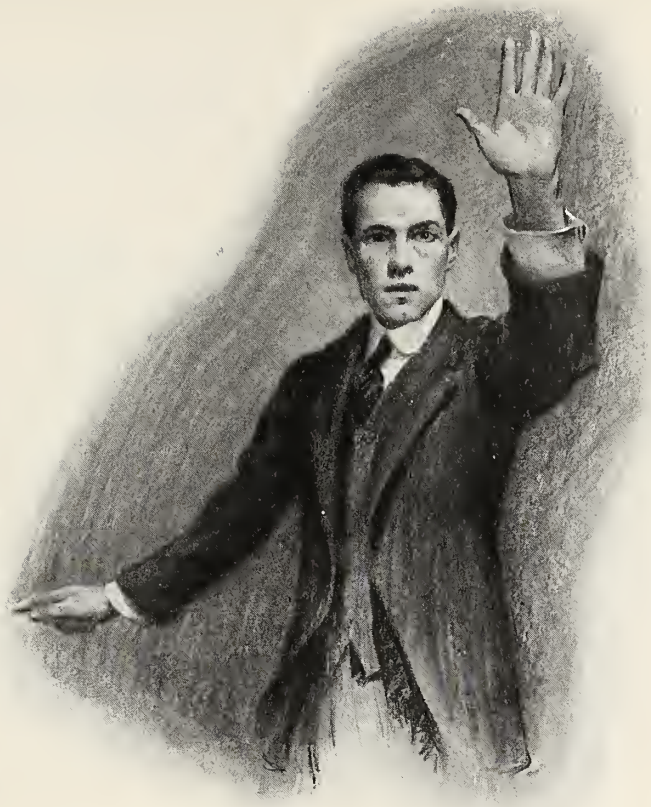
MILWAUKEE
133=135 Michigan Street

MINNEAPOLIS
719=721 Fourth St., So.

DES MOINES
609=611 Chestnut Street

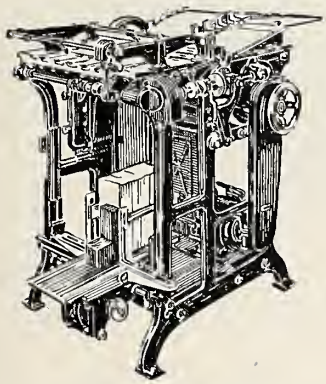
CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building



Hold Up!!!

Until You Have Investigated Our *New* and *Larger* Model "C" American High Speed Tapeless Job Folder



Our *New* and *Larger* Model "C" Takes a Full 25 x 38 Sheet

A MACHINE with the same speed, accuracy and ease of adjustment as our celebrated Model "B," but made larger so as to take a full 25 x 38 sheet—that's the new American High Speed Tapeless Job Folder, Model "C." You will make a big mistake if you install any new folding equipment before you have fully investigated this new model.

The larger range of the Model "C" enables it to meet every requirement of the commercial binder, printer, and lithographer.

It embodies all the patented American features which made our Model "B" such an unequalled profit-earner. It is simply a larger, heavier machine, built on the same tried and proven principles and therefore in no sense experimental. It will handle any weight, grade, or finish of paper, with or against the grain. It occupies a floor space of only 3′ 9″ x 5′ 9″.

It can be adjusted in 15 minutes or less to make any size or style of fold, and will handle all your folding work up to 19 x 25 at a speed of 8500 sheets per hour,— larger work at a trifle slower speed. Because of its speed and ease of adjustment, it can be used profitably on runs of even a few hundred.

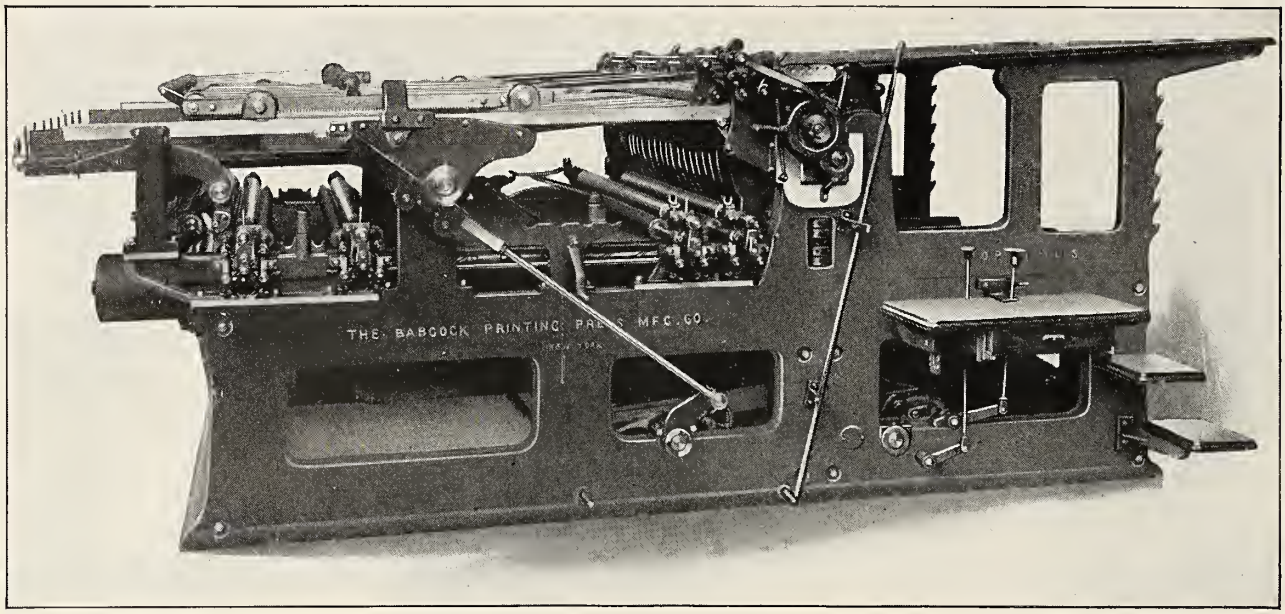
This new Model "C" American will do its work with less waste, greater accuracy, and vastly greater speed than any other folding machine. You owe it to yourself as a business man to find out about this machine before you buy new equipment of any kind.

Write today for catalog "H" describing Models "B" and "C.

THE AMERICAN FOLDING MACHINE COMPANY

WARREN, OHIO, U. S. A.

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

One of the Many Fine Things about the

PERFECT INK DISTRIBUTION

of the "OPTIMUS" is the wonderful new mechanism for driving the distributors. It must be seen, while not heard, to be appreciated. It is perfectly simple and absolutely noiseless.

A spiral shaft mounted in large, automatically oiled bearings is rotated by the reciprocating of the bed and transmits its motion to the distributors through bronze spiral gears.

It's as smooth as velvet.

It can not even *wear noisy*, for spiral gears retain their correct shape, even though worn, as the driving nuts are adjustable and have three times the needed wearing surface.

The spiral shaft bearings are adjustable and each part is made of the material best adapted to its purpose.

The entire mechanism is powerful, silent and long-lived.

The entire Inking Arrangement is a marvel of SIMPLICITY, DURABILITY, CONVENIENCE and ECONOMY.

To best serve his own interests, every printer should know this whole mechanism in detail.

Send for our catalogs, invite calls from our salesmen and

See the "Optimus" Inking Arrangement in Operation

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.



Infringers of Emboso Patents Perpetually Enjoined

The printing trade is notified that on January 21, 1916, the United States Court for the Eastern District of Pennsylvania issued a perpetual injunction restraining The Franklin Embossing & Engraving Company, Franklin W. Graham, George W. Richards, Walter B. Gingrich and Franklin D. Barrett, their officers, confederates, clerks, agents and workmen, all of Philadelphia, Pa., from further infringing the EMBOSO patents Nos. 644,281 and 644,282.

This was a test case involving the alleged invention of a machine and a process consisting of printing, powdering with a powder the formula of which was not disclosed, and heating, to produce relief effects, which the complaint held to be an infringement of the above *patents*.

This company desires to warn the trade that it will prosecute all persons who use any machines or devices, or supplies of any kind, to produce relief effects in printing, by the process of printing, powdering and heating, except when licensed under the original EMBOSO patents, exclusively controlled by us.

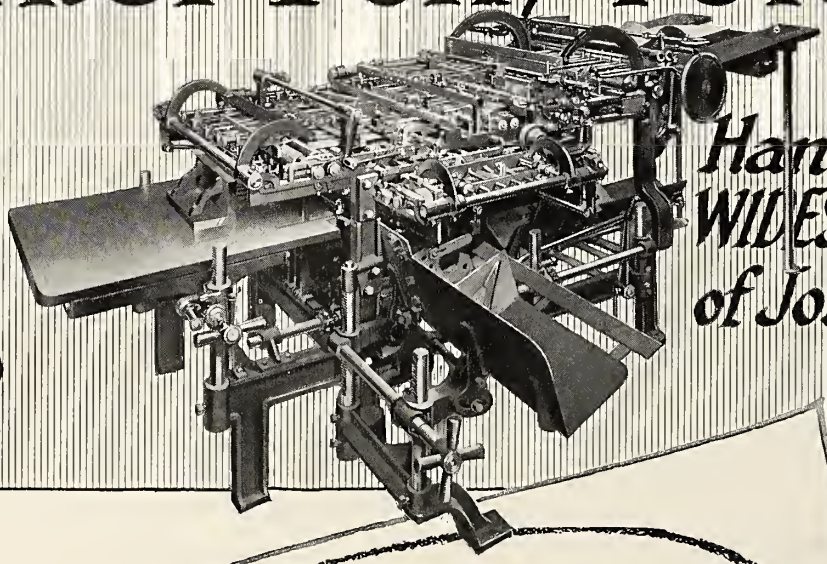
EMBOSO machines in different sizes, costing from $100 to $500, to suit the needs of all printers, are sold by the leading supply dealers everywhere, and information may be had and samples secured from your dealer, or by addressing the

EMBOSO SALES COMPANY

RIGGS BUILDING, WASHINGTON, D. C.

Dexter Pony Folder

No. 722



Handles the WILDEST RANGE of Job Folds

"After thoroughly trying other makes of machines to do similar work, we find that your #722 will handle the largest variety of work and do the most accurate folding of all. Changes for different folds are easily and quickly made. We want you to know that we are delighted with the machine"

These are the facts in a nutshell

If *you* haven't seen the *remarkable range of usefulness* that puts this new Dexter Folder *at the head of its class,* write for detailed circular and specimen folds.

DEXTER FOLDER COMPANY

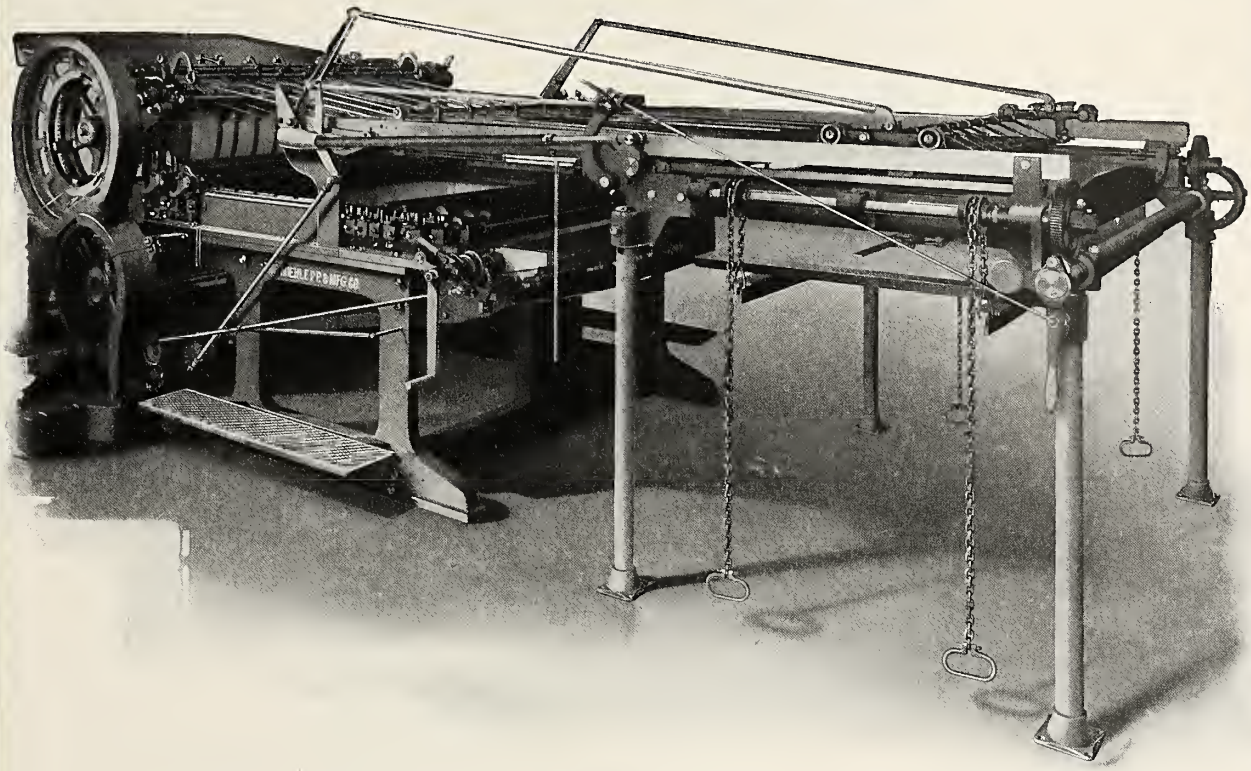
Folding, Feeding, Binding, Cutting Machinery

NEW YORK CHICAGO PHILADELPHIA DETROIT BOSTON
ATLANTA DALLAS SAN FRANCISCO TORONTO

The Miehle

COMBINATION EXTENSION DELIVERY and LOWERING TABLE

WILL SAVE YOU MONEY IN THE HANDLING OF PRINTED SHEETS



Can be attached to all Front-Delivery Miehle Presses

WRITE US FOR PRICES AND DETAILED INFORMATION

Miehle Printing Press & Manufacturing Company

Manufacturers of "THE MIEHLE" and "THE HODGMAN" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago . . . . . 1218 Monadnock Block	Boston, Massachusetts . . 176 Federal Street
New York, N. Y. . . . . 38 Park Row	San Francisco, California . 401 Williams Building
Dallas, Texas . . . . 411 Juanita Building	Atlanta, Georgia . Dodson Printers Supply Company

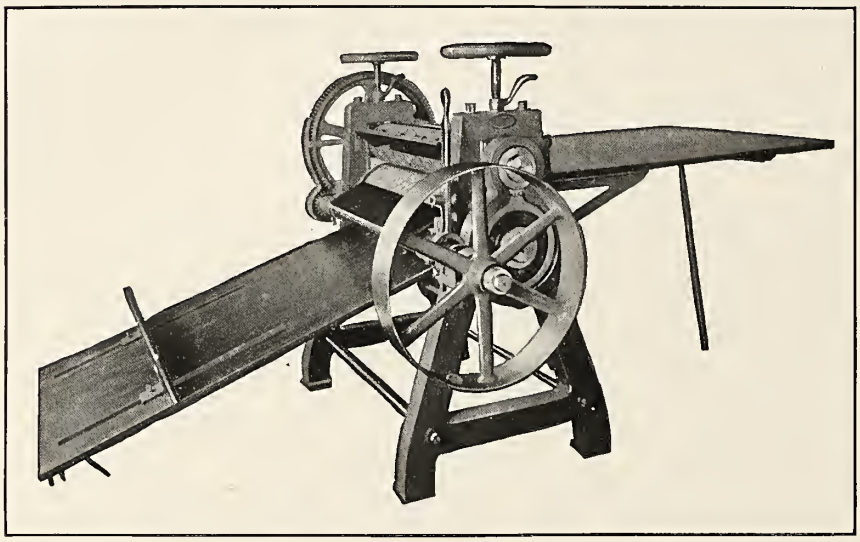
Philadelphia, Pa., Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

THE FUCHS & LANG MANUFACTURING CO.

ROLLER EMBOSSING MACHINES

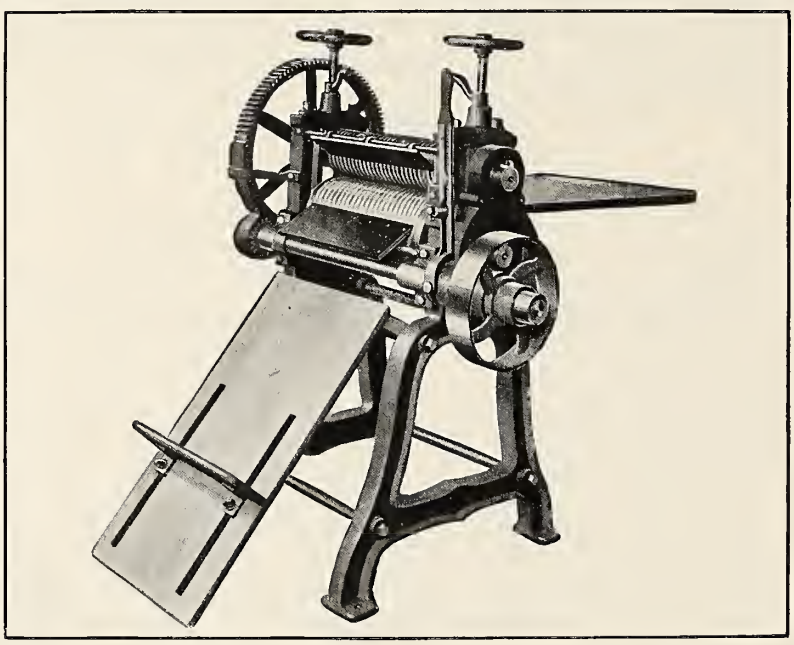
(Sometimes called STIPPLING, other times PEBBLING machines)



These machines are very well known to the trade in general. Those not familiar with them would do well to investigate.

Your work can be improved in character and appearance at least 100% at very little expense. Will help your sales force to obtain better prices for your products, thereby increasing your profits beyond your expectations.

Machines built in many sizes for either sheet feed or web feed or if necessary for both.



Write for particulars to-day

The Fuchs & Lang Manufacturing Co.

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

The PREMIER

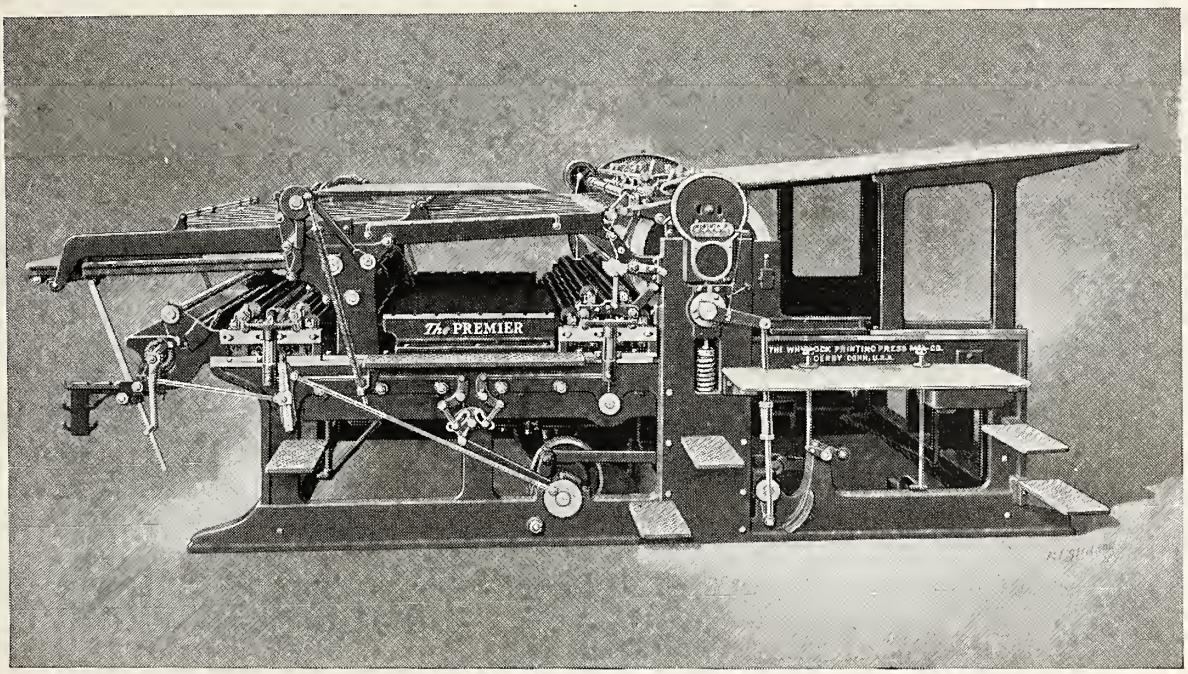
is no imitation. If it were it would be a worse press than the others.

It is so much better a press than all others for the reason that, as we know both the merits and demerits of the other presses, we have, in *The* PREMIER, wholly eliminated the latter and simplified and enhanced the former, carrying these to the highest point of accuracy and efficiency.

We court the most critical examination and measurement of:

Firstly, each individual part;
Secondly, each assembled device with relation to its function;
Finally, to the press as a whole.

We invite the severest tests than can be put upon *The* PREMIER. The result — merely an additional confirmation of our oft-asserted claim that



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d Street. CHICAGO: 318 Fisher Building, 343 South Dearborn Street. BOSTON: 510 Weld Building, 176 Federal Street

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO. Atlanta, Ga. — Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont. — Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q. — GEO. M. STEWART, ESQ., 92 McGill St., Canada East. Halifax, N. S. — PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia. Great Britain and France — P. LAWRENCE PRINTING MACHINERY CO., Ltd., Henry Street, Grays Inn Road, London, W. C., England. Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.

Modern Steel Equipment

THE MILWAUKEE SENTINEL

November 19, 1915.

Hamilton Manufacturing Company,
Two Rivers, Wis.

Dear Sir:

It is now about a year and a half since we installed your Steel Equipment in our composing room and it may please you to know that we are thoroughly satisfied with our investment. We believe that your equipment has done all that you represented in the way of economy and we can not recommend it too highly to any one having use for it. Not only are we using less floor space, but we find that by the handy arrangement of the steel furniture we save a great deal of time and labor as compared with the old arrangement. We believe that the investment has already paid for itself and we shall be only too pleased to welcome an inspection of any prospective buyers you may wish to show through our plant.

Yours very truly,

JOHN POPPENDIECK, Jr.
Business Manager.

pays its own way. Read the accompanying letter from the Milwaukee Sentinel. In a year and a half the saving in the cost of composition paid for the entire Hamilton Steel Equipment placed in their Composing-Room.

Any printer who is doing business with antiquated equipment is losing the price of proper equipment yearly in excessive costs for producing work. How much better to buy labor-saving equipment that will reduce these costs, pay for itself in twelve to eighteen months, after which period the saving is all net profit.

Our Efficiency Engineer can demonstrate the possibility of saving in your plant. It will pay you to get in touch with us to-day. Use the coupon below.

The
Hamilton
Mfg. Co.
Two Rivers, Wis.

We want to reduce costs in our Composing-Room and will be glad to have your Efficiency Engineer call at our plant, it being understood that we are under no obligation because of this visit.

Form X-1.

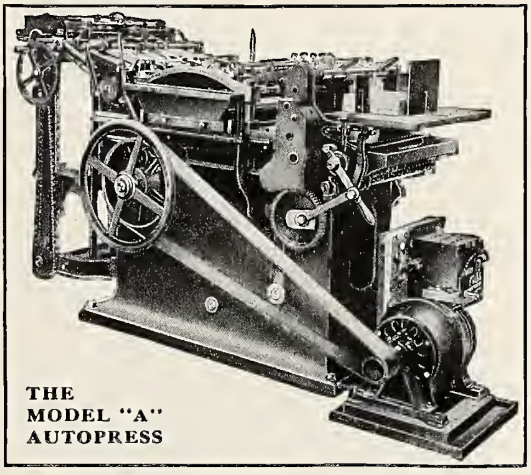
THE HAMILTON MANUFACTURING CO.

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

How the Autopress Reduced Cost *and* Enhanced Satisfaction

Incident No. 4 in "How the Autopress Influences Business," a booklet which will be gladly mailed upon request.



THE MODEL "A" AUTOPRESS

Send for a copy of "How the Autopress Influences Business" to-day.

It happened in Chicago

One of the many Autopress plants there had an order for 100,000 three-color labels, 5x9, run three up, 33,000 cards on each color, mostly solids, that would require double rolling on an ordinary press even with vibrators.

The order was taken on a Tuesday noon, the electros made in the afternoon; the job was put on the Autopress, and on Friday afternoon the job was delivered.

Said the Customer to the Printer:

"Your blue looks better on this and your red looks brighter; you must be using better inks."

Said the Autopress Printer to Us:

"As a matter of fact, we were using the same red as always and a cheaper blue; the excellent and absolutely uniform ink distribution of the Autopress made this work look better than we were able to ever produce it before."

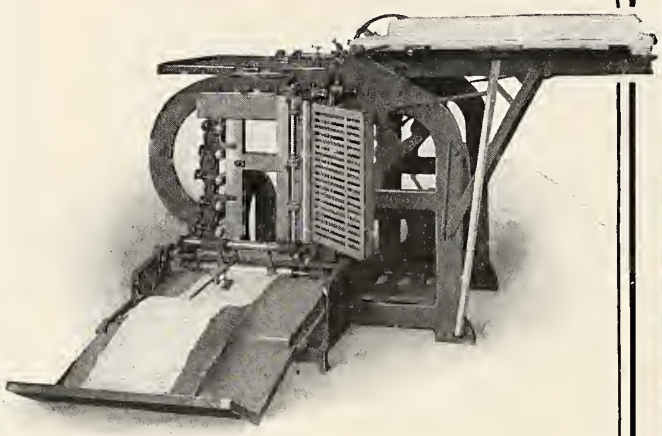
AMERICAN AUTOPRESS COMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO

Commencement Programs Invitations, etc.

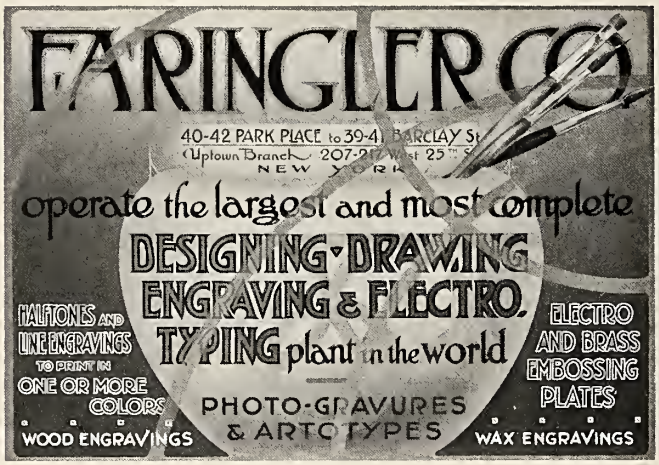
Our largest and most complete line of engraved and embossed Commencement Programs and Invitations for 1916 is now ready.

If you are in a position to secure orders, we will take great pleasure in forwarding you a set of samples, upon receipt of 25c in stamps to cover mailing charges, etc.

STAUDER ENGRAVING COMPANY

Steel and Copper Plate Engravers & Printers and Embossers for the Trade

231 N. Fifth Avenue - - Chicago

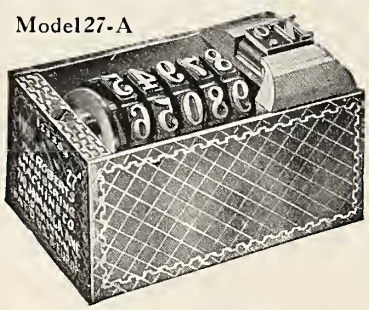


Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



No 12345

Facsimile Impression

Size $1\frac{1}{2} \times 1\frac{5}{16}$ inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456

When the **Typefounders** *want a* **Saw-Trimmer** *for their own use*

in cutting strip leads, slugs, reglet, wood furniture, brass rule, mitered corners—wherever accuracy to the American point system is a requisite



—they buy the Miller

54 Printers' Supply Houses now use Miller Saws. They know every wearing part of the Miller Saw is furnished with means for compensating wear—maintains its unfailing accuracy year after year—*built to last a lifetime*—and

Ask for 1916 Catalog

MILLER SAW-TRIMMER CO. PITTSBURGH

It's the *best buy* of a lifetime

CHICAGO SALESROOM

Machines and Supplies always in stock
Rand-McNally Bldg., 550 S. Clark St.

Border from 2-pt. rule—dotted center piece cut and corners mitered with Miller Saw

LA SALLE ENGRAVING CO.
POLK and LA SALLE STREETS
CHICAGO

SPECIALISTS IN COMMERCIAL DRAWINGS PHOTOGRAPHS and ENGRAVINGS for ALL PRINTING PURPOSES; SUCH AS CATALOGS BOOKS BOOKLETS &c. IN ONE OR MORE COLORS

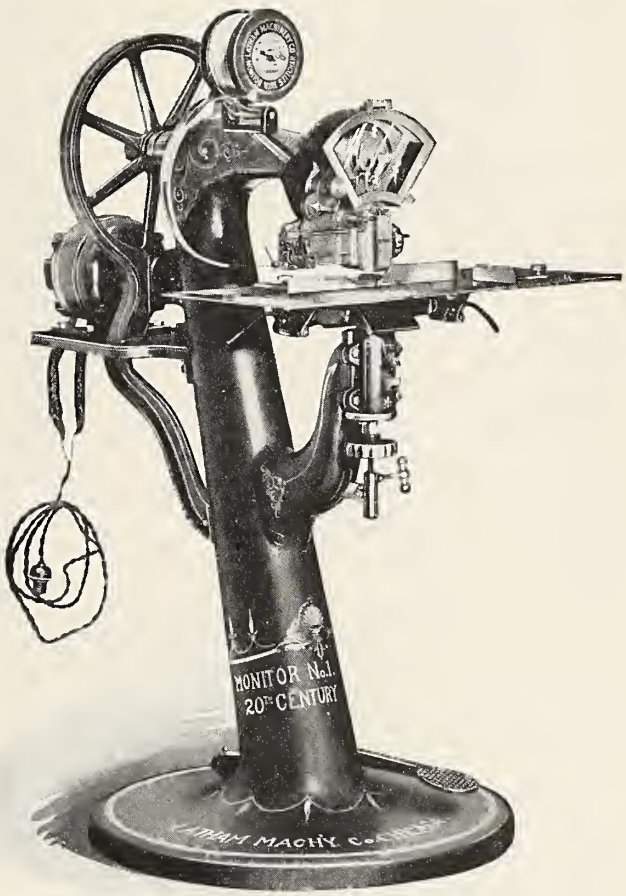
MAKERS of HIGH GRADE BEN-DAY and PROCESS COLOR PLATES FOR COVERS INSERTS and ALL ILLUSTRATIONS.

We earnestly solicit your business. You will find our quality and prices are right

LOCAL AND LONG DISTANCE PHONE HARRISON 1375

POLK AND LA SALLE STS CHICAGO

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK CHICAGO BOSTON

"Yes, Sir, It's the Best Investment We Ever Made—



Old Man Justifier Shows the Way.

I'm Mighty Glad We Bought It

"It sure does the business. Look at that form, will you. And it only took about one-fourth the usual time for make-up. Fine! That liquid metal justification is the real thing.

"That lock-up is a treat, too—solid as a rock. That'll go through the whole run without a single work-up, I'll stake anything.

"And isn't it great to be able to make our own furniture in idle time just the length and size we want?"

You must ask OLD MAN JUSTIFIER all about this wonderful machine. He'll tell you what it is and what it can do for you in his booklet on the

AUTOMATIC JUSTIFIER

We want you to get this booklet now. It tells about quick, economical make-up with new, accurate metal furniture. It describes how you can cut make-up cost 'way down and get far better forms, too. Send for this booklet and see how the AUTOMATIC JUSTIFIER will reduce costs for you.

To Be Up-to-Date You Must Have One
You Will Have One Because You Are Up-to-Date

DROP US A LINE—WE'LL DO THE REST

AUTOMATIC JUSTIFIER COMPANY

55 W. HARRISON ST., CHICAGO

New Push Button Control on KIMBLE Printing Press Motors

We illustrate a new Kimble invention which can be applied to any Kimble Printing Press Motor.

Note the three controls:

(*a*) Inching Button (*b*) Run Button
(*c*) Stop Button



The Inching Button is for use in turning the press over slowly in making ready. Motor operates only while button is held down by the pressman and stops instantly when pressure is released.

Run Button starts motor and runs it at inching speed, as long as button is depressed; but when pressure is *released* the motor at once steps into the running speed at which it has been previously set.

Stop Button projects above the others so that the press may be instantly stopped by a random swing of the open hand against the group of buttons.

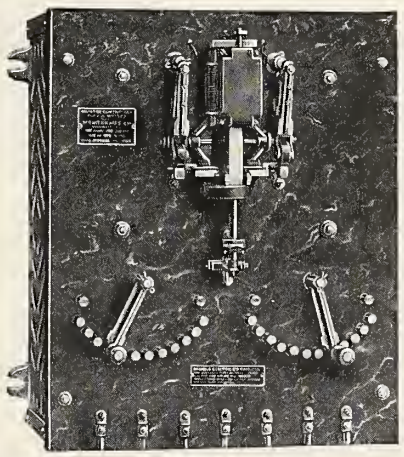
Stations. Any number of stopping stations may be placed about the press and pressure on any button stops the press. Once thus stopped the press can not be started until that button is returned to "on."

Stopping is quick and positive, being the result of a dynamic braking action of the motor.

Safety Features. While any one of the "stop" buttons will *stop* the press almost instantly, it can be started only by the master button, as the act of pushing any stop button cuts off the voltage.

Starting button may be placed where it is controlled by the feeder on any press; by the head pressman only, from a suitable station; or in any other way that best serves the working conditions of the plant.

Pre-set speed control. A Wall Panel permits the Superintendent or pressroom foreman to set the speed for each press for each run, and the feeder is powerless to slow down and loaf on his job unless he deliberately leaves his press, walks over to the station and changes the pre-set speed.



Greater safety, larger output, more positive control of speeds, less waste of electricity, and better discipline throughout the pressroom; all accomplished by this simple, inexpensive and efficient Kimble push-button control system.

Write for particulars

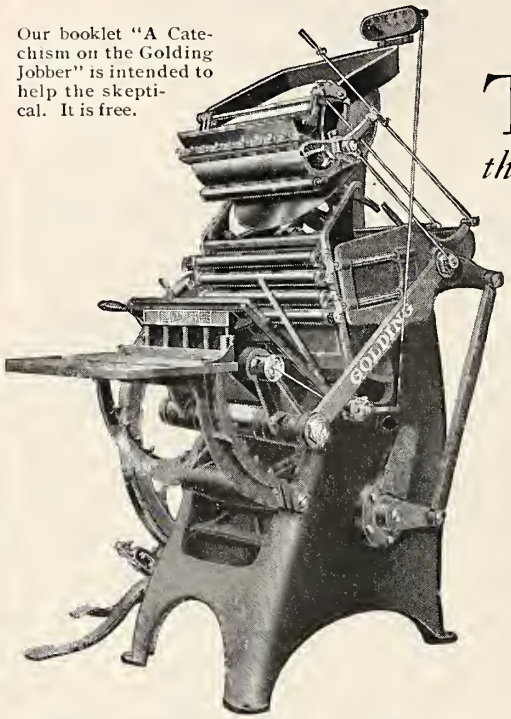
KIMBLE ELECTRIC COMPANY

635 N. WESTERN AVE., CHICAGO, ILL.

QUALITY IMPRESSIONS

Are the Basis for Profit

Our booklet "A Catechism on the Golding Jobber" is intended to help the skeptical. It is free.



THE printers' growing realization of this is one of the several good reasons why *those who know their costs* appreciate more and more, as time goes on, the features of the

Golding Jobber

They know by their records of comparison that the *Golding Jobber* produces the maximum of *quality* work, with the minimum outlay for labor, etc.

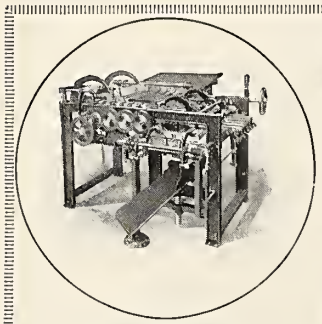
As the greater pressroom efficiency idea grows, so does the printers' impression of the Golding Jobber grow.

The Golding means to *your* plant—increased quality impressions. Increased impressions are the basis for profits.

Golding Manufacturing Co.

FRANKLIN, MASSACHUSETTS

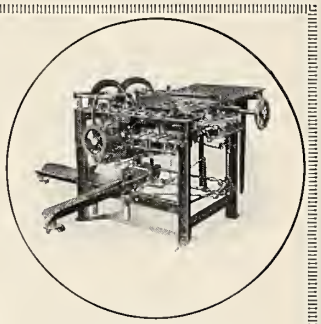
Additional Products: **Golding Power Automatic and Hand Lever Cutters, Shears, Pearl Presses, Safety Appliances, Tools, Etc. Send for Catalog, Stating Requirements.**



Brown Folding Machine Co.

ERIE, PENNA.

ESTABLISHED 34 YEARS



SIMPLICITY OF CONSTRUCTION: SIMPLICITY OF OPERATION. These are the results of our thirty-four years of patient concentrated study, in the building of one line of machinery. During this period, the BROWN has acquired its exceptional reputation in no other way than by honest effort toward the highest efficiency in paper folding.

You buy our years and years of splendid technical experience when you purchase a

BROWN FOLDING MACHINE.

AGENCIES

CHICAGO
343 S. DEARBORN STREET

NEW YORK CITY
38 PARK ROW

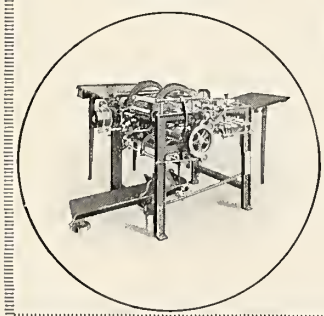
ATLANTA
J. H. SCHROETER & BROTHER

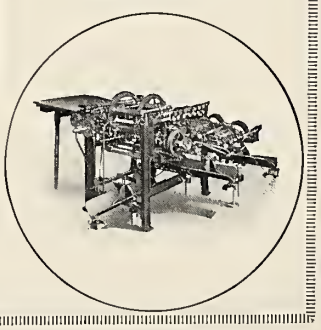
AGENCIES

DALLAS
1102 COMMERCE STREET

TORONTO
114 ADELAIDE STREET, W.

SAN FRANCISCO
545 MISSION STREET

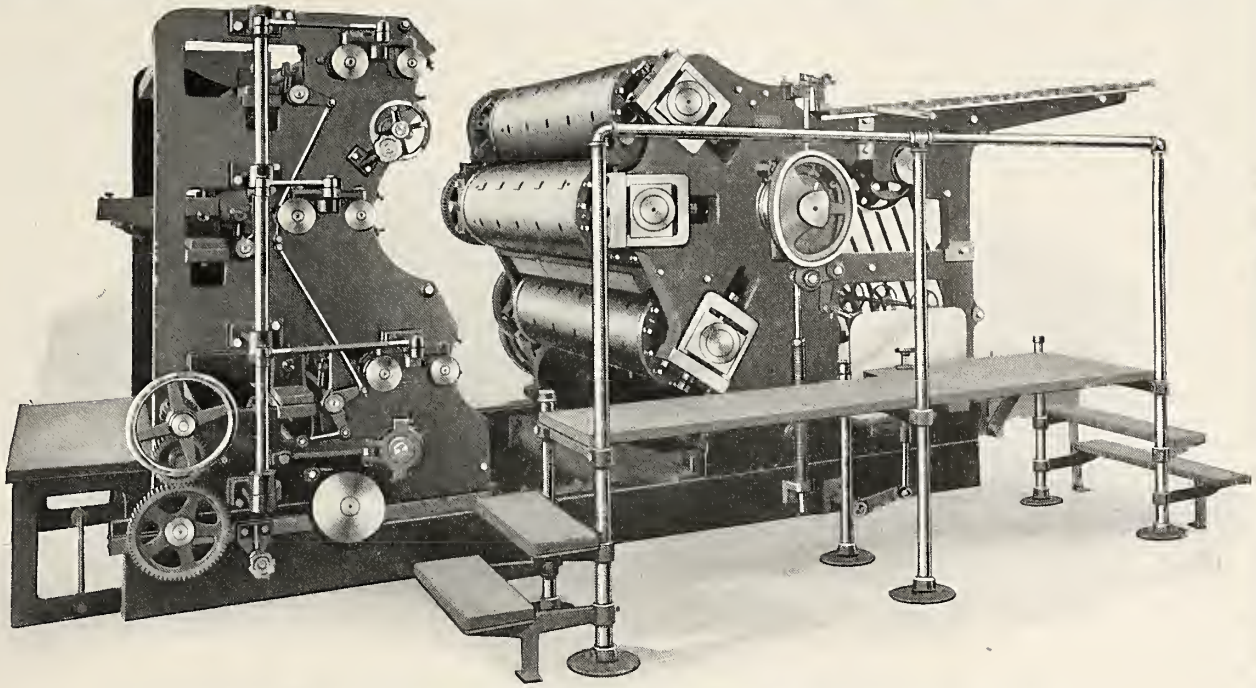




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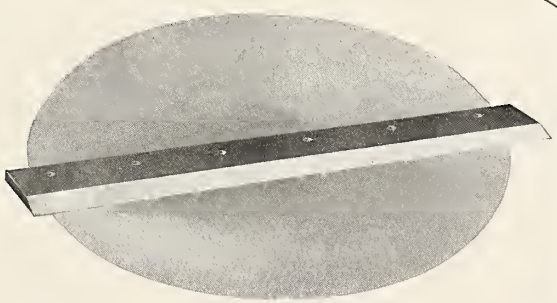
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The kind of work the knife will do depends on the man who uses the cutter as much as on the man who makes it.



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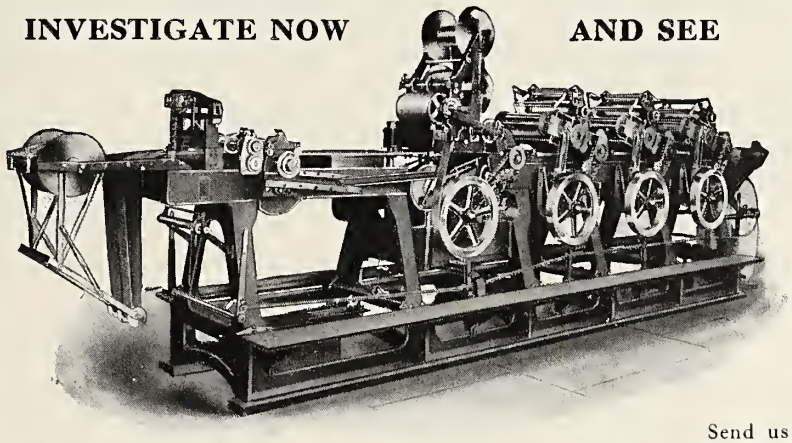
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Uses Flat Plates or Type

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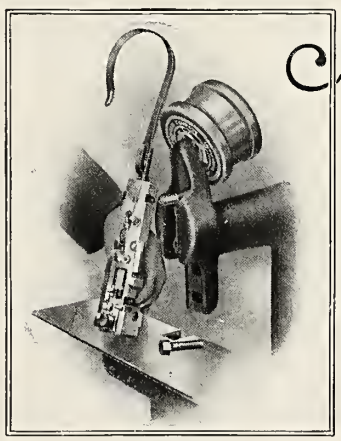
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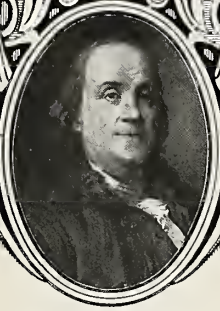
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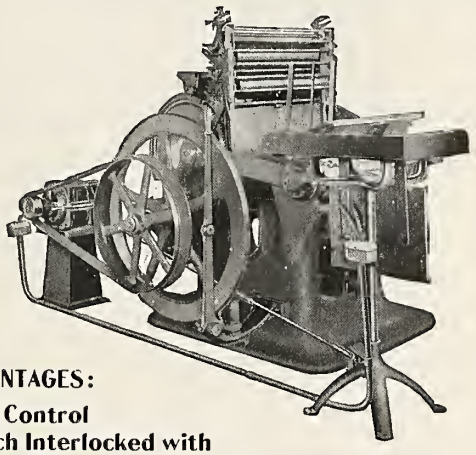
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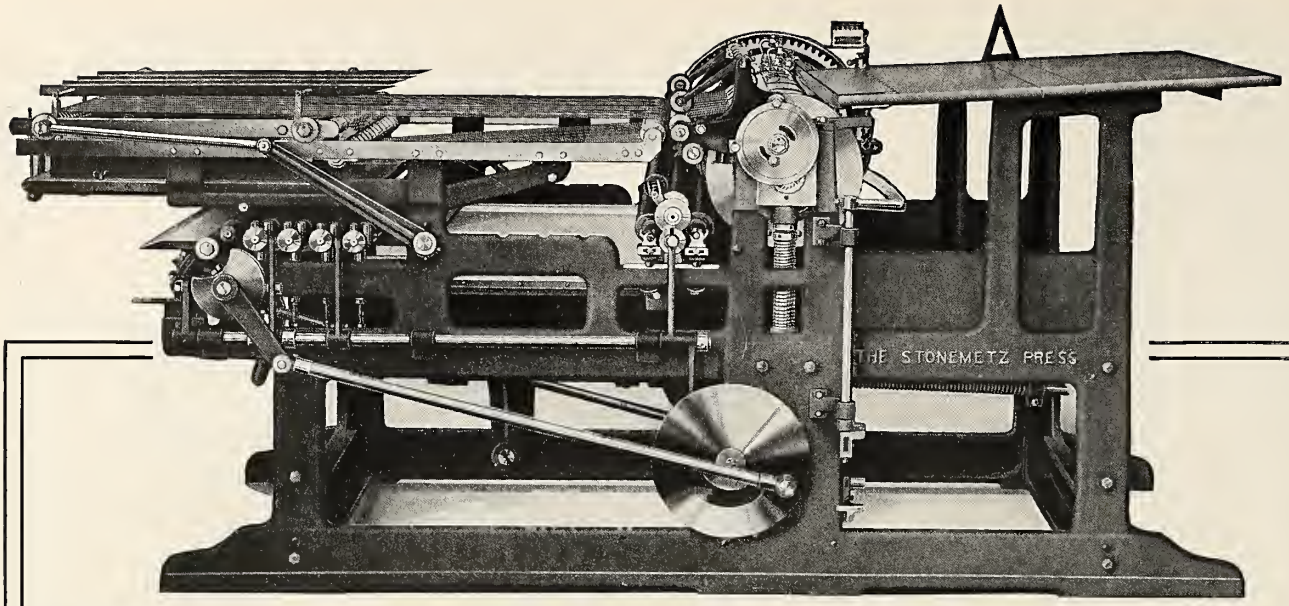
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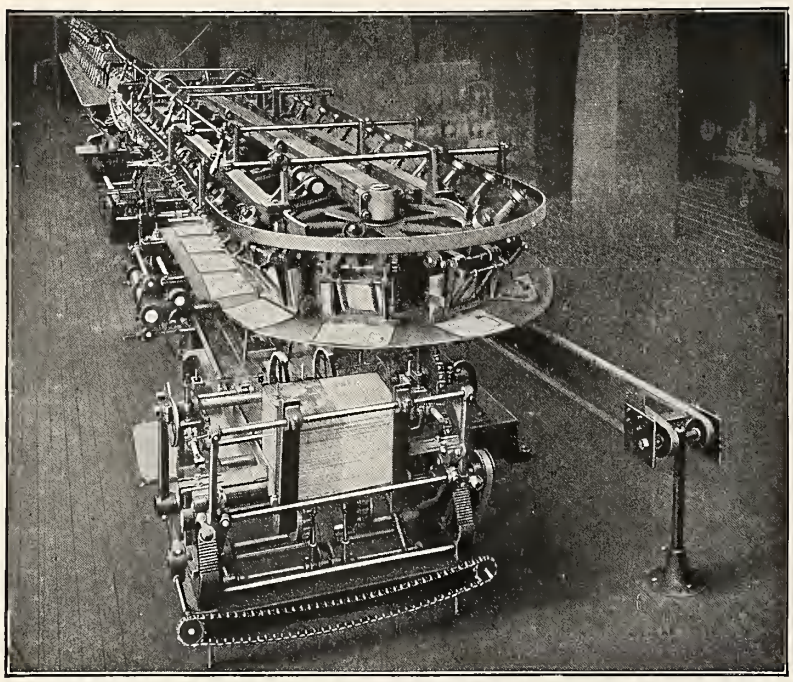
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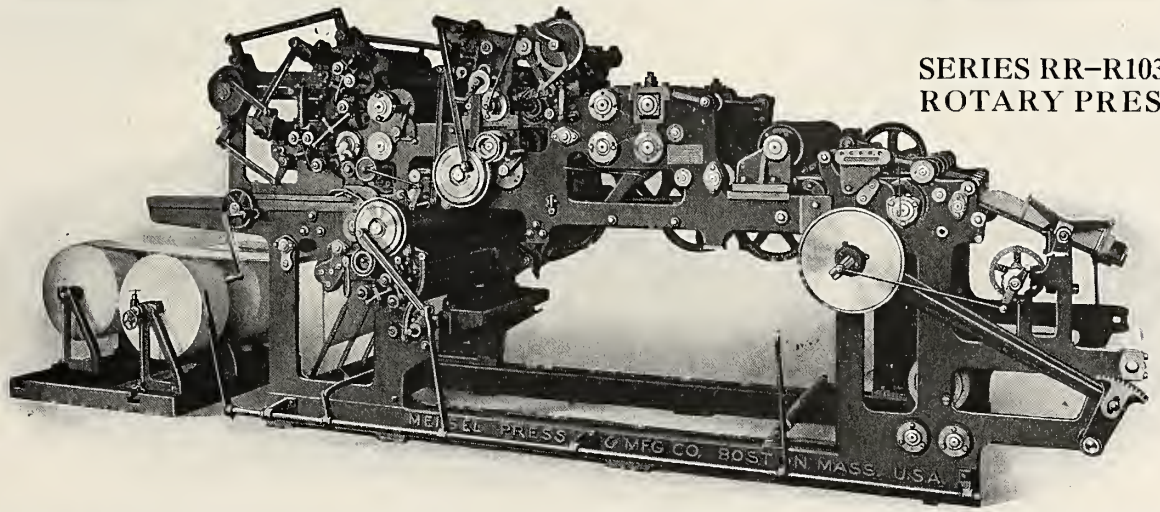
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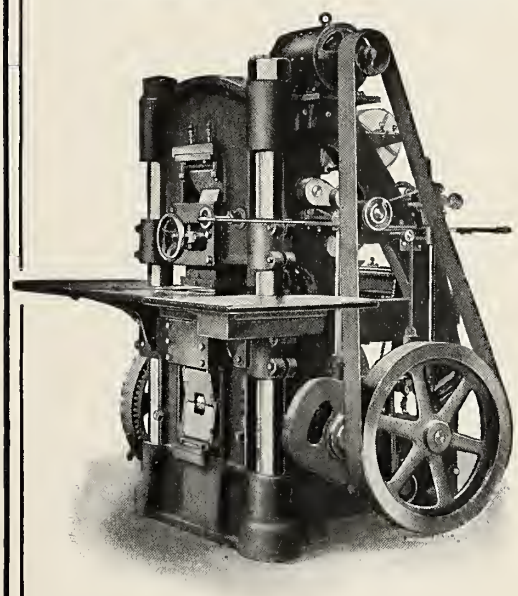


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For Multi-Color Printing

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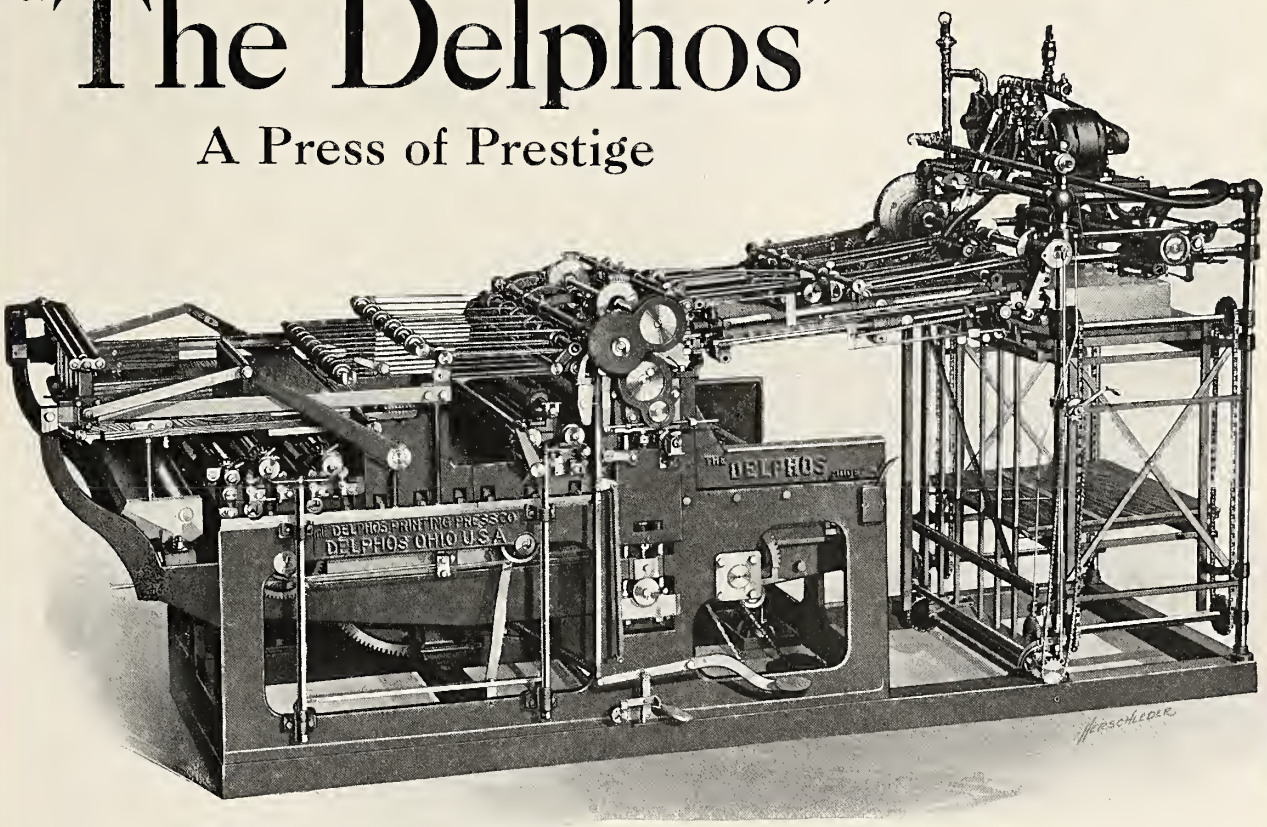
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Remarkably productive—a press of quality.

Designed by experienced printers and printing-press engineers who knew the value of wasted minutes and hours, and have built into this machine every labor-saving device that will eliminate waste time.

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Over 40% of our sales are to repeat-order customers.

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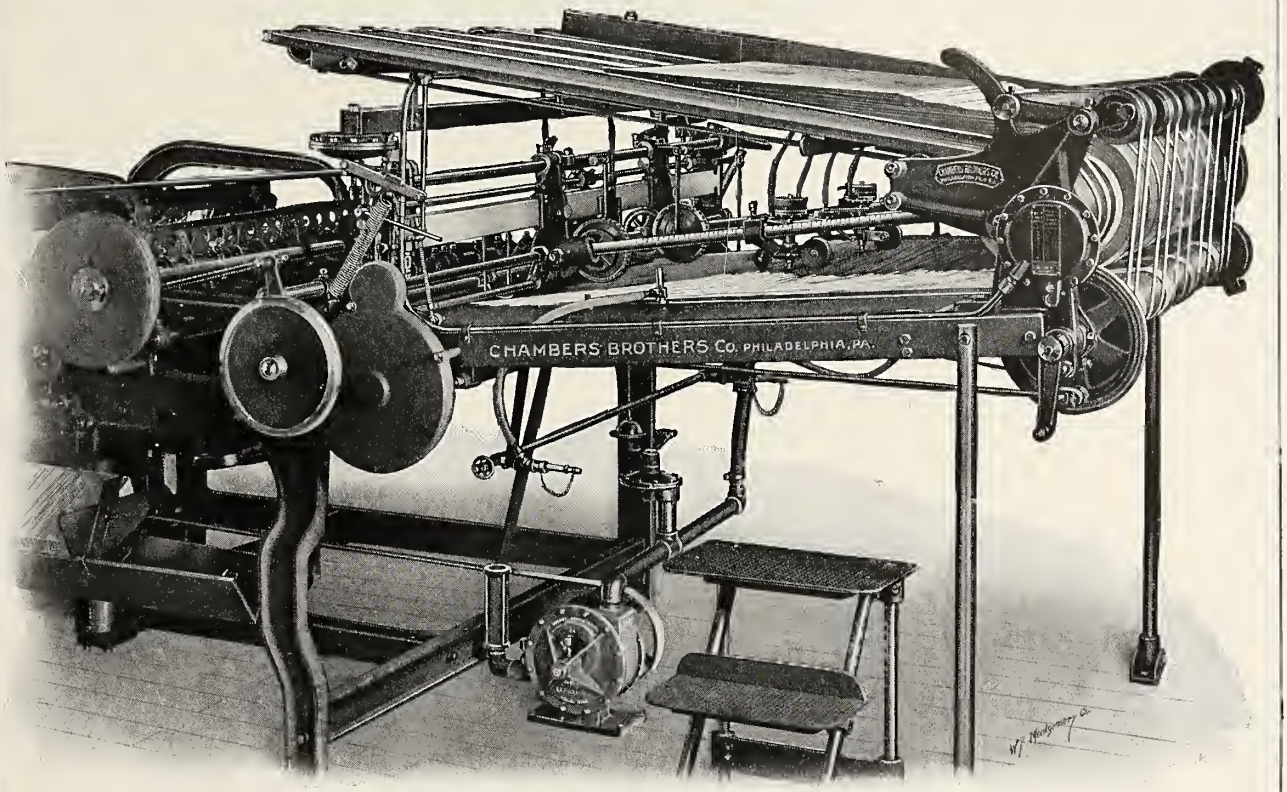


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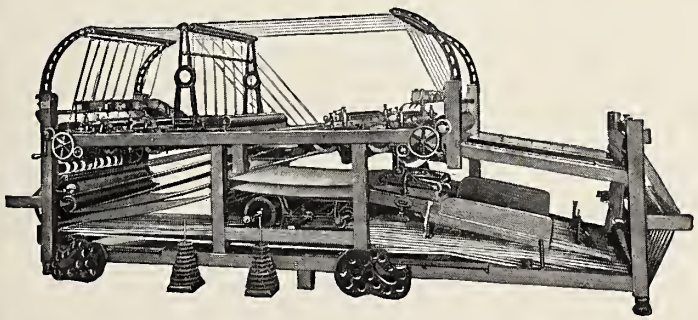
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This Low-Deck, Two-Side Ruling Machine



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Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 56 MARCH, 1916 No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

QUESTION OF PREPAREDNESS, THE (Illustrated) 755
By Ross Ellis

VIEWS AND PRACTICES REGARDING APPRENTICES — No. 3 760
By William H. Seed

SPECIALTY-PRINTING PROBLEMS AND HOW TO OVERCOME THEM — No. 2 — ORDER SHEETS (Illustrated) 762
By Calvin Martin

PRINTING SMALL SHEETS ON LARGE PRESSES 764
By E. W. George

PRECAUTIONS OF GOOD PRESSMANSHIP 765
By Aime H. Cote

INDEXED DUMP SAVES TIME AND LABOR 767
By Jack Edwards

PRINTERS AND THEIR MARKET (Editorial) 770

SCIENTIFIC POLICY IN REGARD TO "FILLERS," A (Editorial) 770

INCIDENTS IN FOREIGN GRAPHIC CIRCLES 774
By Our Special Correspondent

SOME PRACTICAL THOUGHTS ON COMPOUND WORDS 778
By F. Horace Teall

MASTER WOOD-ENGRAVER, A — TIMOTHY COLE 781
By Nicholas J. Quirk

PRESCOTT, WILLIAM BLAIR 805

MASTER MINDS OF TYPE AND PRESS — No. 3 — TOLBERT LANSTON 807
By John S. Ritenour

FEDERAL TRADE COMMISSION INVESTIGATES THE TRADE IN PRINTERS' SUPPLIES, THE (Illustrated) 811
By Waldon Fawcett

DEVELOPING INFLUENCES — HENRY F. BECHMAN 822
By C. B. S.

ALLISON, ALONZO, EDITOR AND PUBLISHER "BROWN COUNTY DEMOCRAT" 823
By Albert G. Brenton

FATHER OF THE NEW WOOD-ENGRAVING, THE — DRAKE, ALEXANDER WILSON .. 828
By Stephen H. Horgan

Complete Classified Index will be found on page 861

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THE INLAND PRINTER COMPANY

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AT YOUR SERVICE



UBSCRIBERS and Advertisers should remember that THE INLAND PRINTER maintains a service department for the purpose of helping you solve your problems and for giving you information about all matters germane to the field. It furnishes the names of manufacturers and jobbers of any articles wanted, aids foreign dealers in securing U. S. A. goods, and in many other ways performs helpful service—*all free.*

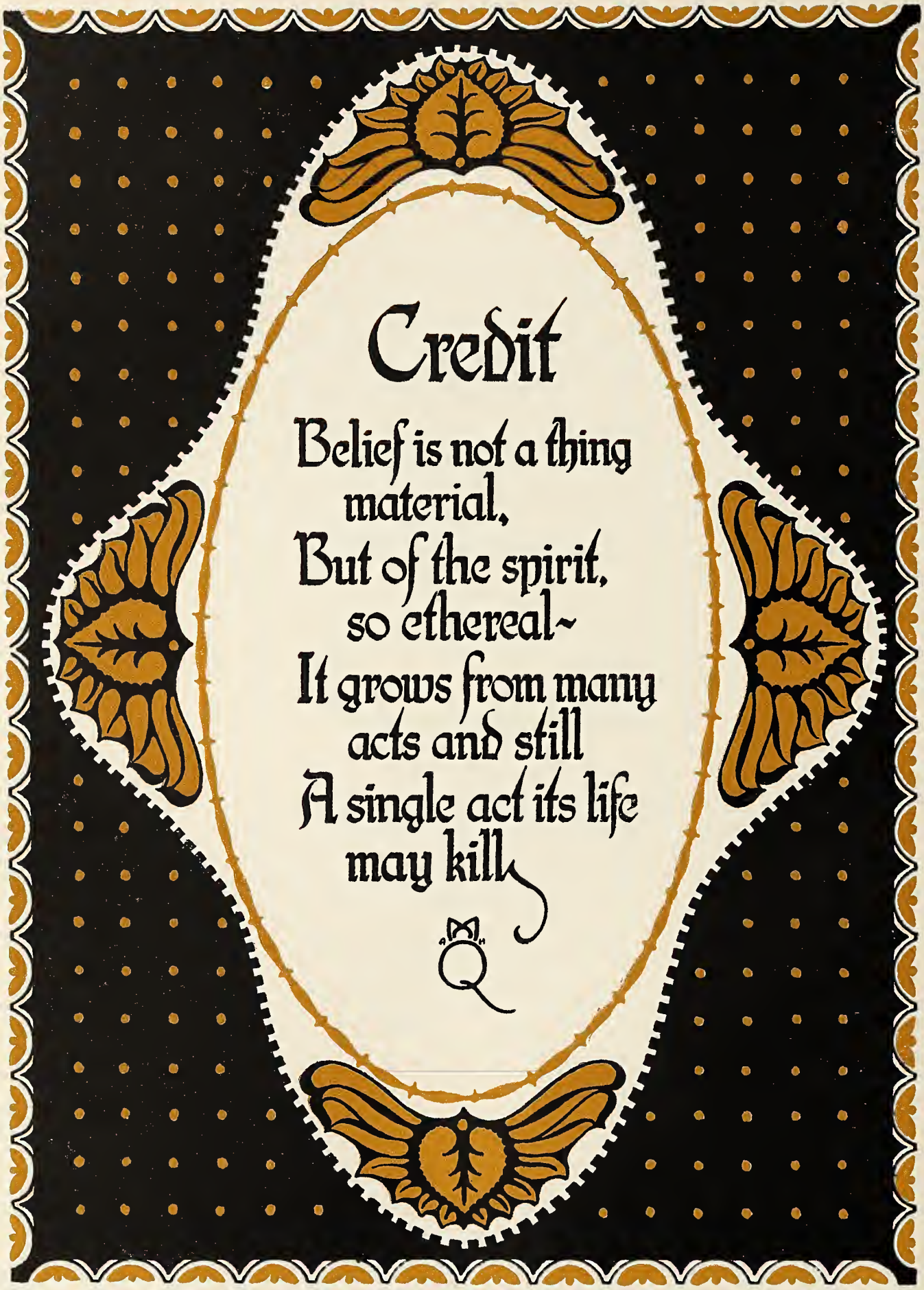
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The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, $3.00 a year in advance. Foreign, $3.85 a year.

Vol. 56 MARCH, 1916 No. 6

The Question of Preparedness

By ROSS ELLIS

JACOB BLAUDEN, president of the Blauden Steel Castings Company, sat at his desk in the private office reading his morning paper, whose glaring head-lines called attention to defects in the nation's system of defense. He looked up impatiently as his stenographer laid before him the card of the Perry Printing Company. "Tell Mr. Perry we're not in the market for anything in his line and will not be for several months," he ordered.

"I told him that," replied the stenographer. "He says he wants very much to see you, anyhow, and he promises not to take up any more than five minutes of your time."

"Tell him I'm busy."

"I did. He said he'd wait."

Blauden hesitated, glancing regretfully at his paper.

"These darned printers bother the life out of a man," he grumbled. "Hardly a day goes by that one doesn't come in, and they all have the same story to tell. They all want orders, and not one of them can show any real reason why he should be given the preference. But it doesn't take long to get rid of them; that's one comfort. Tell this man I'll see him."

A moment later a slim young man with alert blue eyes set in a freckled face walked briskly into the private office and stopped beside the president's desk.

"I want to show you," he began, "a few — "

"Sorry, Mr. Perry," Blauden reeled off in the glib tones of long practice, "we're not buying any printing just now; but we will keep your card and try to remember you when we need something."



"These darned printers bother the life out of a man."

It was intended as a speech of dismissal and Blauden turned again to his newspaper, but hearing no sound of retreating footsteps he looked up after a moment to find the slim young man still there.

He had opened a portfolio and was now spreading on the foundryman's desk a collection of dummy mailing-pieces which almost covered the blotter-pad.

Blauden frowned. "Here, man!" he ejaculated. "I told you I wasn't in the market for anything."

"I asked for five minutes of your time," the salesman reminded him, "and I'd appreciate it if you'd spend a fraction of one of those minutes in looking at this." He indicated the most carefully prepared of the dummies, on the cover of which was a color sketch of the interior of a busy foundry.

Perfunctorily Blauden's gaze followed the pointing finger, then his eyes widened and he stared at the sketch with close attention.

"Why, I believe I recognize this," he said. "If it isn't a picture of my own place here I'll eat it! Where'd you get this?"

"Had a photographer come down and take an inside view last week," Perry told him. "Of course this is just a rough sketch we made from the photograph, but if you like the idea I intend to lay before you we'll do the job up in much better shape."

"Well, this isn't bad — not half bad," said the foundryman, studying the sketch with the interest that anything connected with the manufacturing end of his business always aroused in him. "That new converter certainly shows up well. I'd like to keep this sketch, if you don't mind. I've a friend I want to show it to."

"If you like my plan," said Perry, "you'll have plenty of these sketches to send to all your friends — and to a lot of folks who aren't friends now, but ought to be. Now, my idea is —"

"Oh, Lord!" groaned Blauden. "I'd forgotten you were trying to sell me something. But go on. I suppose I'll have to listen to you."

The salesman pulled up a chair beside the desk and sat down. He had no fear now that he would be held to an exact accounting of the minutes.

"What I want to do," he said, "is to make your foundry, your facilities for

turning out work, and the high quality of your product as familiar to all the users of steel castings in this section of the country as they are to you."

"I have a standing advertisement in the leading trade journals," said Blauden.

"That is very good; there is no better medium for advertising than the trade journals," replied Perry, "but all advertising should be supplemented by other methods."

"I have a salesman who keeps circulating around among the customers."

"But he can't afford to spend his time on any but the larger trade." Perry leaned forward and spoke impressively. "I'll grant you that the best way to go after a man's business is by personal call. I'll admit that next in order of merit comes the personal letter. But the way most practical when dealing with a large number of customers who buy in comparatively small quantities is the way of direct advertising — the printed matter that really tells the story, that goes straight to the man for whom it is intended, and that goes often enough to really make that story stick in his mind."

Blauden nodded approvingly. "It sounds good," he agreed, "and I don't doubt you have the right idea. Maybe I haven't been going after business as hard as I should." He looked again at the sketch of his beloved plant. "I'll not deny that this picture makes a hit with me; but when it comes to writing a story to go with it, that's something else again."

Perry smiled and drew from his portfolio a few sheets of typewritten matter.

"Just for fear that question might come up," he said, "I made it my business to get a line on what other advertisers in your field have claimed for their



"We're not buying any printing just now."



"Why, I believe I recognize this."

foundries. Here is some copy I knocked together. If you can use it, you're welcome to it."

Blauden looked the sheets over. "I've got to hand it to you, son," he said finally. "This reads as if you had been in the foundry business all your life. If you are a shade too enthusiastic in spots, you are just giving me something to live up to. How much per thousand would a circular like this cost?"

Perry told him.

"I see you have twelve different designs here," said the foundryman, thoughtfully. "Your notion is to send out something along the same lines every month for a year?"

"That's it."

"And each would cost about the same?"

"Just the same."

Blauden considered. Then he slowly shook his head. "I'd like to do it," he admitted, "but I haven't time to bother with it."

"You give me the order," said Perry, quickly, "and I'll do the bothering."

"But when you deliver the printed matter to me the bother just begins. I'd have to order a bunch of these things to make it worth while — at least five thousand of each. Where in the world would I send them? I have a list of maybe five hundred customers and perhaps a thousand additional prospects that I never got orders from, and that's all. To go into this thing right I ought to send this stuff out to every possible user of steel castings in a radius of five hundred miles. It would take me months to get up a list like that. I can't bother with it."

"I'm doing the bothering, I tell you," grinned Perry. "I took the precaution to send for a list of all the machine-shops and factories in the United States, divided by States so that you can cover as wide or as narrow a field as you choose; and I'll check with your own list so that there will be no duplication."

Again Blauden considered. Again he shook his head.

"No, darn it! Suppose I *have* the lists — the more names I have the more work it means. If you dumped in five thousand circulars every month for my office force to address and send out it would knock our organization galley-west. No, I won't do it."

"I'll take care of the addressing," Perry told him. "It will cost you only a trifle more each month."

"What do you call a trifle?"

"It depends to some extent on the size of your list. Probably two dollars will cover it."

Blauden looked surprised. "Your employees must work cheaper than mine will," he said. "That's a mighty low estimate, it seems to me. Maybe you don't realize how big a job it is to address five thousand envelopes."

"The addressing isn't much of a job if one is prepared for it," said the printer. "I have an addressing-machine at my shop, and with an order like this from you I'll simply have plates made up for your entire list. It will be only a few hours' work for a boy each month to address as many circulars as you want to send out. Any more objections, Mr. Blauden?"

The foundryman scratched his head. "I don't seem to think of any," he admitted. "I guess you can call it a sale."

He stood up and shook Perry's hand warmly.

"I'm glad the thing's settled," he said. "I've been half converted to your scheme ever since I saw that picture of my plant. Still, if you'd left a loophole open I guess I'd have slipped through it. You don't seem to leave much to chance, young man."

Perry smiled a quizzical smile and pointed to the head-lines of the newspaper which lay on Blauden's desk.

"There are many subjects on which I do not agree with Theodore Roosevelt," he said, "but when it comes to the question of preparedness he and I would never have an argument in the world."



"This reads as if you had been in the foundry business all your life."

Views and Practices Regarding Apprentices

No. 3—By WILLIAM H. SEED

With the purpose of obtaining a consensus of opinion regarding the education and control of apprentices and the practices in operation in the leading printing-offices, this series of interviews has been undertaken by Mr. Seed, a newspaper man of experience, and a student of economics. He approaches the subject with a large sympathy for the apprentice. The value of a record of ascertained facts in arriving at just conclusions on what is best to be done for the trade by all interests is obvious, and to this end we invite the contributions of all directly or indirectly concerned in this symposium.—Editor.

IN an interview with the head of a famous printing establishment, I found an excellent illustration of the difficulties of a well-meaning employer who leaves everything to his foreman. The house shall be nameless. This gentleman was not able to see the need for the preliminary training in typography which is given in the I. T. U. Course of Instruction, and also in the school maintained by the R. R. Donnelley & Sons Company, but with the exception of that detail he agreed to the desirability of academic training.

It is not every day one meets an employer so evidently imbued with the idea that he can not do too much for his boys, of whom he has between eight and ten to his seventy or more journeymen. He confessed to me, however, that he had not seen his way clear to put into operation anything much better than the usual mechanical training by the foreman factotum. He had hoped that his boys would avail themselves of schools, either trade schools or continuation classes; but few, if any, had done so.

When I came to interview his foreman, I discovered the reason why this very well-intentioned gentleman's desires had not come to fruition in his own establishment. Upon the whole, perhaps, more depends upon the foreman than upon the head of the firm, and this foreman was not sympathetic. Indeed, I rather fear he regarded his chief as a bit of a fool. Quite frankly he thought his weakness for boys was a decided kink. But the boys require to be taught! That is their look-out. But it is a bad thing for the trade, and for the nation at large, to have ill-trained workmen! I am not here to look after the interests of the nation. But some one must look after them! That has nothing to do with me. I'm here to turn out printing, not printers. But this is an important subject! So is the nebular hypothesis, but I'm not interested in it.

That was the impression his conversation made on my mind. Knowing what boy nature is, it is no wonder that his charges take little interest in their work and fail to attend school. It is not until he is older that a boy realizes the need for education. Youth is the age of carelessness. You can not put old heads on young shoulders. The consequences of lack of training are rarely realized until they are felt, and the motive to study must be provided in other ways. It can often be done, in the case of an intelligent boy, by getting him interested in his work for its own

sake, as he is interested in baseball. This is not so absurd as it sounds. It can be done if it is gone about in the right way.

And the method is to show a boy by actual demonstration what poverty means, and how it can be avoided by learning a good trade. It often happens that the very best boys come from homes where the pinch of poverty has been felt, if only it has not been so severe as to destroy all the youngster's chances. But this is not in itself sufficient. It provides a motive, but it might lead to a boy's learning the trade in a more or less perfunctory way, thinking that if he just scrapes through he will have avoided the abyss. Still it is generally useful to bring to a boy's notice as impressively as possible the difference in the wages of skilled, unskilled and semi-skilled workers. But there are a hundred and one ways of capturing the boys' minds — for that is what has to be done. If an instructor is the right man for his job — and all good foremen are not good instructors — he will make his pupils fond of him, and they will apply themselves to their work in order to please him. This quality is useful in dealing with journeymen, too. In fact, its possession makes a leader of men in any department of life.

Then, too, a boy should be taught that it is a fine thing to be a good craftsman, and recognized as such by his fellows. He should be made to feel what a disgrace it is if, at the end of his apprenticeship, he is not considered good enough to carry a journeyman's card. Much good can be done by boys' journals which tend to interest youth in the processes of industry, just as incalculable harm can be done by stories that hold up to his admiration those qualities which go to the making of good soldiers, sailors, or Indian fighters, people who may be well enough in their way, but who do not help to make printers. There is as much romance connected with the history of printing as with the conquest of the wild West, but how many printers are there who are ignorant of it? Hence the great value of enlisting boys' sympathies by teaching them the history of printing, and the biographies of great printers. Such academic training is really intensely practical. Benjamin Franklin is a far finer character than Buffalo Bill, and boys will find that out if their reading is rightly guided. But you can not leave all that to the foreman!

REWARDS

Rewards come slowly if we see them only
In wages at the closing of each tardy week —
Rewards come quickly, pleasantly and thickly,
If we glory in our work, and go afar to seek
Its hidden ways and secrets as the days go on:
For a power grows within that drives us on to win,
And the dollars come to us, we have no time to search
for them.

Specialty-Printing Problems and How to Overcome Them

No. 2—ORDER SHEETS

By CALVIN MARTIN

THE demands for order sheets in sets of from three to six have increased wonderfully in the past few years. When handling this class of work, register, accuracy in numbering, and perforating the grain way of the paper, must be taken into consideration. A prominent printer in the East was given an order for thirty thousand books of order sheets, four sheets to a set, one hundred sets to a book. As his cylinder presses were tied up, he was undecided what to do with the order, but his customer insisted that he handle it. Each set of the blanks consisted of one white sheet, which was to be punched; a plain yellow sheet; a tissue sheet, and then a blue sheet, also to be punched. All but the tissue sheet were to be perforated. This is how we planned it, and it worked out in a most satisfactory manner:

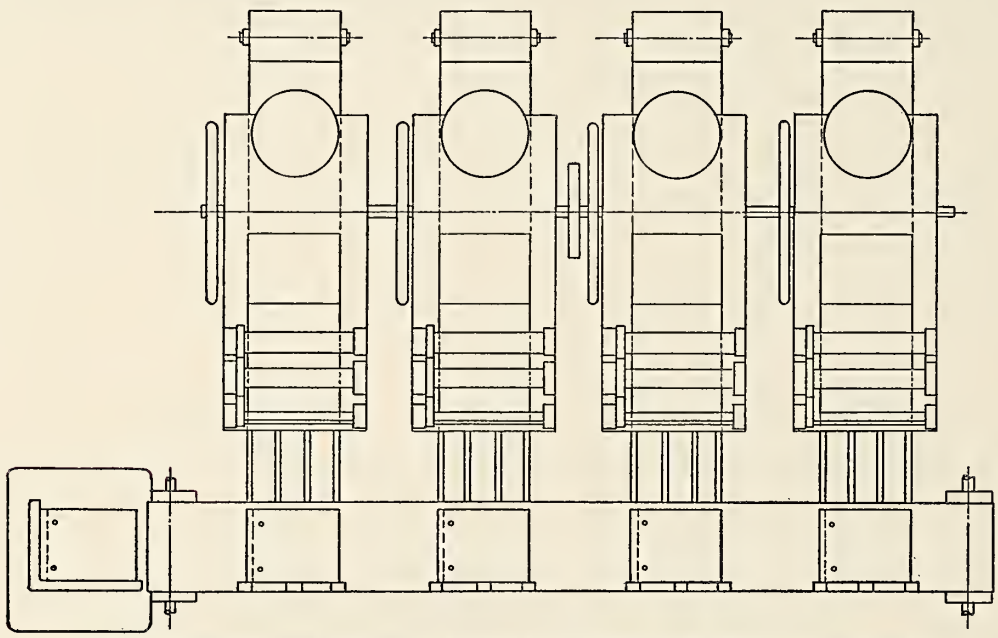


Fig. 1—Plan of battery of presses for printing and collating order blanks. Presses may be used for other work if desired.

A small room was rented, and in this room we put four 12 by 18 C. & P. presses. We took the crank-shaft and pulleys off each press and assembled the presses in a straight row; then a straight shaft, seventeen feet long, was run and fitted to the four machines. In the center of this shaft we connected a three-horse-power motor. We then attached to each press an ordinary roll-feed attachment.

On three of these feeders we had punching-heads. These were interchangeable and could be put on any one of the four feeders. Directly in front of the delivery end of the feeders we installed an endless belt for receiving the printed stock (see Fig. 1). This belt moved half the distance between center of press at each impression. At the final delivery end was a receiving table with a small jogger. We put the blue stock in roll form on the first press, the tissue on the second, the yellow on the third, and the white on the fourth, or last, machine. In operating we used numbering-heads that ran backward. These were so set that as they were automatically collated, the blanks comprising each set bore the same numbers. Near the final receiving table we placed a stitcher. Our man and an assistant ran this gang or battery, and we soon discovered that it kept the girl on the stitcher very busy to keep up with the output of the presses.

Here is the saving: No collating. Only four numbering-heads to watch, and with ordinary care there can not possibly be much loss if they go wrong and are remedied at once. All forms perforate the grain way of the stock. All sheets are exactly the same size. Punching is done where wanted, and work is delivered at one operation and bound before any can be spoiled or lost. The daily output was between 180 and 200 books. Since this job was finished, this printer is posted and can go in the market knowing how to bid on this class of work.

STRIPING PAPER IN THE ROLL

A specialty printer recently showed me an order for several million coupons, in roll form, body to be printed in black, and job to have red, blue, green and yellow stripes, and a space for white. He had a small automatic machine that printed these colors on one side, but there was no possible way to have any one head print in two or more colors.

This is how we overcame it: In a back room he had an old-style slitter, which had been discarded. We clamped a smooth board between the frame near the slitter bar, and took off the top row of slitters. Directly over this board we built up a series of boards with four divisions, one over the other. On one of these we placed, at regular intervals, pens made after the form shown in the accompanying sketch (Fig. 2). These pens were of different length, according to colors. We allowed an eighth of an inch in width in order to allow a free flow of ink. In these pens we fitted pieces of heavy felt similar to that used on the old-style felt roller.

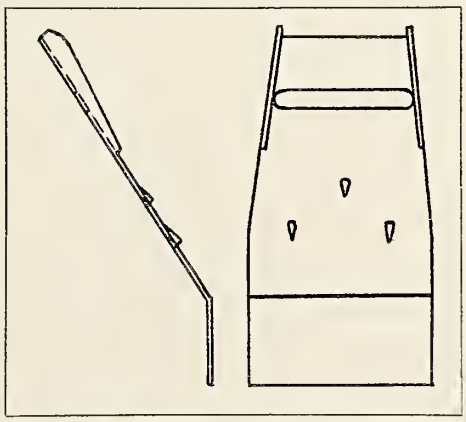


Fig. 2—Sketch of ruling-pen for striping paper in rolls.

Each color board was separated from the other with strips of zinc. After wind-

ing each color of pens with woolen yarn, as is done on ordinary ruling, we were ready to try out our scheme. We put a tension shaft up on the ceiling so as to carry the ruled stock far enough to dry before rewinding, and, adding enough alcohol to insure this point, we started the slitter slowly. At first it was a little difficult to keep colors clear, but we soon overcame this, and when the job was completed, I believe it was the handsomest piece of flat-bed roll-feed work I ever saw. Every one to whom it was shown asked how it was done. Considering the slight expense and the results obtained, it is well worth a try-out.

Printing Small Sheets on Large Presses

By E. W. GEORGE

PERIODICALLY some student of the printing business writes an article on the folly of printing small sheets on large presses, but somehow these articles do not seem to have any effect on the printers in general. The thought, time and effort that have been put in by the real printers to bring their business to a better-paying basis have been productive of much good to them, but there still remain a great many leaks that are easily stopped.

One of the greatest drains on the finances of a printing-plant is the deplorable habit possessed by nearly all printers of printing small sheets on large presses. It is done in nearly every plant " because we happen to have the large press and it might as well run on small work as stand idle." No mistake could be greater. A cylinder press, in order to produce the greatest profit, should be kept busy at least sixty per cent of the time on sheets within a few inches of its maximum capacity. Unless this can be done, it is absolute waste to run large machines.

An opportunity to illustrate this to printers, who like to discover and plug up the leaks, presented itself to the writer recently. Having occasion to visit one of the large printing-plants in an eastern city, he noticed, while walking through the pressroom, one battery of eight large cylinder presses, the smallest of which was sixty inches wide — and *three of these machines were running on sheets 19 by 25 inches or smaller.* According to the Standard cost-finding system, it costs $3 an hour to run a sixty-inch press, and the production on such a machine averages 900 impressions an hour on class "A" work, which makes the printed sheets cost $3.34 a thousand. According to this rating, these three presses were running 2,700 an hour at a cost of $9 an hour. All of the sheets produced could have been printed on a pony press, or on a small cylinder press with automatic feed. By the Standard rating, a pony would have produced 1,025 sheets an hour at an hourly operating

cost of $1.65 or $1.61 a thousand, a saving of $1.73 on each one thousand sheets printed. *Every hour that these three big presses were running on these small sheets, their owner let $4.67 get away from him that should have been his.*

On some of the smaller self-feeding cylinder presses now being built, the same sheets could have been printed at a cost of 85 cents a thousand, or even less. Does it not seem that the faults of a practice so general should have been detected long ago by all printers, and that the waste in this respect should have been eliminated? If a printer gets a long enough price on a 19 by 25 inch sheet of presswork to earn a profit for him if he runs it on a press that costs him $3.34 a thousand impressions to run, how much profit would he make by printing the same sheet on a press costing 85 cents a thousand impressions? The amount is so large and the figures are so startling as to be nearly unbelievable. The instance referred to is not an isolated one; it is general practice, as the writer has had many opportunities to learn.

The money lost yearly by this source of leakage would more than support all Ben Franklin organizations and Typothetæs of the United States.

If there is an overequipment of printing-presses in the United States, it is of large presses, because there is a decided underequipment of small cylinders.

Precautions of Good Pressmanship

By AIME H. COTE

THE role of the critic, it will readily be admitted, is a difficult and delicate one. He can not very well be universally popular, for the popular man is he who likes everything, is easily satisfied, and is most elastic and accommodating in his judgments. However disagreeable it may be to indulge in criticism, there are times when it is quite necessary, to obtain certain reforms and to remedy certain defects. That is why I say that a good many things are tolerated, which if not criticized and corrected will prove a detriment to all the branches of the printing-trades, particularly that of presswork. One of these things to which I refer is the lack of thoroughness of workmanship, especially in what is known as "high-grade printing," but which in a good many cases is not what the name implies, either because the pressman has not been given enough time to do the work, or because he has not made good use of the reasonable amount of time allotted him — and the latter reason is the more frequent. I believe both reasons are responsible for most of the lack of thoroughness in presswork.

But the chief fault lies with pressmen themselves, because they do not give enough attention to the details — the small things. An absolute regard for the small

things is necessary in every undertaking, for they are the backbone of any success. When a pressman overlooks the small things, or thinks they are not of sufficient importance to be done well, he disregards one of the most important principles regarding his success as a pressman.

When he sizes up a sheet that is in the running, he does it, not with the idea of finding fault with it; quite the contrary, he does not want to find anything the matter with it. He glances over it hurriedly, and if he does find a little defect he tries to minimize it, whereas what he should do is to try to find all the fault he possibly can, go over the sheet again and again, if necessary, with a magnifying-glass, and have those little defects look as big as a house to him, and then fix them. That would insure close application and honest work, and it would do away with those two unfortunate Americanisms, " That will do " and " That is good enough." A good pressman never says, " There, that will do," but, " There, that is it."

If ever there was a time when it was asked of a man that he should do his work supremely well, it is now, because competition is so keen nowadays that a man must be a workman of the first order or fall by the wayside. The real drawback of most pressmen nowadays is that they are too satisfied to be of the ordinary, rather than of the best. So long as they can do this work as good as so-and-so they are contented. This is all right if that so-and-so happens to be an exceptionally good man; but, unfortunately, such is not always the case.

The successful pressman of to-day is the man who tries to know the thing which he is doing better than any other man does, and to do one thing supremely well takes a mighty good man. We must bear in mind — and this applies especially to the young man who aspires to be a pressman — that absolutely nothing is good enough if it can be made better, and better is never good enough if it can be made best; in other words, a man must be thorough in his work, not alone in large things, or what is apparent to the eyes, but in all things — not slighting the small things.

In the foregoing I have made reference to the apprentice pressman, and I think, in passing, one word might be said concerning the young man.

How many pressmen can ask themselves the question, and answer it in the affirmative: Am I teaching this young man to the best of my ability and knowledge? I am afraid a lot of them would pass up the question altogether, for fear their consciences would get the better of them. We must remember we can not rise in this world without helping others to rise. So it is up to the pressman to not only teach the apprentice all he knows, but to make a pressman out of him in the quickest possible time. There is no set limit of time to serve. I have heard some say that a pressman can be made in six weeks, others say six years — of course we know both are exaggerations. The question of time can best be left with the parties concerned, and if they work together as one, the question of time will be surprising, and the pressman will know that success is only satisfying to its possessor as it is made the instrument of helping others.

But, on the other hand, if the pressman is one of those who, when questions of presswork are put to them by the apprentice, answer in an evasive way, or in a way that would confuse or bewilder the young man and make him think that presswork is one of the most complicated trades, or, worse still, tell him the reverse of what he should know, just because they think he is learning too fast — if that is the kind of a man the apprentice is up against he would be better off without him, because both are wasting their time, as well as their employer's time, and it would be best for that apprentice to pick up the business himself the best he knew how. As slow work as it would be, he would be the gainer in the end. I don't think pressmen of that caliber are very numerous, although you will run across one once in a while, and when you do, give him a wide road.

It must be impressed on the mind of the young man that it is not enough that he be faithful, he must be something more — faithfulness must exist, but only as a foundation on which to build other qualities — he must be thorough. The thorough man need have no fear of losing his place, for he and his job are one and inseparable. His employer will be far more afraid of losing him than he need be of losing his position.

Indexed Dump Saves Time and Labor

By JACK EDWARDS

THE business offices of most successful business men are equipped with up-to-date filing devices and card-index systems. Years of use have proved these devices and systems to be great time and labor savers. So they have arrived to stay until something better along this line is discovered. But why limit these time and labor saving devices and systems to the business office? Why not put them into use in the various departments of a given business?

Take, for instance, a firm doing type-composition for the trade — such a firm will find an indexed dump to be a great saver of time and labor.

For the sake of more thorough illustration, let us take a concrete case:

The firm of Smith & Son, linotyper for the trade, because it does a great deal of typesetting for various firms, has three large dumps in its machine department. Each of these dumps is divided into three sections, and each section contains six shelves. The capacity of each shelf is six ordinary galleys. Therefore, the capacity of one complete dump is one hundred and eight such galleys, and the capacity of the three combined is three hundred and twenty-four galleys.

From these figures it may be readily seen that if one unfamiliar with the lay-out of these dumps were to try to find one certain galley among those three hundred and twenty-four, he would be virtually hunting for a needle in a haystack.

On more than one occasion in the past, Smith & Son had gone through just such an experience. The regular dump-boy had been out on an errand, maybe, when a telephone message had been received from a valued customer requesting the immediate delivery of a certain job that he had had set. Because he had been unfamiliar with the layout of these dumps, the one that had received the order to deliver the job in question had wasted much time in the search that had followed.

And on other occasions, for instance, when a large number of corrections had to be put in and, therefore, the services of another boy were needed on the dump,

A	B	C
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6

Fig. 1.

A	B	C
1 Jones	1 Brown	1 Green
2 "	2 "	2 "
3 "	3 "	3 "
4	4 "	4 "
5	5	5 "
6	6	6

Fig. 2.

again much time had been wasted by the new boy in locating the galleys of type in which the corrections were to have been placed.

So eventually Smith & Son came to the conclusion that its dumps should be systematized.

Accordingly it caused each of the three sections of its three dumps to be lettered respectively A, B and C, and the six shelves in each section to be numbered respectively from 1 to 6. It then caused to be fastened to the wall immediately over each dump a number of sheets of paper similar to Fig. 1, and these sheets its dump-boy now fills out in accordance with the number of shelves occupied by a certain job.

Thus a glance at Fig. 2 shows that Jones' type occupies the first three shelves of Section A, Brown's metal the first four shelves of Section B, and Green's composition work the first five shelves of Section C.

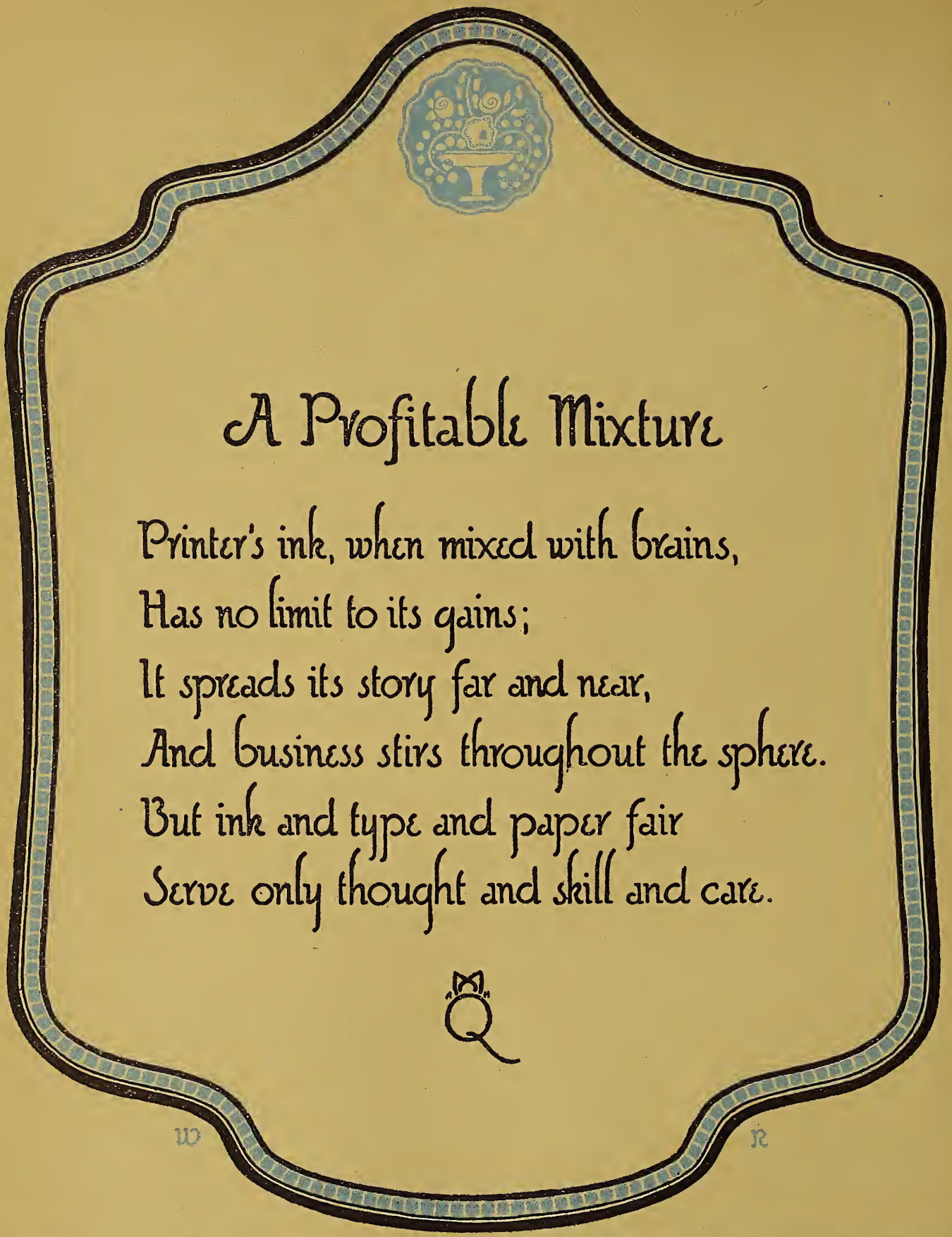
And now, when the dump-boy is absent and a message is received requesting the immediate delivery of a certain job, by simply consulting these sheets the one that is ordered to deliver the job wastes very little time in finding the type in question; and when a new lad is put to work on the dump, a glance at these bulletins on his part gives him the key to the situation and thus a great saving in time is effected.

SERVICE

The way to get is to give~ sure as you live.



This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10x15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, instructor Inland Printer Technical School and I. T. U. Course of Printing.



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EDITORIAL

The Printed Word. The concluding paragraph in "Literature on the Job," by James H. Collins, in the *Saturday Evening Post*, should tend to stiffen the price of printing. "Every day the printed word is becoming more necessary in business," says Mr. Collins. "Well chosen and skilfully organized, it is a trustworthy and inexpensive addition to the pay-roll. A very good rule for its use is: 'Never set a man or woman to do what a book or map can do better or more cheaply.'"

Color. The inkmakers are substituting for color, and he who can substitute the best is getting the orders. The ability to prepare a succedaneum is quite an art in chemistry, and out of this trial of knowledge and skill against knowledge and skill the art will advance, but meantime the fruits will become more and more costly. Even the laundryman is issuing warnings that he will be no longer responsible for the color in wash garments. He finds that it is impossible to keep up with the succedaneums. Keep your shirt on, and get better prices for printing.

Glycerin. Good rollers are absolute. Bad rollers are negligible. Glycerin is one of the most important ingredients in printers' rollers. Sixty per cent of the glycerin comes from Europe. It comes in a crude form, as a by-product of candle-making. The bulk of glycerin is now in demand for making explosives. The dynamite grades sold in 1908 for ten cents. The same low grade now commands a price of sixty cents, and is advancing from day to day. Printers' rollers must advance in price. Consider your charges for printing, and keep your customers advised to get their printing early.

Character. When duelling was in vogue it was a brave man who dared refuse a challenge. It required more than courage to do so. It required character. Courage is the commonest attribute of man and other animals. Man and a rooster, a bull terrier and a peccary pig are courageous, if readiness to fight is courageous. It is the character of man in a materialistic sense which raises him above other animals. It is constructive. In his speech at Cleveland, on January 29, President Wilson said: "America is not afraid of anybody. I know that I express your feelings and the feelings of all our fellow citizens when I say that the only thing I am afraid of is not being ready to perform my duty. I am afraid of the danger of shame; I am afraid of the danger of inadequacy; I am afraid of the danger of not being able to express the great character of this country with tremendous might and effectiveness whenever we are called upon to act in the field of the world's affairs, for it is character we are going to express, not power merely. I am protecting this country against things that I can not control, the action of others. And where the action of others may bring us I can not foretell. The real man believes that his honor is dearer than his life; and a nation is merely all of us put together, and the nation's honor is dearer than the nation's comfort and the nation's peace and the nation's life itself. So that we must know what we have thrown into the balance, we must know the infinite issues which are impending every day of the year."

Newspaper Making. Professor Merle Thorpe, president of the Association of Journalism Teachers, has circularized the members with a most interesting program of discussions for the convention to be held at the University of Kansas in April next. Journalism, as understood by Professor Thorpe, is a very wide subject, covering much more than writing and editing. Among other things, a great deal of time is to be devoted to business administration, cost-finding, advertising, circulation, printing, engraving and magazine work. All this has a thoroughly practical look, like everything else with which Professor Thorpe's name is connected. Were it not so, neither we nor our readers would be interested. This makes it all the more important that some attention should be paid to theoretical questions, including editorial direction and ethics. Otherwise we should be building a well-equipped ship and putting out to sea without any clear idea as to where we were going and as to whether we intended to

land our passengers at their destination or rob them and throw them overboard. Indeed it is this exclusive attention to practicality which has lowered the standard of American journalism, until it is not too much to say in regard to many papers that the advertisements are the only things in them worth reading, because advertising, having money in it, has more money spent upon it and is produced with much more care than is that which is meant to inform and educate the public on those important subjects out of which no advertiser makes a direct profit. But this is bad business. In fact, when we pursue it far enough, everything bad is bad business. If a few newspapers begin to cultivate accurate, reliable, interesting and informing journalism, while avoiding the snare of stodginess, they will soon outdistance their competitors from a commercial point of view, we are convinced, and we have every confidence that some such conviction must emerge from candid academic discussion. If our prognostication is realized it will be a great national blessing, and a commercial success for newspaper publishers as well.

Printers and Their Market.

The first thing that was considered worth printing was the Bible. From that time onward the printer selected what he could print at a profit, but his freedom of selection gradually diminished. In recent years he has been doing what he is told to do. The benefit of his experience and his technical knowledge he has thrown in to make weight in his favor in bidding against other printers. Absorbed in technicalities and in resisting the demands for higher wages and fewer hours of labor, he has permitted intermediaries to grow up between himself and his customers because he has neglected to study and cater to his customers' needs. The customer lends an interested ear to the man who can plan and show the way to make printing create a market and an ever-increasing market. The man who shows the customer how is cheerfully paid a large sum for his services because he sells a real service. Even then the returns to the customer, the fruit of what printing does, is so large as to make the cost of its service almost negligible. The printer comes in to carry out the details — just to do the printing itself, because it has all been predigested. The printer's mind is nailed to a price idea. The customer's guardian angel clinches the nails in all the printers and then watches them whirl until he says, "You're It." Consequently few printers get rich on the profits of printing with a price based on cost. But a good many customers and a good many of the advisers of customers get rich on what printing does in making markets.

Now the printer is waking up and is realizing that he can capitalize a large share of his knowledge by developing it along creative lines. He is learning the larger lesson of how to work with the customer — how to make printing go into a seemingly barren field and make a market. He is learning how to study the field and its capabilities. He is learning how to see it through his own eyes, through his customers' eyes, and through the medium of economic laws. He is learning that he can lift a load of detail off the shoulders of his customer and make printing distribution fall on prepared ground, at the right time, in the right place, to the right people. And let us note here that a definition of wealth as having the right thing in the right place at the right time is well enough in its way, but to make it real wealth it is necessary to make it known that the right thing *is* in the right place at the right time. But it must be told to the right people — the people who are interested, or should be interested, and make them all interested. The printer who is absorbing the sales systems of merchandizing is developing himself so that the cost problem will clarify itself to him so that he will talk to his customer out of a conviction of his worth and service, and if the customer has not believed him in the past it was because he did not believe himself. He will believe himself now, however, and his customer will believe him.

A Scientific Policy in Regard to "Fillers."

It is a sad world nowadays for conservatives. No sooner do we get settled down to routine in any department than some one comes along with a new theory or a new invention and we have once more to adapt or die. We are not rescued from dull routine: we are simply kicked out of it.

We have advocated a standard system of cost-finding and have had the satisfaction of seeing it generally adopted, and now it seems likely that we shall have to consider at least one hitherto neglected factor which may modify it to an appreciable extent. Economists have been talking for some time about the "load factor," and the principle has been adopted in the charges made by electrical-supply corporations and in some other businesses. We have not heard as yet of its scientific application to printing, but most likely that is a development of the near future. Meanwhile a few thoughts on the subject may help to indicate the problems which will have to be faced in this connection.

What, precisely, is meant by the term "load

factor"? It came into use first in connection with electrical supply, and it is most easily elucidated by reference to the peculiar conditions of that industry. Electrical energy can not commercially be stored up to any considerable extent, and its supply consequently necessitates that it shall be manufactured immediately upon demand. At times when the greatest number of subscribers desire to use it its cost of production per unit is greater, and it is therefore to the advantage of the corporation to encourage consumers to use it in slack times, and to thus equalize the demand as much as possible. The aggregate demand at the busiest period is called the "peak" of the demand, and the object of taking into account the load factor is to charge a higher rate at peak times than at off-peak times, or alternatively, to equalize the demand. The term "load factor" itself is defined as the ratio between average demand and peak demand. The application of the principle to passenger traffic on railroads may perhaps help to deal with the problem of the strap-hanger. It would be sound economics to charge lower fares at the less busy, or off-peak, times, and so equalize the demand, though unfortunately it is the leisurely and better-to-do class of traveler who would get a relief which, from a social point of view, one would rather give to the workers. Another attempt at applying the principle is in the case of hotels at holiday resorts, which quote specially low rates in the winter, which is their off-peak time.

Usually this principle is not much applied in printing, although in Great Britain there is one very interesting instance of it. In the case of magazines, both monthly and weekly, which do not deal directly with current events, the copy is generally prepared and put in the hands of the printer at least three weeks, and sometimes much longer, before publication. The job is then worked in between more urgent work, and the publisher gets a certain consideration as regards price in consequence.

The advantage of the above arrangement is obvious. The demands upon the trade are equalized, overtime is reduced, and the customer gets the advantage of a reduction in price in return for the consideration he gives the printer in the matter of time. There seems no sufficient reason why this plan should not be adopted in America, and it could be extended to other than periodical work. Whenever a customer asks for a quotation he could be told that if he is willing to let the job lie in the office a week or more, so that it can be done in convenient hours, it will cost him a trifle less than if he wants it rushed. There is a vast mass of catalogue work, time-tables and bookwork which could just as easily be delivered to the printer at an earlier date than is usually the case, and its earlier delivery would in many cases represent a very considerable saving, since more work could be gotten out for the same overhead charges. Why not give the customer a reasonable share of the saving thus effected?

Another possible application is a little more difficult. We have spoken of giving some relief to the customer when he gives sufficient time for the work to be executed, but if in off-peak times a customer offers work, however quickly he requires to have it done, it might assist to equalize the load factor by giving him a rebate. Is it not at least worth considering whether, in the case of best customers at any rate, we might not give them a list of our off-peak times, and make subject to rebate all work to be executed during those periods? This would result in some equalization of work over the year, and thus soften the seasonal fluctuation; and a minuter application of the same idea would equalize it over the week, or month.

It is obvious that great benefit to master printers, workmen and customers will result when we have worked out a scientific system of reducing the peak of the demand. It means a steadier flow of business, the practical abolition of overtime, and an appreciable reduction in the price of certain work, with a probability of increase in the volume of trade such as may be expected as a result of lower prices, not to speak of the fuller utilization of the plant. Of course we may expect printers, as soon as they get the rough idea, to begin to apply it in a rough and ready way; but to get anything like its full benefit it is necessary to work out mathematically the exact saving which can be effected, and to decide what share of it should be given to the customer. The factors to be taken into account are the cost of keeping machinery and men totally or partially idle in off-peak times and the amount of rebate to be granted. The latter factor is most difficult to work out. It is obvious that if too large a rebate were allowed it might attract more work to off-peak times than the conditions of the trade demand, and thus tend to cheapen prices all around. A little careful experimentation would have to take place. Beginning with a small rebate, we should have to increase it gradually until the lowering of the peak gave warning that the process must stop. If it were still found that at some period the utilization of the plant was not so complete as might be desirable, it would be a matter for careful consideration whether to grant a special rebate for what one might call the "bottom-of-the-valley" period, thus creating a graduated scale of rebates, or whether the saving thus effected would not be offset by the deflection of too much work from other times.



INDUSTRIES ILLUSTRATED — VULCANIZING RUBBER TYPE.

No. 8.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"HOW A NEWSPAPER EDITOR SECURED THE FUNDS TO PURCHASE A LINOTYPE."

To the Editor: LEIPSIC, OHIO, Feb. 7, 1916.

In the February number of THE INLAND PRINTER, under an article entitled "How a Newspaper Editor Secured the Funds to Purchase a Linotype," you state that the sum realized from the letter sent out by the publisher was $425.50. This was the sum secured all right, *but*, that sum was secured in *ten days' time*, and the total sum of over $1,600 was realized in a ten weeks' subscription campaign.

Please make this correction in your March issue and greatly oblige,

FREE PRESS PUBLISHING COMPANY,
By George F. Smith.

THE PLIGHT OF THE APPRENTICE.

To the Editor: FEBRUARY 10, 1916.

I have just finished reading the article on apprentices in the current issue of THE INLAND PRINTER, and, as I happen to be one, I was very much interested in what was said in that article, and thought that perhaps you might like to hear what some of us think about the apprenticeship system, so here goes:

I am employed by one of the large magazines, and am the only apprentice in the shop. I have been on the payroll for eighteen months, and during that time I have learned how to cut slugs, set heads, and pull and correct proofs. Wonderful, isn't it? I don't think.

Once in a while I get a chance to justify or lock up a page form, but only when the floorman (he is also the chairman of the chapel) is very busy. At any other time he will tell me to go back to my bank. So much for practical education.

As to technical work, the public library in this city does not carry any books on printing, and THE INLAND PRINTER is the only trade publication I can afford. If the local union possesses a library on trade subjects, I have been unable to find it out.

I am financially unable to take the I. T. U. Course. I asked the chairman about it some time ago, and he said the local union would advance the cost of the Course to all apprentices who desired it, in the last year of their time.

If we are "never too old to learn," then we are never too young to begin, and if a local union is going to advance an apprentice any money at all, why not make it the second year instead of the fifth. By that time the apprentice will probably be able to pay cash himself for the Course.

But, supposing that I were able to take the Course at the present time, what good would it do me? There is nothing artistic about a galley proof, and no great amount of brains is required to sort out the leads and rules that the floorman sends me with unfailing regularity. And that seems to be about all that is required of me. An attempt to do anything else usually meets with the reminder that I am not paid to do a journeyman's work. And this is a union shop, too. AN APPRENTICE.

NOTE.—For obvious reasons, names are omitted from this letter. Without question, this is only one case out of many, and it should cause some deep thinking on the question of what will be the status of the future printer if more care is not given to the education of the apprentice of to-day. Slipshod methods of training will bring about but one result—careless workmen. To secure good workmen, men who will be capable of meeting the demand for high-grade work, a systematic training of the apprentice is necessary—and that training should start when he commences his apprenticeship.—EDITOR.

"NEWSPAPER MEN OF THE NIGHT."

To the Editor: PHILADELPHIA, PA., Feb. 3, 1916.

In the December issue of THE INLAND PRINTER I offered to mail a copy of the above mentioned publication to any one who would write for it, as long as the supply lasted.

I had calculated before making this offer that probably a half-dozen interested persons would ask for a copy, but since the item was published, requests have been coming in almost daily, thus my supply of the booklets (about forty-five copies) soon became exhausted.

Down to this date I have filed all letters in this connection so far received, and to those who did not receive a copy of the booklet I wish to make this promise:

Some day (soon, I hope) I expect to have "The Newspaper Men of the Night," along with a number of my other articles and stories about print-shops, published in book form. A copy of the book will be mailed to those who did not receive my booklet down to the date of this letter.

I feel sorry that I did not have enough of the booklets to go around, but I did the best I could under the circumstances. ROBERT F. SALADE.

GETTING OUT A FLOOD EDITION.

To the Editor: YUMA, ARIZ., Jan. 25, 1916.

The enclosed specimen is not clever as a job of printing, but, considering the circumstances attending the getting out of the sheet, you must admit that it is worthy of more than passing interest.

At five o'clock in the morning the Gila river levee broke, and the current of the stream shifted from its own channel to Main street, Yuma. *The Morning Sun* building, being adobe, and standing in the new channel, sank into the waters as neatly as a snowball entering Hades.

The Examiner building, standing only a block away (though perhaps four feet higher), also being of adobe, was

reached by the flood waters three hours later. We decided to get out the sheet, but the light, power, water and gas plants, being also in midstream, were soon out of commission. We dug up two lanterns and started to "hand-pike." By noon, between spells of sticking type and filling gunny sacks with sand to keep the flood waters away from the walls, we succeeded in covering the local situation. By that time much water had seeped through the barrier and into the basement. Then one wall settled a little and the citizens' safety committee ordered us out of the building.

After our hard fight we did not want to lose out at the finish, so the office force got out of the building, locked the front door, and started an argument with the committee. Meanwhile two of us made up what matter we had set, slammed the form on the Gordon and started to pump as fast as we could, never missing an impression until we had about eight hundred copies. Then the wall made another move, and we made a hurried exit via the rear door.



Yuma Examiner

LAGUNA DAM TO IRRIGATE 140,000 ACRES

FLOOD EDITION

SATURDAY AFTERNOON, JANUARY 22, 1916, ABOUT 2 O'CLOCK

Our beloved mayor, Hon. Chas. M. Moore, has dead, as a result of heart failure that overtook him this morning at about 8 o'clock in his office, superinduced by excitement in his efforts to save Yuma from the flood waters that broke through the old Government levee running from Penitentiary Hill the ice plant. His remains are lying in state in Ellis Hall, and the whole city grieves over his sudden and untimely death.

In the meantime, Yuma is struggling between life and death against the most gluttonous flood ever known. The river reached its crest at 10 o'clock after having completely submerged the two big gauges located just above the S. P. bridge. Just the exact height that was attained is hard to guess, altho the Reclamation Service gives it at an even thirty feet. Others are insistent that it reached a stage of not less than forty-five feet.

So by this morning, about five o'clock, the Government levee just above the city gave way, caused by undermining by gophers. With in an incredible time the entire business section of the city was flooded. By 8 o'clock the water over four feet deep in Main street with everybody busy moving everything that they could carry away.

At about the same hour the Government Reclamation broke at the 4-mile post, down the valley, and within an hour the break had extended for a distance of upwards of a mile, wholly beyond the power of man to check its maddened waters.

A little later the same levee broke at the 16-mile post, and for the distance of almost a mile the water was rushing over the top of the basement and other goods, but the waters came in with such unprecedented fury that considerable loss will be attained.

Just what damage has been done to the irrigation system of course utterly impossible to determine, but it will be very heavy, and just as soon as the waters recede and this damage is estimated. Yuma will be defenceless in its duty to it.

And at about the same hour the waters tore over the banks of the Indian reservation levee, and at last reports there seemed no chance to save any part of the lower half of that unit of the project.

The Morning Sun building collapsed early this morning and now Judge Westover thinks his entire plant with the exception of the press and linotype will be a total loss.

A few minutes before 8 o'clock the Meade hotel collapsed with a roar that could be heard all over the city. It, like the Sun office, was built of adobe, melted as soon as the waters soaked its base.

At about 7.30 o'clock the water, electric and gas plant was put out of commission, being entirely surrounded by water.

Just what the damage to the big will be is hard to estimate, but it will be several days before it can resume operations.

Both banks are entirely under water to a depth of four or five feet, but the vaults are securely time-locked and there is no danger that any of their deposits or valuable papers are damaged.

The damage to the stores is impossible to even guess at. But it can be said that not a store on Main street escaped severe loss. The Sanganetti stores had provided themselves with lumber to construct temporary resting places for the basement and other goods, but the waters came in with such unprecedented fury that considerable loss will be attained.

Word was received Imperial Valley that a break had occurred. It was in the direction of the Volcano Lake Levee and if that is the case Mexicali and Calexico is in as much danger as Yuma was. The river still rising at 2 o'clock.

President Kirkpatrick made a motion that a strong executive committee of ten members by appointed to devise ways and means for dealing with the entire situation, with power to act. The Commercial Club announced that it would donate $500 for immediate use. At noon the river was at a standstill, but this may only be on account of a break on Bard side of river.

BULLETIN

By Relief Committe

USE WATER SUPPLY CAREFULLY.

AN ATTEMPT WILL BE MADE TO FURNISH ELECTRICITY. USE ONLY ONE LIGHT.

FREE COFFEE AND BREAD WILL BE SUPPLIED TO HUNGRY AND DESTITUTE AT RELIEF HEADQUARTERS, YUMA HEADQUARTERS.

MASON'S AND ELK'S HAVE OPENED THEIR ROOMS LET EVERYBODY HELP WHO HAS A VACANT ROOM.

IF YOU NFED LODGING CALL AT REEJEF HEADQUARTERS.

RELIEF COMMITTEE.

We must now quit setting type and go to press, as we have water all around us, and underneath, the latter element giving us some concern, as the adobe walls threaten to "fold up."

Flood Edition Gotten Out Under Difficulties.

Original 12¾ by 13 inches in size.

Paul R. Fertig.

TOO GOOD.

When General Beck was a young lawyer a man was arraigned for murder and had no counsel.

"Mr. Beck," said the presiding judge, "take the prisoner into that room at the rear of the court, hear his story, and give him the best advice you can."

Accordingly Beck disappeared with the prisoner, and in half an hour's time returned into court — alone.

"Where is the prisoner?" asked the judge.

"Well," replied Beck, slowly, "I heard his story, and then I gave him the best advice I could. I said: 'Prisoner, if I were you I'd get out of that window and make tracks.' He slid down the water-pipe, and the last I saw of him he was getting over a stone wall half a mile away." — *Tit-Bits.*

Compiled for The Inland Printer.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

The authorities of the British Museum have taken measures to acquire as complete a collection as possible of the regimental periodicals, the issuing of which is one of the curious features of the present war. Some of these publications are printed and others typewritten.

The shortage of anilin dyes is causing an advance in the price of copying-pencils to such an extent that in many cases a pencil that usually sold at one penny now sells at four pence. Blue and red pencils have gone up in price, as have also the cheaper grades of cedar lead-pencils.

The prices of paper during 1915 showed large advances, in instances over thirty per cent, and the outlook is not very cheering for buyers, as British papermakers are constantly having to meet increased charges for their raw materials, and the call to the army forces severely handicaps manufacturing operations.

The Glasgow *Herald* says that "the Northfleet (Kent) urban council has decided to save 1s. 11½d. per week on the printing of its deliberations by having them set up without any punctuation at all. But economy need not stop here. By leaving out the h's whenever members drop them in actual speech the estimated saving of £5 a year could be easily doubled."

The report of the work done by the department of technology of the City and Guilds of London Institute during the session of 1914-15 has been issued. It shows that only 1,688 attended the various typographic classes, as against 2,137 in the previous year's session. This falling off in attendance was, of course, due to the war. However, in the lithographic section there was an increase of attendance from 318 to 342 — a difference of little moment.

An analysis of the books published in 1915, appearing in the *Publisher's Circular*, shows that the war has had a marked effect on the publishing activity of the United Kingdom. The number of books recorded as being issued in 1915 is 872 below the total of the previous year. It is noted that the decrease is proportionally greater in the totals for new editions than for new books. The greatest decrease is in fiction, while science and technology come next. The highest total for book issues was 12,379 in 1913; in 1914 the total fell to 11,537, and in 1915 to 10,665.

Dr. Herbert A. Giles, professor of Chinese at the University of Cambridge, in 1898 issued a catalogue of the Chinese and Manchu books in the Library of Cambridge, these being the gift of Sir Thomas Francis Wade, formerly British minister at Pekin and professor of Chinese at Cambridge. Since then over 1,300 volumes have been added, including some very rare works. Hitherto the oldest book in this library was one belonging to the last quarter of the fourteenth century. Now the collection boasts of the possession of a *printed* edition of the works of the famous poet, Tu Fu, dating from the year A. D. 1204.

To show the extent of the intrusion of women into men's occupations, due to the exigencies of the war, it may be noted that the labor exchanges of the Board of Trade during the four weeks ending November 12, 1915, received 1,309 applications for employment in the printing, stationery, book and paper trades, of which 993 were from women. The number of vacancies filled by applicants was 666, of which only 112 were taken by men. In the juvenile branch, 629 such vacancies were filled, 507 of them by girls. No

wonder that the British workman's patriotism is undergoing a severe strain and that he wonders what the outcome of the war will be for him economically.

BEFORE the war a large amount of the cheaper stationery articles came to England from Germany. This source of supply being now cut off, there is naturally a shortage which can not now be met. There are rumors that Japanese manufacturers are about to attack the British market and supply it with imitations of the cheap German articles. But, though the Japanese are welcome as a help in the war, the British cast a dubious eye upon their efforts to furnish them with cheap manufactures. The question is therefore asked, "Why can not our home firms show an enterprising spirit and provide the public with the cheaper goods they demand? If German firms could manufacture and sell cheap in this country, there seems no reason why our own home factories can not produce similar goods at popular prices."

ACCORDING to the Liverpool *Post*, "so scarce have become the supplies of ordinary string and twine that efforts have been made to find an effective substitute, and now an enterprising firm, after a number of experiments, appears to have solved the problem by the manufacture of string from paper, whose appearance is exactly similar to the genuine article. Substantial and stout, it is suitable for the tying up of parcels of quite fair size. Only one thickness has so far been produced. The usual kinds of string and twine are now practically unobtainable, and as the paper string can be sold at a moderate price, it bids fair to come into general use." In this connection it may be noted that already for some time the Germans have for the like reason been obliged to make substitutes for the common strings and twines, and that they now have these substitutes in a number of varieties — in this respect being ahead of the English.

GERMANY.

A BERLIN bookbinder informs the trade that he has had good success with the use of potato flour for making paste.

OVER one hundred employees of the publishing house of Julius Klinkhart, at Leipsic, have been called to the colors.

THE H. Kutzner office at Munich pays its male employees 3 marks and its female employees 1½ marks weekly as a bonus because of the present higher cost of living.

SINCE the beginning of the war the German Typographical Union has paid out in benefits to its members 5,036,722 marks ($1,198,740) and to family dependents 718,910 marks ($171,100), a total of $1,369,840.

THE death, at Munich, of Karl Ritter von Faber, is announced. He was one of the founders of the noted Faber pencil factory at Nuremberg, which was established in 1876, and is one of the largest in the world.

IN some places the official "bread-card" is used to carry official announcements. Those issued at Königsberg in Prussia carry an advertisement of the local savings-bank and its branches, as well as the reminder, "Gold should go to the imperial bank."

THE Union Publishing Company, of Stuttgart, instead of having a celebration because of the twenty-fifth anniversary of its establishment, has made a jubilee division of 125,000 marks ($29,750) among its employees, including those who are serving in the army.

A TRADE school now in operation at Stuttgart for teaching wounded soldiers has now added a course in typography, to help printers who have become more or less incapacitated to use to the fullest degree the physical ability that still remains with them. The tuition is given without charge, and in certain cases transportation to Stuttgart is furnished.

THE German laws do not permit the use of loose leaves or cards for the main books (journal, ledger and cash) in accounting. Loose-leaf systems, however, may be used as auxiliary to these. The main or fundamental books must be bound and their pages or leaves successively numbered.

ACCORDING to a new governmental regulation, advertisements relating to articles of daily need, such as foods and heating and lighting materials, are now prohibited — probably so as not to disturb the present methods of apportioning these supplies among the people. Manures as well as articles required in warfare are also included under this advertising ban.

THE recently deceased Carl Richter, manager of the J. M. Richter printing-office at Würzburg, willed that each workman employed by the concern receive a gift of three weeks' wages, each official a month's salary, and the families of such as are in army service a triple benefit allowance. This concern recently attained the one hundredth year of its existence.

A PRINTER, Severin Mülhens, now serving as *metteur* (a French term meaning make-up) in the office of Du Mont Schauberg, at Cologne, recently completed forty-five years of employment by the house. Two other employees, Hubert and Theodor Schuch, father and son, have just celebrated their golden and silver (fifty and twenty-five years) connection with the same office.

DESPITE the war, several Berlin dailies published extensive "Christmas" issues, though, as usual, not on December 25. On December 12 the *Lokal-Anzeiger* appeared with 56 pages, of which 34 were filled with advertisements. The issue of the *Tageblatt* had 54 pages, of which 40 were given to advertisements. The *Vossische Zeitung* had 42 pages (27 advertising) and the *Morgenpost* 40 pages (26 advertising).

A CORRESPONDENT of a German journal writes: "With astonishment I have read in another periodical the name 'Petrograd' and in connection with it the dictate that 'this form we must now use instead of Petersburg.' No! The speech usage of free Germans is not amenable to the arbitrariness of the Russian czar. We will continue to say Petersburg, in proud cognizance of what we Germans have been to the world and what we shall hereafter be."

BERLIN has its iron statue of Hindenburg; Bremen has a like Roland; Oldenburg has its iron Hinnerk; Osnabrück its iron Karl, and other cities have their iron memorials of famous Germans. Now comes Verden a. d. Aller and proposes to have an "Iron Book." This will be a case in the shape of a book, 45 by 75 centimeters in dimension, and is to carry the inscription: "To our fallen sons. District and town of Verden." After the war the names of all its citizens who have fallen in the conflict will be written upon parchment and placed within the case, for the information of future generations.

FRANCE.

GEORGES PEIGNOT, head of a noted Parisian typefoundry, and two of his brothers, have lost their lives at the battle front.

THE venerable journal, *La Gazette de France*, founded in Paris in 1631 by Théophraste Renaudot, has suspended publication during the war. Ever since its beginning it has remained steadfast in its expression of royalistic opinions. It had at one time King Louis XIII. as a collabora-

tor, who amused himself by writing articles against persons in his entourage.

THE winter courses in typography under the auspices of the Parisian Typographic Syndicate, which were to have opened October 12, 1915, have been postponed, a sufficient number of scholars not having entered for the tuition.

FOUR printers were killed at Nancy during an attack by German aeroplanes upon that fortified city. Last fall a number of printers were killed by bombs dropped from a French aeroplane at Karlsruhe, a German unfortified city.

OUT of a total membership of 600 in the Lyons Typographical Union, all but 130 have been called to the colors. This shows that the printing-trade workers in France suffer more through the war than their confrères in Great Britain and Germany.

THE fashion of publishing continued stories taken from moving-picture films has struck Paris, and *Le Matin* now announces that it will run a romance entitled "The Mysteries of New York," which Pathé Frères are putting out in their films. *Le Matin* boasts of an expenditure of 1,200,000 francs ($232,000) in the production of the story.

SWITZERLAND.

THE Gutenberg Bank, at Zurich, has declared a dividend for its preferred stockholders of six per cent from the profits of its last fiscal year.

THE Unterseen District has had a large quantity of wood cut in its timber preserves. During the winter four hundred wagonloads of fir will be ready for the paper-mills.

THE Government in December issued an edict prohibiting the export of fibrous material used for papermaking, news-paper, wrapping-papers of all sorts, cotton textiles, elastic textiles, roofing-papers, colors and color-stuffs, putty, silver nitrate and chromic oxid.

THE trade school at Basle has this season added classes in typography. Half-day sessions are held, in the morning for presswork and in the afternoon for composition, which apprentices in the city's printing-offices may attend. The Typographic Club is agitating for courses for journeymen, which have so far not been provided.

AUSTRIA.

THE Union of Master Printers of Tyrol and Vorarlberg have raised the prices of printing thirty to fifty per cent. It is due to them to hope that they can induce their patrons to pay the increase.

DURING the attack by the Italians upon Görz, the extensive paper manufactory of the Leykam-Josefsthal Company suffered a severe bombardment. For three days and three nights heavy grenades rained upon it, with what damage, however, is not reported. The four watchmen stationed in the works built themselves a shelter of cellulose and paper bundles, which proved impervious to the grenade explosions.

JAPAN.

ACCORDING to latest statistics, there are 495 printing and binding concerns in Japan, of which 357 use power. They employ 16,243 male and 2,968 female operatives. The daily average of working time is nine hours and five minutes.

ITALY.

THE publishers of the principal Italian newspapers recently met in convention at Rome and decided — because of the constantly increasing prices of paper and the great danger of an early complete failure in the supply of that material — to petition the Government to provide for the immediate supplying of the paper-mills with wood and coal, also to prohibit the export of paper and to temporarily suspend the import duties on paper.

BOHEMIA.

OF the twenty-seven political newspapers formerly issued in Eastern Bohemia, fourteen have ceased publication since the war began.

A PAPER-DEALER at Prague has been brought to court because he charged an advance of 103 per cent upon the price of an invoice of paper which had been manufactured before the beginning of the war.

ROUMANIA.

IT is reported from Bucharest that, owing to the low supply of materials, the paper-mills of this country have been obliged to curtail operations or cease entirely.

BELGIUM.

IN December last an exposition of book and graphic industries was held in the new museum at Brussels. Most of the exhibits were brought from Germany.



Native Hawaiian Lad Climbing a Cocoanut Tree.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu, Hawaii.

APPROPRIATE.

"Some people are humorous without even knowing it."

"As when, for instance?"

"Here's a man advertises a lecture on 'The Panama Canal,' illustrated with slides." — *Chicago Herald.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Apostrophes.

W. C. P., Protection, Kansas, writes: "A dispute arose in our office to-day regarding the use of the apostrophe. A printer from Boston says the apostrophe is not used any more in ad.- or job-setting. We still use it in our office, and I notice our large Western papers do. Please give us the proper light upon the use of the apostrophe."

Answer.— The apostrophe is still subject to the old rules for its use, except at the hands of some eccentrics who imagine that it is not needed. There is no settled style which dictates its omission, though occasionally a line of job-type may do well enough without it, even when correct reading demands its use. Any grammar-book should tell how to use it, if full rules are wanted. Or get Teall's "Punctuation," published by D. Appleton & Co., New York.

French Family Names.

F. J. R., New York, writes: "Here is a point in typographical style about which we wish your advice. An author, in the use of French names, such as 'De Regnier' and 'De Gourmont,' uses the prefix 'De' in connection with these names where no first name or courtesy is used. We understand that the practice in current French newspapers is to drop the prefix entirely, thus printing the names as 'Regnier' and 'Gourmont.' Our author has adopted her style from De Vinne's 'Practice of Typography.' Will you tell us which of these forms is considered better from a typographical standpoint?"

Answer.— There is no strictly typographical standpoint in such a case. The question is purely linguistic, and all that the printers have to do with it is to print what the publishers tell them to. How the author got any instruction from De Vinne's book I do not know, because I can find nothing referring to use or non-use of the particle (which is not a prefix). All that De Vinne says is that when the particle is used without a preceding name it should be capitalized. And even this is not as true as it used to be. Whether the "De" is to be used or not depends altogether, for the printer, on whether it is or is not in the copy.

Comma and Dash.

T. S., Baltimore, Maryland, asks: "Please inform me if an additional *e* should be used when dividing the word wherever, and whether it is correct punctuation to use a comma before a one-em dash."

Answer.— There is no usage that calls for the additional letter when dividing. In fact, usage is the other way — wher-ever. A great many people do use a comma before a one-em dash. But as I see it, and as many other people think and practice, there is no occasion for such use. It would be worth your while to buy and read Teall's "Punctuation," published by D. Appleton & Co., New York.

G. T., Binghamton, New York, writes: "A short time ago I had occasion to divide the word coöperate (Webster spelling) and divided it on the first syllable thus: co-öperate (I used the dieresis on the second line). The proofreader marked the accent off. The head proofreader upheld him, saying that the hyphen was all the accent-mark needed. I hold that leaving the accent off changes the spelling to 'British.' The Webster dictionaries, where they divide the word or words like it, use the accent on the second line. When we have orders for Webster spelling, I think Webster's dictionary should be followed in the use of accents as well as spelling. I would like very much to hear your opinion on this little difference."

Answer.— This seems to be a case of misjudgment and failure to see things as they are. A dieresis is not an accent in the true sense of the word, although printers call it so as being a mark on a letter. In the use spoken of it merely marks the letter as separately pronounced, and therefore is superfluous when that letter begins a line. The proofreader was right in his marking, and the operator was silly when he objected. Webster's Dictionary does not use the dieresis when the letters are separated by division.

Close Quote Inside of Point — "Only."

C. B., Mt. Morris, Illinois, writes: "Please give examples of sentences where quotation-marks are used both before and after the interrogation-point; also exclamation-point. If you can use complication of both single and double quotations closing same sentence, with interrogation-point between, so much the better. Also please give some of the most common improper arrangements of sentences containing the word 'only'."

Answer.— Here are the two sentences first seen after the letter was received: "Who else but he has taken the heirloom, the 'Diamond from the Sky'?" "I will win the wreath and crown Esther 'Queen of Love and Beauty'!" Marks of quotation go outside when the quotation itself is a complete question or exclamation. "Would you do it?" "Come on!" Alfred Ayres, in "The Verbalist," says that "only" is more frequently misplaced than any other word in the language. "Indeed," he says, "I am confident that it is not correctly placed half the time, either in conversation or in writing." If he is right — and I am sure he is not far from it — it will not be very useful to quote anything, so far as proofreading is concerned, for the proofreader should not meddle. Here are some sentences from a book by Col. Roosevelt of which I read the final proofs, and in which I made no change, did not even suggest one:

" The heroism of the present can only repair a small part of the damage due to the unpreparedness of the past." "— what only can be achieved by union of all citizens." " This great work can only be done by a mighty democracy." " Only " is misplaced in each of these cases, but it would not be worth while for a proofreader to suggest anything. On the contrary, it would be well worth while for anybody to look after it very closely in his own writing.

Written for THE INLAND PRINTER.

SOME PRACTICAL THOUGHTS ON COMPOUND WORDS.

BY F. HORACE TEALL.

ONE of the most inscrutable facts (to me, at least) is the utter failure by most writers to say anything really practical about compound words. " Really practical " as used here means such as to secure general agreement in the understanding of the subject. Nothing is truly valuable, I think, that is not productive of the same result in at least a large proportion of common practice. I shall not attempt here to indicate a full system, as that would demand much more than the allotted space. I merely wish to say something about the numerous divergent suggestions that have been made, with a view to ultimate attainment of a standard. The only system that seems reasonable to me is shown in full in the Standard Dictionary, as recorded by me personally in the first edition and retained in the New Standard. Every compound word entered there was tested by the only principles discovered through years of study and comparison of grammar textbooks and general literature, and all of them in one list were subjected to the criticism of hundreds of linguistic scholars before their final acceptance.

Something more of personal experience is germane. Until I began work in the editorial room of the Century Dictionary I had the notion, then very common, and since become more common, that the hyphen between words is very seldom useful, and had been well satisfied not to worry about it. But the prevalent confusion of treatment in regard to compounding seemed to demand a close study of the subject, and I wrote a book, " The Compounding of English Words," which the *Nation* (New York) called a protest against excessive use of the hyphen, but which the people did not accept because it prescribed too many hyphens. Undoubtedly the main trouble lay in the fact that the subject could not be mastered without much studious reading, and the people would not study. The editor of the Century Dictionary once told me that I was too mechanical. What induced this remark was the fact that I stated the result of a great deal of study without rehearsing the processes that led to the result.

As a matter of fact, I was then very busy in research, which involved consideration and comparison of everything obtainable that bore on the subject, especially everything said by authoritative grammarians. This revealed two very specious pairs of rules as being common. One was that a compound accented in both elements should have a hyphen, and that a compound with only one accent should be continuous. The other was that a temporary compound should be hyphened and a permanent one should not. It was soon evident that these rules were inadequate, because opinions could and did differ widely as to their application.

One of the serious criticisms of that book was published in THE INLAND PRINTER and resulted in my tiresome drivel being introduced therein and continued interminably, because of a letter I wrote to the editor. The review began with a long screed on the sources of our vocabulary — so much Latin and Greek, so much French, and so on, as if that had anything to do with the question in hand, which was simply as to whether words used together as English words should be compounded or left separate, or rather what kind of associate use makes them become compounds. The strongest objection against the book was that it dared to assert that Goold Brown, Noah Webster, and even J. A. H. Murray had made some faulty assertions! Why, I suppose I've done that myself. This critic's conclusion was that the only way to be right is to consult the dictionary or to base your decision on what you find in good literature. He did not say what dictionary or what literature. This was twenty-three years ago, but I suppose his advice would be the same to-day, and its result would be the preservation of present anarchy, which is probably inevitable anyway.

Now this writing is nearly missing the important practical points, that is, those which are essential to practice, but we shall soon be more direct. One other writer has said things that must be considered.

This man, also in a magazine article, evidently believes in deciding by accentuation. He begins his screed by telling that most men do not know much about accent in speech, but he does know, and after using six hundred words to this effect he asks, " But what has all this to do with hyphens? " And then he speaks of " Mr. F. Horace Teall's failure to recognize speech as any test " of " whether a given pair of words should be spelled as one, should be hyphenated, or should be left as two." He sees no reason why apple tree should have a hyphen, because the two words are not accented as one. But apple-tree and every other tree are always accented just so as to make a unity, as ap'ple-tree; and the one he instances was almost universally written æpletre hundreds of years ago. Bathroom is said to be right in America, but bath-room in England. Dining-room, living-room, watering-pot, and other such terms, he says, bid fair never to become diningroom, etc., " through the disagreeable look of them " as single words. But Macaulay and others wrote each of them as a single word long ago. For downright asininity, though, we need nothing more striking than the saying that we should write notebook when it is a book for one kind of notes, but note-book for another kind. This sort of discrimination would make understanding more esoteric than the Eleusinian mysteries ever were.

What we need is not more mystery, but more simplification. Mr. De Vinne, in his book " Correct Composition," said, as to the value of compounds, " The subject can not be set aside as frivolous." Never was anything truer than that. Not so true is this, soon following: " The theory of compounding is quite intelligibly presented in many English grammars." Most English grammars say little about it, many saying nothing more than that some compounds take a hyphen and some are closely joined, and then, " Consult the dictionary." Another saying in De Vinne's book is: " Two words should not be connected with the hyphen when separated words will convey the meaning with sufficient distinctness." How clear this is to the writer is shown by his inclusion in a list of ninety-six words which he calls "Approved Compounds " of apple-tree, battle-flag, easy-chair, and freight-car. All the ninety are approved compounds with the hyphen, but

only a few people agree in their practice even so far as the use of the best form for these ninety, which are merely a few examples.

A plain fact, than which nothing could be more obvious, is that apple tree, easy chair, freight car, and at least a large majority of the other words in the ninety, are unmistakable in meaning whether as two words, as one word, or with a hyphen. But the two features common to them and thousands of others, aside from grammar, are their unification by accent and their permanence or long establishment in the one-word function. Neither accent nor familiarity is acceptable as a guide, for the reason that many similar words with the same accent and the same familiarity, while really compounds grammatically, are practically always kept separate. Even when a newspaper tells us that the northwest storm is bound, by printing "Northwest Storm Bound," we can not think it means anything other than "Northwest Storm-bound." The strongest reason for using the correct form always is the assurance that there is less risk of misrepresenting the meaning where it can be misread.

Now for a hint to writers, based on personal experience in the proofroom. A book read by me finally, by an author who evidently thought he knew best, contained these words, as given here: cowcamp, whiskbroom, jackpot, clothesline, newsroom, dressinggown, livingroom, diningroom, peatsmoke, carline, breadbox, molehill, hearthrug, wheat-field, fingernail, shoe-dealer, fruit dealer, bearpit, shame-faced. None of the rules mentioned will support the forms here used; under any of those rules a hyphen should be in each term except shamefaced. Another book had in one sentence tire iron, tool-box, and work bench. Why one of the three had a hyphen and the other two did not, who can tell? Each of them is spoken with the same accent, and each is exactly like the others in every respect. Any possible reason for a certain form in one case is equally potent in the others. If a writer wishes a reasonable practice to appear in his work, he should apply some reason in making his copy. He may rest assured that his work will not appear reasonable as to word-form, under ordinary circumstances, unless he prepares his copy carefully or has it prepared by somebody authorized to make it uniform, before sending it to the printers.

PRINTING TO INFLUENCE WOMEN BUYERS.

A prominent business concern published the results of an investigation as to the proportion of purchases made by men and women, and according to these it seems that out of every 100 purchases the following are by women: Men's suits, 24; men's gloves, 32; men's shirts, 40; men's linen, 55; men's handkerchiefs, 65; men's hose, 65; men's underwear, 70; boys' clothing, 65; furniture, 60; pianos, 65; household articles, 90; automobiles, 30; women's clothing, 98; adornment, 80; food, 90. If it is true then (says the *Deutscher Buch- und Steindrucker),* that eighty per cent of the buying is done by women, printers and compositors should take into consideration that much of their work must influence women, and that these in many cases have tastes and opinions which vary greatly from those of men. Many a printer who strives in his work solely after the technically good and worthy, solid and practical, will find that in spite of this he will not attain satisfactory results. Some piece of bungling work, of which he asks himself what it may all mean, may, because of some incidental detail or because of the manner of appeal, find preference. His work simply did not meet the feminine sentiment — it did not make an impression. Whoever has had to do with mercantile catalogues, commercial or bank printing, will have to reconstruct his ideas when he comes in contact with the businesses catering to women, and not only in single details, but in each and all. Lucky is he who in changing can bring with him feeling and understanding; otherwise years of endeavor may be applied without success.



AN UNUSUAL FEAT IN SURF-BOARD RIDING.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, Hawaii.



Woodrow Wilson

Timothy Cole
compliments to
Nick J. Quirk Esqs

Written for THE INLAND PRINTER.

A MASTER WOOD-ENGRAVER — TIMOTHY COLE.

BY NICHOLAS J. QUIRK.

THE full-page portrait shown on the opposite page should prove of immense interest at the present time, as it is remarkable in a threefold, yea, in a fourfold, manner. In the first place it shows a remarkable man — the man most in the public mind at what is undoubtedly the most critical period of the history of our country. Then as a specimen of the skill of the artist, the wood-engraver and the photoengraver, it presents an additional demand upon our attention and interest. But it is with the work of the wood-engraver, now going through the process of a great revival, that we intend dealing.

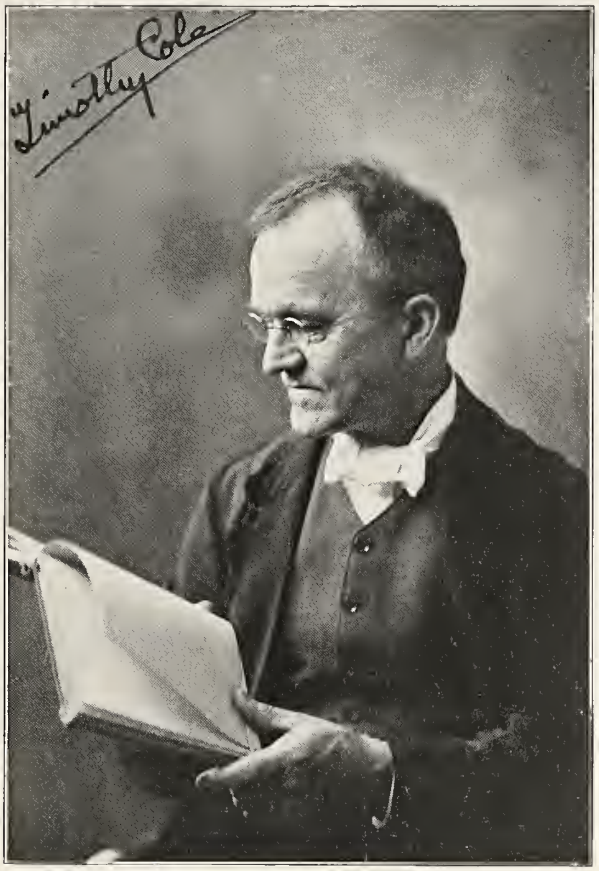
The portrait here shown is a line reproduction, in copper, of a Japanese hand proof from the block recently engraved by that master wood-engraver, Timothy Cole, after the official portrait of President Wilson, painted in 1913 by S. Seymour Thomas, which now hangs in the White House. The plate is slightly reduced from the proof, which was autographed by the President and the distinguished engraver, both of whom are members of the American Academy of Arts and Letters, the former winning the honor of membership for his historical writings on America, and the latter for his achievements in wood-engraving.

Mr. Cole photographed the original painting on wood last May, and the first proof was shown in New York last September, with the endorsement of John Burroughs, the celebrated naturalist and a fellow member of the American Academy of Arts and Letters, that it "shows the real man who is now guiding us so skilfully through these troublesome times." The President is said to prefer this likeness to any other.

To quote Mr. Cole's comment on the painting: "It is the portrait of the whole individual. The hands may readily be discovered as those of a man of nerve, delicate and sinuous, with veins standing out in high relief, erect and virile pose of the body, from which all superfluous tissue is purged away by his well-known vigorous exercise in the open. The head owes much of its distinguished effect to its looming against the large, quiet space of the background, which is of a warm brown tone, thickly painted, and intercepted by a gray pilaster. The coat and the trousers are gray, and the vest is of a soft cream tone. The general gray tone and the forceful light and shade of the ensemble lend themselves admirably to a black-and-white translation."

This remarkable example of Mr. Cole's engraving, and the steady improvement shown in his wonderful series of Old and Modern Masterpieces of Europe, begun in 1875 for the old *Scribner's Monthly*, afterward called the *Century Magazine*, covering a period of nearly forty years, has earned for him a place unequaled in the history of graphic arts. He is now sixty-four years young, and is a healthy refutation of Dr. Osler's theory of the fitness of chloroform when a man passes forty. The kindly human side of his character is easily seen in his correspondence, and he always finds time to encourage young men, as is evidenced in the following extract from a letter to an apprentice now studying in Chicago:

"Poughkeepsie, December 27, 1914.— I have received your letter and the two proofs, both of which were interesting. The proofs recalled my young apprentice days, when I used to go down to the shop on Sundays, unknown to any one, and climb through the transom window over the door and thus get to work. I have always regretted that I did not continue my drawing lessons at nights at the Academy of Design, but my boss [M. S. P. Bond, of Bond & Chandler], being an organist, advised me to study music, and if it had not been for the great fire of 1871, which drove me penniless to New York, I would probably have given up engraving in favor of music. My advice, therefore, to you



Timothy Cole.
Dean of American wood-engravers.

is to lose no time in getting into the Chicago Art School, and drawing of an evening if you have any special love for art."

The apprentice of to-day can well afford to take an example from the early experiences of such men as Timothy Cole. Constant application and study outside of working hours, coupled with love for his work, is the secret of his success.

It was mainly due to the appreciation of Mr. Cole's early work in 1875, on the part of Alexander Wilson Drake, that such wondrous results have been secured by sustained stimulation of interest in wood-engraving. Mr. Drake was the best friend of the "Woodpeckers" during his long career as art editor of the old *Scribner's* and the *Century*.

Cole may well be called the dean of American wood-engravers. Among the honors bestowed upon him are: Diploma, Chicago Exposition, 1893; gold medal, Paris Exposition, 1900; grand prix, St. Louis Exposition, 1904; honorary member of Sculptors, Painters and Engravers, London; N. A., 1908; member American Academy of Arts and Letters, 1913; honorary member Brotherhood of Engravers of Chicago, 1913.

Several proofs of Mr. Cole's recent work, including the portrait of President Wilson, will be shown at the annual exhibition at the Art Institute of Chicago from March 9 to April 2.

From the *Advertising Workshop.*

THE PROCESS OF ROTOGRAVURE — AND THE ADVERTISING MAN'S RELATION TO IT.

BY ADCRAFT.

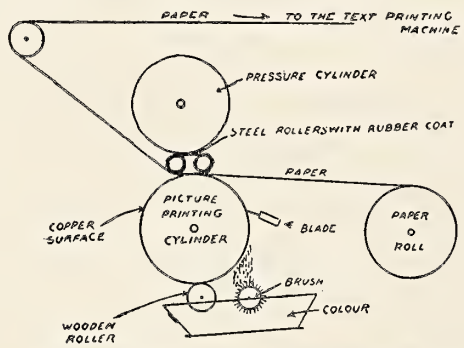
PRINTING divides itself into three classes: 1.— Letterpress printing — what the layman means when he uses the word "printing." In this instance the ink is spread upon a raised surface, such as type or photoengravings, etc., and is transferred to paper under pressure. 2.— Surface printing — such, for example, as lithography and its brother-process, offset. In this instance ink is spread upon a smooth surface but does not adhere to greasy portions and hence is not transferred to the paper when it is pressed against that surface. The technical name is planography. 3.— Sub-surface printing — such, for example, as rotogravure. In this instance the ink is spread over a metal surface which is intaglio, that is, covered with innumerable, minute indentations. All superfluous ink, besides that in the indentations, being accurately removed, the latter is transferred to the paper when a rubber roller applies pressure.

Rotogravure, by far the most recent of these processes, has future possibilities before it far beyond what is anticipated for it by the average advertising man. Indeed to the latter, upon the average, it is little better than a name.

Photogravure and Rotogravure.

It might be well to clear up one troublesome point. "What is the difference between photogravure and rotogravure?" is a question which is frequently asked by the neophyte.

The answer is a simple one: The results of the two processes are practically the same. The one vital difference is that rotogravure is photogravure made commercially practical. Rotogravure is not superior to photogravure as far as results go, but solely from the point of view of



The Machine — Showing the Simplicity of Its Construction.

expense, rapidity, commercial practicability. Indeed, rotogravure is sometimes spoken of as a machine-printed photogravure, or as produced by the rotary photogravure process.

Photogravure is a matter of tedious printing in a very slow manner from gelatin-coated plates, which are at best only capable of about eight hundred prints. Rotogravure means printing from metal at the rate of 3,500 an hour or more.

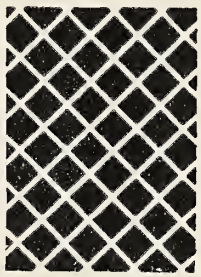
The difference is much the same as printing on a press operated by hand as compared with printing on a modern cylinder press printing upon a "web" or roll of paper.

The important thing about a rotogravure print is the fact that where it is darkest, as in shadows, the ink is actually thicker. In its extreme high lights it will often have no ink at all. And this is important. It is a thing which is not true of printing from half-tones or Bey Dayed line-plates or of lithography or any other usual printing method which is capable of showing the intermediate tones between pure white and solid black.

In the case of a half-tone, for instance, there are dots everywhere, extending over the whitest high lights and all. Indeed it is this very thing which the so-called high-light



Ordinary Cross-Line Screen.



Rotary Photogravure Screen.

half-tone seeks to avoid. But even in its case, though there may be an imperfect attempt to do away with the dots in the whitest portions, still there are of course dots in the intermediate tones of gray; and the only difference between the latter and the very darkest portions is a matter of the proximity of the dots to each other. In the grays they are farther apart; in the dark portions they are crowded together. But in neither case is the thickness of the ink spread upon the paper by the press actually thicker.

Rotogravure probably offers the most wonderful printing method to date for reproducing deep, rich shadows, delicate intermediate tones with great detail and meaningful high lights. On the other hand, the half-tone, as some one has expressed it, "delivers its ink to the paper in but one thin uniform layer throughout, and therefore can not yield at one impression an altogether true impression of a continuous-tone subject, even though recourse be had to double printing and double-tone inks."

The Rotogravure Process.

Here is a description, simply told:

For copy, anything may be used which would make good half-tone copy. The rotogravure process is at its best, however, when working with copy which has strong contrasts in color values, as may be imagined from what has just been said. Thus, photographs, or drawings in wash, crayon, pencil, pastel, oils, etc., are perfectly acceptable for rotogravure copy purposes.

From this copy a negative photographic plate is first made, as in every photoengraving process. This means a plate in which the lights and shadows of the subject, or copy, are reversed.

Then from this a positive is made. Any stereopticon slide, any motion-picture film is a positive. Obviously, it is the reverse of the negative, the lights and shadows being as in the original copy.

In any printing establishment may be found the "stone" or make-up table. It is where type-matter and engravings are assembled and "locked up" in "chases," or metal frames, preparatory to being put on the presses or sent to the electrotypers.

In the rotogravure establishment the positive above mentioned, which is nothing more than a gelatin film, goes directly to the layout table, there to be assembled by experts on glass in its proper relation and position as compared

with other positives, which may be duplicates of itself or positives of other picture subjects or of reading-matter.

When properly assembled, this resulting aggregate positive is brought in contact with what is known as a carbon tissue. This is a gelatin-covered sheet of paper. Great care must be taken to see that there is a perfect contact between the positive and the carbon tissue. As near a perfect vacuum must be established as it is possible to secure.

Then the carbon tissue is printed from the positive by means of strong arc lights, the process usually taking in the neighborhood of half an hour.

Later another exposure to the arc lights prints on the carbon tissue a fine-lined screen. This screen is not very different from a half-tone screen as found in the photo-engraver's camera. An essential difference lies in this fact, however: With an ordinary half-tone screen the width of the lines that cross each other is usually equal to the width of the openings between them. On the other hand, the rotogravure screen is essentially different in that its lines are far thinner. Its lines are white, it being a positive, where the half-tone screen's are black, being a negative. And they are not more than a sixth of the width of the squares between them.

All Depends on the Screen.

This rotogravure screen is the secret of the whole process. It is what has made photogravure commercially possible. Of this more in a moment.

The carbon tissue, having been printed both with the positive of the subject and the screen, is then put on a seamless metal cylinder. These cylinders are usually hollow and made of copper. On the inside they are slightly tapered at one end so that they will hold when forced on the press.

The paper portion of the carbon tissue, being on the outside, is then separated from the gelatin portion by using hot water, which leaves the gelatin portion only clinging to the copper cylinder.

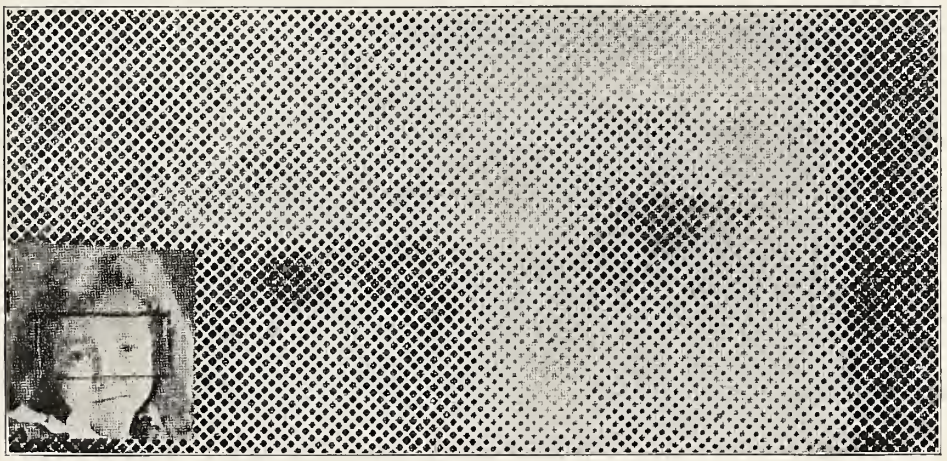
This cylinder, in this condition, is then etched, the process differing from ordinary flat-plate etching only in that the cylinder must be revolved while dipped in the etching solution, which is usually chlorid of iron. Margins and other parts not to be etched are protected by asphaltum, just as in any etching process.

After more or less hand work by the plate finisher, the cylinder is finished and ready for the press and printing.

The Printing.

And, as soon as the press begins to revolve, the importance of the screen which has been mentioned is apparent. The employment of it has resulted in innumerable thin walls all over the printing face of the cylinder, forming partitions between almost numberless cavities of varying depths, where the ink will go, and from which they will keep the ink from being wiped when on the press.

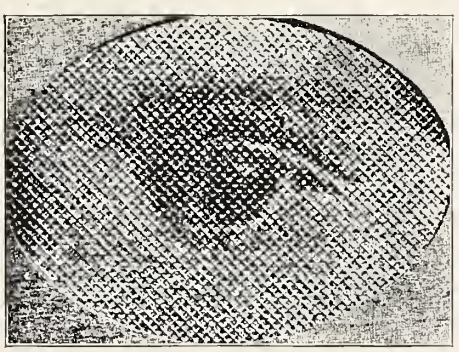
The press is simplicity itself. Essentially it consists of but four parts: The drum on which the etched cylinder is forced, another cylinder which is covered with a rubber surface, the inker, and the " doctor."



The Appearance of the Printing-Plate When Inked and Wiped Ready for the Impression.

As the printing cylinder is revolved, its entire surface is inked. But its whole surface is immediately wiped clean by the " doctor," so called, the little partitions produced by the screen leveling up the surface, acting as bearers and protecting the ink from being wiped from the ink cavities of different depth between them.

The paper is fed to the machine from a spool as a web. The rubber-surfaced drum presses the paper against the etched cylinder after the latter has been inked and wiped by the " doctor." The pressure forces the paper to pick up the ink from the cavities of different depths. And this ink dries almost instantly.



The Appearance of the Printing-Plate after the Impression Is Given.

This quick-drying element in the ink is important and fortunate. It prevents offsetting. It makes it possible for the web to continue on rapidly from the rotogravure press to a type-printing press, the two presses being run in tandem, where the text-matter surrounding the illustration or illustrations is to be printed in by " letterpress " — all without blurred ink.

This quick-drying ink element has another important side to it, too. It is going to make possible multi-colored rotogravure in the not-far-away future, the paper web running from one printing cylinder to another rapidly and then on to others, almost as long as the process may practically be carried.

Such a Press in Germany.

Indeed such a multicolor rotogravure printing-press exists to-day in war-bound Germany, representing the product of years of work on the part of certain young men, most of whom are now on the firing-line. They are planning to put it before the printing world just as soon as the war is over if they are still alive. The beautiful possibilities of such multicolor rotogravure printing, which has only been attempted imperfectly heretofore, can not but inspire impatient anticipation in any one who is familiar with the process as a one-color proposition.

It should be remembered that the first rotogravure presses in this country only started operation in December, 1912. Beginning in 1902, Dr. Eduard Mertens and Ernest Rohlfs, in Germany, took the older photogravure process and worked with it for nine years to make it commercially practical and possible, perfecting their present process in 1911, the year before it was brought to this country.

The Cost of Rotogravure.

Theoretically, rotogravure is not an expensive process. For one thing, long runs are possible from the cylinder without wearing it out. In addition, it is of importance that line drawings and type-matter may be etched on the cylinder along with the rotogravure subject proper. And, when this is done, a considerable amount of expense on electrotypes, stereotypes, etc., is saved. Also there is eliminated the cost of make-ready, there being none necessary with a rotogravure cylinder. The press is simple and therefore not expensive to make; and the process of producing the finished and etched cylinder is not complicated, or expensive, as such things go.

Practically, however, the cost of rotogravure is just now a different thing, due, more than to anything else, to its novelty. The price of novelty is almost always high, no matter what the line considered. And just now the number of sources of rotogravurework are so few that the supply of it falls far short of the demand, which makes for another condition to boost prices, if not costs.

The Advertiser's Side of It.

Essentially, the rotogravure process of printing is an art process. And, when that is stated, surely little more need be mentioned to point out and emphasize its importance to the advertising man. The story of advertising's advance during the last five years has been the story of greater efficiency in copy, harnessed up with more artistic and hence more effective methods of presenting that copy.

One need scarcely have pointed out to him the way advertisers are increasingly making use of the advertising columns of the Sunday rotogravure sections of the *New York Times* and the many others like it, which have sprung up throughout the country in the last few years, and of the advertising space offered in the rotogravure form of such magazines as the *Metropolitan*. And the results are consistently and continually better with every issue.

But rotogravure has possibilities for the advertising man beyond those offered by the publications, whether newspapers or magazines. The rotogravure catalogue, the rotogravure follow-up booklet, the rotogravure store hanger, the rotogravure house-organ — all these and many others are not only possibilities of the future, but certainties of the future.

This is sure to be true for one thing, because advertising men like novelties, and for a while rotogravure is going to be a novelty. But it is going to be true permanently because what will first be contemplated as a novelty will later be recognized and appreciated at its sterling worth and straightway permanently adopted with enthusiasm.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune*.

You Know What They Mean.

Sir: "Start a Christmas Savings Club," advises the Title Guarantee and Trust Co. of Lexington, Ky. "You won't miss the weekly payments, but you will miss a check from us next Christmas." W. F. H.

"JOHN BULL Stands Pat." — *Canton Register.*

The divil of it is, Pat can't stand John Bull.

The Inspired Compositor.

The operetta, "Singbad the Sailor," was presented by members of the high school last Friday evening.— *From the Waynetown (Ind.) Despatch.*

SINCE the disappearance of F. K. Jackson, relates the *Daily Northwestern*, "the tracers in the end always found themselves confronting a stone wall." Stone Wall Jackson, as 'twere.

Add Great Sayings of History.

Sir: We have writ the enemy and they are ours!

H. S. T.

"VILLA Has 1,000 Hen at Santa Ana." — *Des Moines Register and Leader.*

Who — as they say idiomatically at Harvard — is he laying for?

"BARGAIN — 1914 Ford, body, top and side curtains, wind shield, fenders, radiators, hood and lamp." — Ad. in *Calumet Index.*

Throw in an engine and we may consider it.

The Meditative Bath.

Sir: A chum of mine, given to rather elaborate toilettes, had kept us waiting for dinner. We upbraided her. "Why," she defended, "you don't think I just take a bath, do you? *I think.*"

Myself I work on plots for my mystery stories.

MILDRED.

IN most cases of incompatibility, one of the wedded pair is incompatible and the other is impossible.

We Usually Omit the 'N.'

Sir: You assert that only bum poets rime "n" with "m." Go ahead and rime "damn." G. C.

Beneath th' Inconstant Sun and Moon He Wends His Love-Led Way.

An express may stop for a washout or the sun be hidden for a day by murky clouds, but there is no variation in the regular appearance of Grover Phillips as he wades the mire or climbs the peaks of the Willow roads on his eighteen-mile journey to see the lady of his heart. We congratulate her.— *From the Wayne County Press.*

The Glorious Climate.

Mrs. Winteroll left for Watsonville on Wednesday.

Dr. Hailstone left on the 8:05 train this morning for the state metropolis.— *From the Monterey (Cal.) American.*

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Shape and Design.

WHEN we speak of design, the mind of the average compositor turns to thoughts of display, border, and the selection of type. If, by chance, he is blessed with a certain amount of that valuable inherent qualification known as good taste, he will see to it that there is a close relationship of appearance between the type, borders, and other ornamental devices making up that design. He may, however—and he frequently does—overlook the prime requisite to good design, which is shape. Design essentially depends upon shape.

By shape, in this connection, we do not refer to shapes of type in themselves—for he would be a very ordinary printer, indeed, who would combine an extended type and a condensed one in the same design. We refer particularly to the harmony which should exist between the shapes of the letters—and the groups into which these letters are gathered—and the shape of the page on which they are printed.

Before starting his design, the compositor invariably knows the shape of the sheet of paper upon which it is to be printed. That is a fixed consideration. It may be a page of ordinary proportions—the width being in proportion to the depth as six is to nine—it may be an oblong page, or it may be a very narrow page, such as we frequently see on booklets and folders. The shape is determined by the nature of plates or other contents on the inside pages, the necessity for convenient mailing, or simply a desire on the part of the customer for an odd form in the hope that its shape will distinguish it and cause it to stand out from the majority of such items reaching the recipient.

The accomplished compositor will, of course, be sure that he incorporates in his design no two items which do not harmonize, and he will select a type-face of the same general form as the page. He will go even farther and see that his design agrees with the shape of the page upon which it is to be printed. If the page is an oblong page, his good taste will prompt the use of an extended type-face; if a square page, or one of ordinary proportions, a letter of regular shape will be employed, and if, by chance, the page is a narrow one, he will, by no means, consider anything but a condensed style of letter. Understand by this last statement we refer to pages which are very narrow and also to pages which are distinctly oblong. For pages which vary only slightly from those of regular proportions—those slightly oblong and a trifle narrow—letters of regular proportions are best.

The compositor may give careful consideration to the necessity for harmony between the items making up the design, and, as well, to the selection of a type-face in form proportionate to the shape of the page, and yet fail to make the combination of these, or the design, agree with the shape of the page. However, that is only possible, not probable.



FIG. 1.
The three groups in this design, being narrow in shape, do not harmonize with the oblong page.



FIG. 2.
Here a slightly extended type-face and the form of the groups harmonize pleasingly with the oblong page.

The conclusion, then, is that the shape of the design must conform to the shape of the page. This decided, we can proceed with the study of the designs illustrating this article, which visualize the points brought out and, by contrast, serve to train the eye in noting instances where design and pages do not agree.

In Fig. 1 we have an oblong page in which the design is made up of three narrow groups, the ornament constituting one of these. Look steadily at it for a moment, reader, and see if you do not sense a conflict between the groups and the page. The groups are narrow, whereas the page is oblong. Manifestly they do not agree. Then, note the improved effect of the resetting shown below, where the groups agree in shape with the shape of the page. Compare the two, and if you see the harmony in Fig. 2 and the absence of it in Fig. 1 you possess good taste, otherwise — the reverse. Be sure you note, too, that it is not only the letters which agree with the page in shape, but the forms into which those letters are arranged — and these forms determine the design.



Fig. 3.
The border bands, the type-face and the shape of the groups, being wide, do not harmonize with the narrow page.

In Fig. 3 we show a narrow page in which the type used is extended, and in which the shape of the groups is also extended. Because of the small height of the letters as compared to their depth, the lines crowd the border at the sides so closely the compositor found a comparatively large amount of white space between the groups, and, being a "stickler" for uniform distribution of white space, he made up the bands of border units at top and bottom to fill this space. These, in themselves, are oblong, as are the type-groups, and do not agree with the shape of the narrow page. Alongside, we show a resetting (Fig. 4) in which a condensed letter is used and, because of the narrow width of the letters as compared to their height, more white space is possible at the sides, a greater amount taken up perpendicularly, and the groups, being narrow, harmonize with the shape of the page and no makeshifts are necessary to fill the white space. The ornament is by no means essential to the shape, but is used merely as a means of embellishment and to relieve the severity which would result in the use of type alone.



Fig. 4.
A condensed type-face is selected, the group made narrow, and harmony between design and page is at once apparent.

Let us cite an axiom, original as far as we know: The long dimension of the letters, the groups and the design should run parallel to the long dimension of the page. In Fig. 1 the long dimension of the letters and the groups, being narrow as compared to their height, is perpendicular, whereas the long dimension of the page is horizontal, the two running at right angles to each other. In Fig. 2 the long dimension of the type, groups and design is horizontal, running parallel to the long dimension of the page. In Fig. 3 the lines are contrary; whereas in Fig. 4 they agree.

Follow this axiom and you may rest assured your designs will be immune from adverse criticism from the standpoint of shape harmony.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Lines of Type Should Be Set as They Are Read.

AMONG the specimens of printing which come to THE INLAND PRINTER for review we note a constant improvement in quality. Not so much that the men who were doing good work three years ago are doing perceptibly better work to-day, for once the foundation principles are mastered and one's taste is educated to the proper pitch, all has been done that can be done, and he can only continue to do good work. With such men the mistakes made are more frequently along the lines of display, or advertising, than of artistic appearance. Our claim for improvement is based on the fact that, as time goes on, fewer and fewer really poor jobs are sent in, which is a very good barometer for determining the general uplift of the craft.

This increased intelligence has been brought about by assiduous study of the trade journals and the far-reaching influence of the I. T. U. Course in a constructive way.

And yet we do receive specimens which indicate that those responsible for their design have not come in touch with the influences for better work which are so accessible, or who have been unable to grasp the ideas as presented by writers on the subject.

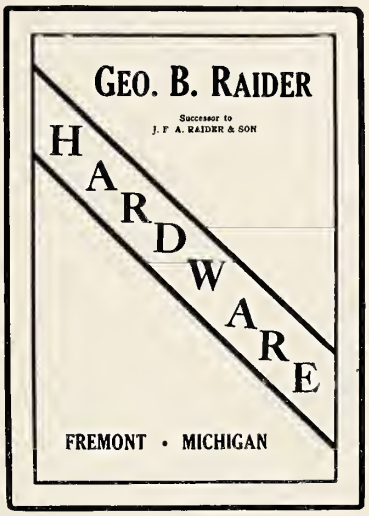


FIG. 1.

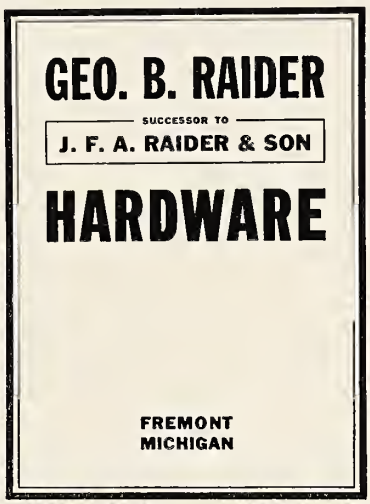


FIG. 2.

Apprentices, or those so unfortunate as to be employed at work where little opportunity or encouragement is offered for advancement or improvement, are naturally the greatest offenders. In neither case does it indicate inferior natural ability, and, though the subject of these remarks is a very simple one, it, like, many other things, seems to be very difficult to grasp.

Lines of type should be set as they are read, first of all because in printed matter we are generally making an appeal to the reader, and we should make that appeal as pleasing as possible, and in such a way that the reader, if he reads it, will not be compelled to do a contortion act.

We read lines of type from left to right. Lines of type should therefore be horizontal.

Those misguided or unguided individuals who set lines or words diagonally across the design or perpendicularly in the design do not consider the reader as they should, but are nine times out of ten striving for an unusual arrangement in an unintelligent way.

We are not going so far as to say that it is impossible to get up a satisfactory design featured by a diagonal or perpendicular line, for it is not. But the cases wherein such designs are a success are so much in the minority, and in such successful designs the copy is so well suited both in amount and text, that the apprentice and the average compositor will do well to hold fast to horizontal lines.

The extra time necessary to the construction of such designs is great and the advantages in effect negligible, if any really exist.

We are showing herewith an advertisement in which the compositor fell down on this point (Fig. 1). In the first place, the diagonal line is not harmonious with the rectangular form of the advertisement. This, in itself, would not be so bad if the two triangular spaces were fully occupied with type, and if the marginal space between the diagonal lines and the type to be set above and below in these two triangular spaces were uniform all along the lines. As it is, these two triangular forms within a rectangular border, and in which are two rectangular type-groups, throw the entire design out of gear, to say nothing of the contrary direction of the lines. Better, by far, a simple arrangement of the copy as indicated in Fig. 2, which probably consumed less than one-half the time in composition and which is more effective in an advertising way, not so much because the display is stronger, but because the advertisement caters to the reader and reduces the difficulty of reading to a minimum, or increases the convenience of reading to a maximum without shocking his esthetic taste.

We show in Fig. 3 a blotter in which the main display line is set perpendicularly at the left of the group containing the remainder of the matter. Examine it closely and you will see that it is not only difficult to read, but that its connection with the remainder of the copy is not readily

apparent. In other words, the eye naturally falls first to the word "dry," and there is a great chance that the reader may be confused because of this manner of breaking up the sentence. In addition, there is the difficulty of aligning letters set in perpendicular lines, to say nothing of the vast amount of wasted time in the operation. We state "wasted" because such arrangements add nothing in effectiveness, but rather decrease effectiveness, as one



Fig. 3.

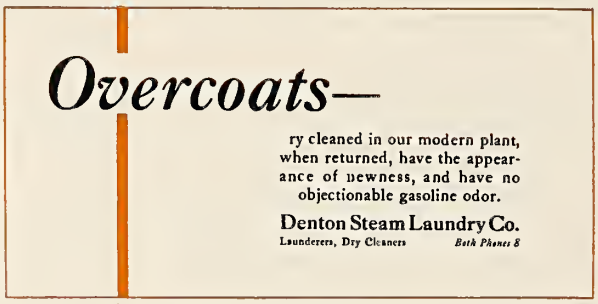


Fig. 4.

can see plainly by comparing it with Fig. 4, simply set with the sole object of making it as readable, or legible, as possible.

Originality is an important consideration. There is no denying the fact that an unusual design will attract more attention than one set in conventional style. But originality should not be secured at the expense of legibility or by shocking the artistic sensibilities of those to whom it is intended to appeal.

Set your lines horizontally, as the reader reads them, and the saving in time, great as it will prove, will be small in comparison to the increase in "pulling power."

Review of Specimens.

William J. Barry, Asbury Park, New Jersey.— The general effect of the calendar is very good, but, on close examination, one finds that the presswork is not at all good.

Herbert Miller, Boone, Iowa.— Inasmuch as each line of your Christmas card is enclosed in a panel, the space at the ends of the lines should equal that between type and rule. Spacing is too wide between words, considering the compact style of Engravers Old English. Rules do not join well, and the appearance of the design suffers to some extent for that reason.

E. R. Chalfont, Huntington Park, California.— On the cover-design the type-groups crowd the border at both top and bottom too closely. The border and ornament are too strong in tone to harmonize with the outline type used, which, by the way, we do not admire for use on this class of work. The advertisements on the inside pages are badly spaced and, because set in a variety of type styles, present an inharmonious appearance.

Carl M. Bigsby, Los Angeles, California.— Although but seventeen years of age, you do better job composition than many journeymen. We would suggest, however, where you have a long poem, that you set it in roman lower-case rather than in text, for the latter is not very legible in the smaller sizes. On your bill-head an improvement would be noted if a single rule were used as a cut-off between the main display lines instead of parallel rules.

Ashton G. Dyer, Owendale, Michigan.— You do very well indeed for one of your experience. The rules are too heavy on the Danin & Weinberg circular; rules of two-point thickness are about the correct thickness for the paneling of itemized lists in a circular. Your white spaces are not well distributed, by which we refer, in this case, to the fact that the matter in some of the panels crowds the rules at top and bottom, whereas there is considerable white space at the sides. In all work one should see that the white areas are uniformly distributed — that one part is not crowded when there are large spots of unoccupied space in another. On displaywork there should be a full line at the top — the main display line should be full measure, preferably, but this is not essential if there is a rather strong full line above it. On the program, the band of border units should be at the top to square up the design. The use of such large cuts on a letter-head as those on the Kuhn heading should be avoided.

An exceptionally good grade of work is done in the printing classes of The North School, Pittsburgh, Pennsylvania, specimens of which we are especially interested in. On the superintendent's letter-head the panels at the sides are so large they overbalance the important display between. On the principal's letter-head an improvement would be apparent if the items on either side of the center panel were more nearly equal in size and appearance. Because the group at the left is so much larger than the one at the right, the design appears overbalanced at that side. All issues of *The North Star* are admirably neat. On the covers of all of them, however, the lower groups crowd the border at the bottom too closely, considering the large amount of white space at the sides.

Class in Printing, Newark City Home, Verona, New Jersey.— There is a decided difference in quality between the various specimens sent us — some are exceptionally good and others rather poor. The main fault to be found with the latter examples is that they are overelaborate in the matter of decoration. There is no merit in a complex border made up of a variety of units — a plain rule or a simple decorative border is by all means preferable. The covers for the Eclipse Motor Car Company and for the December issue of *The Onward* represent the overelaborate kind, a style to be avoided, and the August *Onward* cover and the Fanning Recital cover are good styles to follow as examples. Rules do not join well, due probably to the fact that they are badly worn — which is also a good reason for their being used with restraint. Colors are well chosen.

Carl Johansson, Skofde, Sweden.— Your work is quite interesting and some of the stocks are so decidedly different from the styles in vogue in the United States they overcome to some extent the ill effect produced by unattractive, out-of-date type-faces. On the other hand, several of the specimens, one of which is reproduced, rank with the best work — judged from the standpoints of neatness and simplicity — produced in this country. As a matter of fact, however, it is with your letters that we find fault, and not with your design or composition.



Unusual corner-card arrangement by Carl Johansson, Skofde, Sweden.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

LOUIS J. BORDEAUX, Springfield, Massachusetts.— Your Christmas-greeting folder is neat and attractive.

STEBBINS-EBY PRESS, Fresno, California.— All your specimens are delightfully neat and no fault can be found with them in any particular.

SHARTLES, Meadville, Pennsylvania.— The co-operation cartoon forms an excellent idea for blotter advertising and you have handled it very successfully.

card attains its object. While we appreciate modern art to a certain extent, we believe that you have departed a little too far from the conventional. The decoration overshadows the text.

J. J. GUTHRIE, Galveston, Texas.— You are doing some very clever work in the plant of Fred F. Hunter, and we are unable to suggest any improvement thereon. Good harmony, simplicity of arrangement, and good judgment as to proper display and sizes of type are respon-

ANDREW GROVES, Cleveland, Ohio.— The Christmas cards and folders are attractive as well as being original in treatment. No fault can be found with them in any particular. You appear to possess exceptional talent.

WARD H. BUTCHER, Coldwater, Kansas.— On The Western Star letter-head, the two lines at the top crowd the border too closely and should be lowered at least two and one-half picas. There is too much space between words in the



Novel, effective letter-head, a combination of hand-lettering and engrossing, by Frank H. Aldrich, Toledo, Ohio.

H. S. MCCURLEY, Pullman, Washington.— Your letter-head is very attractive indeed and the colors are well chosen. Why apologize for the color of stock?

J. HORACE BYRD, Macon, Georgia.— We admire your specimens very much indeed and can find no fault with any of them. You show good taste in the selection of colors.

THE A. L. SCOVILLE PRESS, Ogden, Utah.— Your New Year's greeting-folder is well planned and printed, but the green should incline more nearly to blue, it being too weak as printed.

HENRY B. PRINCE, St. Paul, Minnesota.—The letter-head for the C. I. Johnson Manufacturing Company, set in Artcraft, is one of the handsomest of such designs we have seen in some time and is admirably printed.

A. W. HIRSCH PRINTING COMPANY, Kansas City, Missouri.— The blotter, "Your Personal Representative," represents an effective idea and is well written, but the lettering in the panel at the top is too decorative and for that reason not especially pleasing.

EDWIN H. STUART, Pittsburgh, Pennsylvania. — To find fault with your work would be impossible. We admire especially the advertisement, "The Ever Present Question of Quality," which is effectively and simply composed in Scotch Roman.

THE ART PRESS COMPANY, Newark, New Jersey.— As a novelty, your New Year's greeting-

sible for your success. You also show good taste in the selection of colors.

W. J. STARKEY, Vallejo, California.— The colors you have used on your letter-head, red and green on yellow stock, are satisfactory, but the design is overbalanced at the left because of the large cut placed there. In spite of this, however, the heading is very good, due mainly to its unusual arrangement.

T. PFIZENMAYER'S SONS, Philadelphia, Pennsylvania.— Your blotter in blue, red and yellow is striking, to say the least, and, in view of the fact that there is little chance that it will escape the attention of those to whom it is sent, we are surprised that you did not specify your line of business thereon.

THE EDGEWATER PRESS, Chicago, Illinois.— There is a certain charm about your work which we admire, your envelope corner-card being very effective. The blotter, "I Say, Take No Chances," appears crowded and is broken up into too many groups and different type-faces.

JOSEPH O. MAY, New York city.— Your specimens are all good. We would suggest smaller type for the Galizia business-card, and, also, that you raise the matter between the heading and ornament on the Inklings card nearer the heading, this in the interest of proportion and also to have more weight at the top so that balance will be good.

main display line, and black or dark brown should have been used instead of red for printing the type-lines.

RAY D. LILLIBRIDGE, INCORPORATED, New York city.— The catalogue for the Richardson Scale Company is nicely planned and well printed. The blue on the cover has not sufficient "life," in our estimation. A brighter blue here would add materially to the effectiveness of the page.

J. CURTIS GOOD, Woodbine, Iowa.— We admire the cover-page for the Western Iowa Editorial Convention program very much, and if you had not told us, we would not suspect that it was done in a "2 by 4 shop." The red is a trifle too dark. We would prefer plain roman to the italic used on the inside pages.

THE OBERLANDER PRESS, Syracuse, New York. — The menu of the Complimentary Dinner given Mayor Louis Weil is one of the handsomest we have ever seen. The outside margins of the text pages are rather scant, however, considering that the bottom margins are so large. Good taste in every particular is manifest in its execution.

THE MORRELL PRESS, Fulton, New York.— The "America First" calendar is one of the handsomest things of like nature we have ever seen, and the presswork is admirable. The idea of using, for illustration, half-tones of scenes of beauty in the United States is an excellent idea.



Dignified New Year's greeting-card by Harvey H. Dunn, commercial designer, Philadelphia, Pennsylvania.

La Neotipia, Barcelona, Spain.— The calendar-booklet for 1916 is decidedly novel, a departure from anything we have heretofore seen. While the colors are riotous and would not favorably impress conservative eyes, they would, on the other hand, be considered highly effective by admirers of the new style of art so much in vogue at this time. Mechanical work is well handled.

In a handsome engraved brochure, Wm. Freund & Sons, engravers, printers, embossers, of Chicago, announce the fiftieth anniversary of their establishment. The mechanical work is faultlessly done, but on the inside page the group is placed too low on the page, the largest margin being at the top, whereas it should be at the bottom.

F. J. Finck Printing Company, San Antonio, Texas.— While of course there is a certain novelty in your letter-head design, due to its unconventional shape, it occupies considerably more space than most people prefer. If a rather long letter were written thereon, thus crowding the lower part, the large amount of white space on either side of the panel at the top would cause the letter to appear overbalanced at the bottom.

The Catalogue Service Company, Incorporated, South Bend, Indiana.— Your booklet, "What Others Say," is admirably conceived and faultlessly executed as regards typography and presswork. We believe, however, that owing to the small size of the facsimile letters, a certain effectiveness is lost because of the difficulty experienced in reading them.

James, Kerns & Abbott Company, Portland, Oregon. — You produce a high grade of printing and no fault can be found with it in any particular. We admire especially the circular for Kekuku's Hawaiian Quintet, presswork thereon being very good indeed. The half-tones could hardly be printed sharper, considering the limitations of the double-tone ink, but, of course, you were working for softness rather than detail in this case, and you secured it.

Delta Press, Delta, Iowa.— Needless paneling does not add to the attractiveness of your letter-head and, inasmuch as the several groups do not square up in proportion to the panels they occupy, the effect is not pleasing. The colors clash, and for that reason you should have printed the main display line in blue rather than bronze red. Simple arrangements of the type alone are preferable to panel designs in ninety-nine cases out of a hundred.

The Canova Herald, Canova, South Dakota. — On the cover-page for your Episcopal Dedicatory Programme the cut is placed too low. We would never use light blue for printing small type. The block-letter used for printing the dates on the inside pages does not harmonize with the text type in which the headings are set. The half-tones were not well printed, due mainly to poor make-ready.

Thomas J. Walsh, Streator, Illinois.— On your letter-head the brown used for printing the rules is too strong for the green in which the type is printed. If any variation in tone is to be permitted, type should stand out beyond decorative items. Avoid underscoring type-lines with rules, as in this instance. The Ryan letter-head is good, as is also the machine folder, except that in the latter the red is too dark on the first side.

Brown Printing Company, Camden, Arkansas.— The fact that the rules on your package-label do not join well mars the appearance considerably, and plain rules would have been preferable to parallel rules. The type below the illustration of the June-bug is too large, and, because of its extended shape, does not harmonize with the narrow panel in which it is placed. Black ink would be preferable to the green used for printing the bulk of the design.

Keith Rogers, Park Rapids, Minnesota.— Do not attempt to print gray-tone letters on rough stock. So much more ink is necessary on rough than on smooth stock that such letters fill up with ink and good presswork is made impossible. On your statement, the rules are too black to harmonize with the gray-tone type. We see little beauty in this type-face and would suggest that you avoid it, especially in combination with ordinary type-faces except when the latter are in very small sizes.

Western University Press, Kansas City, Kansas.— The program for the Booker T. Washington Memorial Service is very good indeed, but if the picture of Mr. Washington, used as a background for the type, were printed in a slightly weaker color, an improvement would be noted. The Christmas program is rather too decorative, that is, the decoration



Attractive package-label by Ellis Coleman, Shreveport, Louisiana.

overbalances the type. The reception invitation is rather large and we do not admire the style of type you used thereon.

F. A. Berry & Co., Boston, Massachusetts.— The catalogue you produced for J. Spaulding & Sons Company is an admirable one in every way, the cover in blue, black and orange being strong and especially effective. Presswork has been carefully done, and roughing adds much to the effectiveness by eliminating the dazzling effect which is produced upon the eye by highly enameled stock. We do not, however, admire the shape of the Spaulding trade-mark.

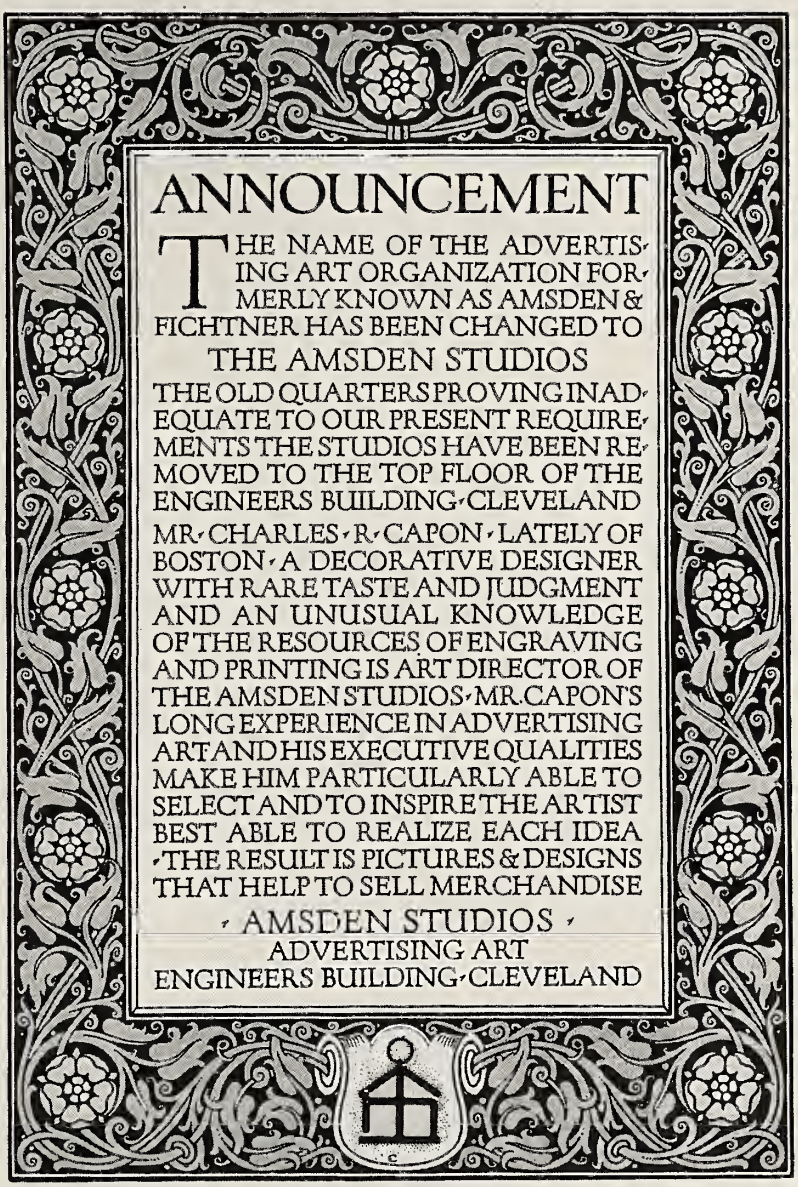
Tracy D. Stahlman, King City, Missouri. — The catalogue produced by you for the Corn, Poultry and Dairy Show is very good indeed, far above the average for such work. A grouping of the main display items toward the top of the page, at the point of balance, with the minor items made up into a small group at the bottom, with considerable white space between, would be preferable to the equal and monotonous spacing between the several groups. For good balance, the three large display lines should be placed about eight picas higher.

Some of the handsomest examples of hand-lettered commercial forms which have come to our attention in some months are those received from The Amsden Studios, Cleveland, Ohio, the work of Charles R. Capon, formerly of Boston, one of the most accomplished designers of advertising art in this country. The Amsden Studios is simply a new name for an old firm, Amsden & Fichtner, with which Mr. Capon has of late become identified. There is no better work being done to-day in this field than that which we have received from this firm, two examples of which are reproduced in these columns. We want more of it to pass on to our readers.

A. J. Mansfield, Boston, Massachusetts.— The title-page of the folder, "The Aquarian System," is attractively composed, but a plain parallel-rule border would be preferable to the decorative border used and the red should be brightened with a little yellow. The Christmas program is attractive, but we would suggest a less generous use of text type. While undeniably beautiful, it is not legible in the smaller sizes and is best used for display lines only.

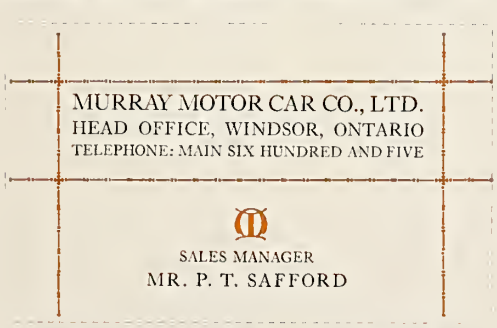
Thomas E. Clifford, Washington, D. C.— There is a tendency on your part to incorporate in your designs too much of the decorative element. Your type is thus handicapped. Make your designs simple, such as those you see in these columns, and practice restraint in the use of ornaments, borders and rules. The other faults we note are due to poor equipment, rather than to any lack of ability on your part. A study of the principles of design should help you.

The Sterling Printing Company, Fremont, Ohio.— Your commercial forms are good, not only from the typographic point of view, but from the standpoint of commercial utility as well, and, in addition to serving their several purposes, are sure to impress recipients with your thorough business-like manner of handling orders and accounts. Typographically, the invoice and bill-head would be improved if there was less space between words in the main group. The border is rather too prominent on the "Thank You" envelope-stuffer.



Handsome announcement of The Amsden Studios, Cleveland, Ohio. Original in light blue, brown and black on India tint Japan stock.

Axel Edw. Sahlin, East Aurora, New York.— While we have always been keen admirers of your work, it seems to us that in some respects you are improving. Your original, "bookish" style of composition, in combination with a consistent use of antique, laid and hand-made stocks, has been responsible in the past for this admiration. At times, we must confess, you have gone a little too far in the matter of ornamentation, and spacing of lines has appeared carelessly done, but these faults are largely overcome in your latest collection of specimens. A business-card is reproduced, which, in a general way, represents an attractive layout, but you will note that in "Murray" the "a" and the "y" are crowded, and also that the words are unevenly spaced in the first line. They are not spaced in conformity with succeeding lines. Such faults are minor faults, but are quickly noted and especially displeasing to many.



Attractive business-card by Axel Edw. Sahlin, East Aurora, New York.

Frank C. Nodland, Marshalltown, Iowa.— The cover for The Junior Marshalltown Club By-Laws is admirably neat, but could be improved by lowering the upper group and raising the lower group. While the groups are well balanced as they stand, the lower group crowds the border at the bottom too closely, and it is to remedy this defect that the changes are suggested. The letter-heads are excellent. You handled the card for the Standard Vulcanizing Company very satisfactorily, provided the customer demanded such a large size of letter. We would prefer, however, to see the firm-name in one line.

"Beautiful Quincy" is the title of a handsome brochure showing views of Quincy, Illinois — street scenes, business houses, residences

and places of interest. The cover is light-brown Sunburst, the titular matter being printed in gold and embossed, while a view of the courthouse is blind-embossed as a part of the design. The half-tones on the inside pages are admirably printed, reflecting credit not only upon the printers, the Jost & Kiefer Printing Company, but upon the Quincy Photo Engraving Company, the publishers, who made the plates.

H. Emmett Green, El Dorado, Kansas.— Your work bears a charm, the style of which it would be well for others to imitate. That style is characterized, first of all, by the consistent use of the Caslon series of type; second, by simple, and sometimes by simple plus unusual, arrangements; and then by clever judgment in the selection of colors, careful consideration being given the stock in the selection of the inks for printing. One of Mr. Green's clever card arrangements is herewith reproduced. In the original the border was printed in light gray at the edge of the stock, the type in dark blue-gray and the ornament in orange. Your letter-heads are also highly satisfactory.



Unusual business-card arrangement by H. Emmett Green, El Dorado, Kansas. In the original the border was printed in gray, type in black and ornament in green, the border "bleeding" off edges of the card.

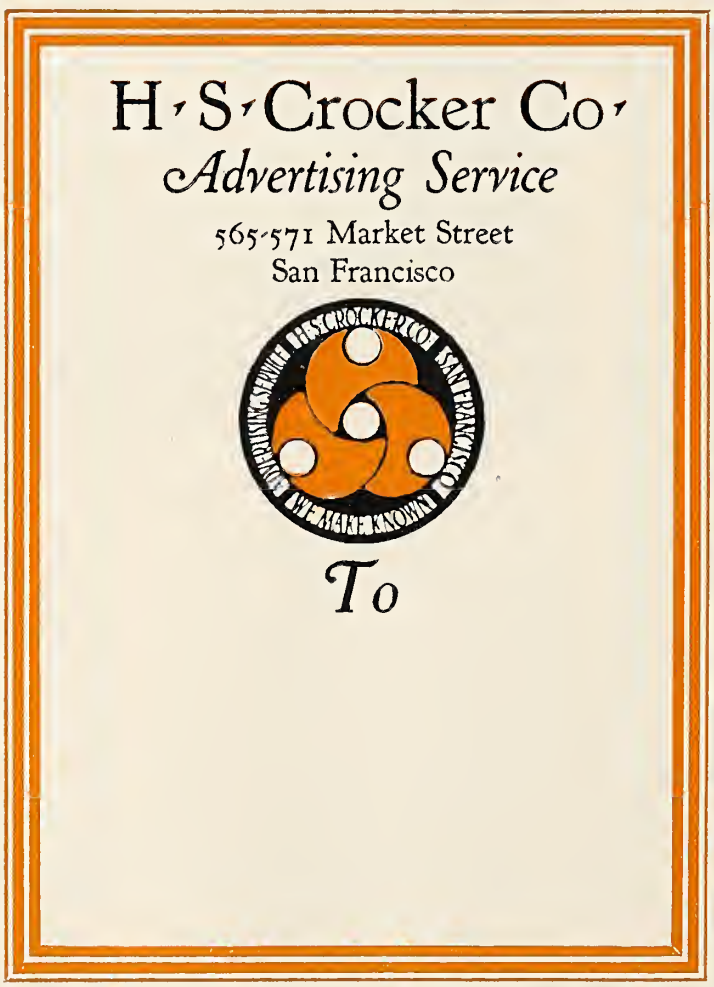
Alexander S. Cohan, New York city.— Outside of the fact that you have letter-spaced the display lines, which are set in text type, the ticket for the School for Printers' Apprentices is very neat. Inasmuch as the border is rather too black to harmonize with the type if printed in the same color of ink, we would suggest that it and the letters of the monogram be printed in a weaker color, depending on the color of stock. If blue stock were used, a bright-blue ink could be used, the type to be printed either in black or dark blue.

W. O. Bergmark, Pleasantville, New York.— In your display work you space equally between all lines, regardless of size or their connection with each other. The effect is monotonous, due to a lack of proportion in the breaking up of the white space. By grouping the important lines which bear close relationship at the top and balancing this group by the items of minor importance in a smaller group at the bottom, with more space between than is apparent between any of the lines, a better effect would be produced. Modern italic does not harmonize with heavy Copperplate Gothic and the two should not be used in the same job.

The Peterborough Review, Peterborough, Canada.— While the format of your brochure for the Masonic Installation is commendable, rather poor work in other respects mars its effectiveness. The linotype matter does not print well and the hair-line burrs between letters should have been tooled out. When a small group of matter is placed on a proportionately large page it should be placed above center, for in the exact center it appears low. Make-ready was not thorough and a rather poor grade of ink was used. You should not letter-space text type — the compact nature of the letter causing it to show to best advantage when closely joined.

Minter-Moore Printing Company, Norfolk, Virginia.— Your letter-head, on which a Norfolk water-front scene in half-tone forms a head-band, is highly effective and should be appreciated by local boosters. The idea of running a half-tone portrait of your gubernatorial choice on your envelopes represents a novel advertising idea which might be adapted with profit by other candidates for public office as well as by the printers. The red on your blotter is too dark. The job could have been simplified to two printings if a brighter red were used for the flag, the border and the background to the signature, with the display lines printed in black. It is effectively arranged.

B. E. Burnette, Parsons, Kansas.— The blotters you sent us are very good indeed, but on the one entitled "Friendly Greetings" there is too much red. By eliminating the inside rules, which are needless, and printing the border only in red, a decided improvement would result. You would, of course, be compelled to rearrange the type-lines. By raising all the lines above the signature, placing six points additional space below the heading and all the extra white space above the signature, with perhaps a small ornament or a narrow dash here, a decided improvement would result. Your letter-head would be improved by the elimination of the ornamental devices in the lower corners of the panel, for they serve no purpose and do not add to its attractiveness.



Original package-label by H. S. Crocker Co., San Francisco. Original in gray and yellow on India tint antique laid.

Benson Printing Company, Nashville, Tennessee. — Excellent presswork, good typography and pleasing format distinguish all your booklets. Colors are also well chosen and your ambition for striking effects has not led you into inharmonious combinations as is so frequently the case, although in some instances we would prefer richer yellows, made so by the addition of a touch of orange or black to those used by you. We admire especially the oblong booklet, "Miami, Florida," mainly because of its striking design and unusual color combination — black, pale blue and green on maroon stock. It is reproduced. Rules do not join well on some of the pages. The border is too prominent on the folder for the Annual Dinner of the Nashville Printers Club.

The Ventura Daily Post, Ventura, California.— You are too fond of ornamentation and the majority of your specimens are overdone in this respect. Rules are an item of decoration as well as are ornamental devices. When cut-offs are considered desirable, use single rules instead of parallel rules. Do not letter-space text letters and do not use them in combination with extended type, nor with large sizes of caps. of regular shape. You resort to underscoring too frequently, and you generally underscore the largest type in the designs, which, owing

to its size, already has sufficient prominence. Presswork on the half-tones in the brochure for the Ventura Union High School is very poor. In your work, follow the simple style represented by the reproductions in THE INLAND PRINTER.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— Your work continues to impress us as the product of a master typographic mind, the Christmas folder for Clyde M. Robinson and Emery Jennings being one of the most attractive holiday designs we have seen. The blind-stamped rule border, which adds materially to the effectiveness of the original, would not photograph satisfactorily and hence we can not show a reproduction of the job, which fact we regret very much. Blind-stamped borders add character and an effect of quality to cards, folders, etc., and could be used to a greater extent by printers to excellent advantage. The red is too dark on the Briscoe card, and we would also suggest that the use of smaller geometric squares would improve its appearance.

HARLAN HONSTEDT, Hiawatha, Kansas.— On your Christmas-card the border is printed in entirely too strong a color. A border less prominent should have been used if so strong a red was considered necessary. There is too much space alongside the initial — it should be the same at the side as at the bottom. A circular initial is undesirable, for it does not harmonize with the rectangular page. A circular ornament, on the other hand, is often desirable on a page of squared type-groups, provided it does not stand too close to the type. Italic capitals are not attractive and should never be used. Had you set the type in narrower measure you would not only have greater and more pleasing margins between type and border, but you would have overcome the short line at the bottom, permitting the avoidance of the book ornaments, which do not adequately square up the line. Even if the text-matter should occupy an additional line, the names could be set a size smaller, which, in itself, in our opinion, would constitute another improvement.

McNITZKY PRINTING COMPANY, Denton, Texas.— Variety is a desirable feature in printing, but it should never be attained at the expense of quality. Especially is this true when variety is secured by the use of intricate rule arrangements, such as you have used in some instances. The blotters, "Evening Gowns" and "Expensive Fur Sets," are examples of this character and represent a style which we would suggest that you avoid. In some cases, too, you crowd lines too closely, the most pronounced instance of this fault being the signature of the blotter, "Palm Beach Suits." There should be at least an extra lead between these lines, and, in view of the large amount of white space at your disposal, six points additional would not be too much. For your guidance we will say that the two best blotters are those entitled "Your Spring Suit" and "White Kid Gloves," for in them the type is not compelled to compete for attention with the ornamentation. Your letter-head would be improved if all the lines beneath the firm-name were set in much smaller type.



Attractive hand-lettered package-label by Amsden Studios, Cleveland, Ohio. Hand-lettered by Charles R. Capon.

GILBERT P. FARRAR, Hoyt Service, New York city.— The catalogues are admirably planned and well executed as to composition and hand-lettering. The presswork on half-tones in some cases is not well done and, although the half-tones are not what they should be, the pressman could have done better with them than he did. More pleasing colors of ink could have been used in some cases. The red on the folder, "The Six Best Sellers," is not of a pleasing hue; the addition of a little yellow would have improved it wonderfully. Inasmuch as the red is used to represent cloth on the back of a book, the plate could have been made to represent cloth more accurately by the Ben Day process, and then printed in a brown or green of the same shade as the samples of book cloth attached to the inside pages. We do not admire the purplish red on the mailing-folder for The Holliston Mills. "Meals That Cook Themselves" is an attractive little book and we admire the cover very much indeed.

H. S. CROCKER COMPANY, San Francisco, California. — Exceptionally good grades of stock, consistently used, do much toward distinguishing your typographic work, most of which is of a very high quality. On the cover of the book of poems — on some pages of which illustrations of World's Fair scenes in color are tipped — the gold sides produce a cheapening effect wholly inconsistent with the admirable work on the inside pages. If, in the attainment of symbolism, or appropriateness, the vehicles used to bring it about are of such nature as to mar the physical and artistic appearance of the finished work, appropriateness should be sacrificed, not for something inappropriate, but for something attractive which has no particular significance. We do not admire so much bright yellow, as used on the inside pages of the folder, "Leiver Kyng Wass-hael," nor do we admire the initial letters, which are entirely too black. On the other hand, we admire very much the folder you use for carrying samples of your work and dummies to prospective customers, and also your package-label, which is reproduced in this department. We consider your greeting-folder one of the handsomest received during the past holiday season.



Strong, harmonious cover-design by Corday & Gross, Cleveland, Ohio. Original in blue tint and black on white stock.

A. H. BROWN, Whitney's Point, New York.— You are unfortunate in having at your disposal such a large variety of type-faces in such small fonts, apparently, so that you are compelled to combine several of them in one job. We note several instances where you have used a rather small size of De Vinne Condensed in combination with a bold block-letter of extended form, and the effect is not at all pleasing. You also have in your equipment numerous out-of-date ornaments and florets which you utilize to lengthen lines and to fill white space where, in your estimation, the lines are too short or the white space too expansive.

Such makeshifts do not adequately serve the purpose for which they are intended, but rather serve as distracting elements by their prominence, drawing the reader's attention from the type — and the message the type conveys. It may seem extravagant, but our advice to you is to discard all these ornaments and buy a few of modern design. Furthermore, if you could buy a full series of Caslon Old Style and italic in generous fonts, you could set all the work you do in that series and avoid the combinations of inharmonious types which characterize your specimens at present.

MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.— We can not say much in favor of the inside pages of your latest catalogue, although the cover is undeniably attractive. The type in which the body-matter is set is badly worn and battered, some of the letters being broken in two. A poor grade of ink seems to have been used, for the half-tones appear flat rather than possessing the sharpness of contrast between high lights and solids so essential to their best appearance. Spacing is uneven throughout the book, and in some cases there is altogether too much space between words.

THE UNION COLLEGE PRESS, College View, Nebraska.— You do a very good grade of work and express good taste in the selection of stock. We do not admire the combination of shaded text with the block-letter on the menu for The Nebraska Sanitarium. The gold does not show to good advantage on the dark-brown stock used for the cover of the Maplewood Academy calendar. Your letter-head is rather complicated and bulky, but nevertheless rather pleasing. We prefer simpler designs without a predominance of rule and ornamentation. The red used on the folder, "The Desire of Ages," is too dark and should have been brightened by the addition of a little yellow.

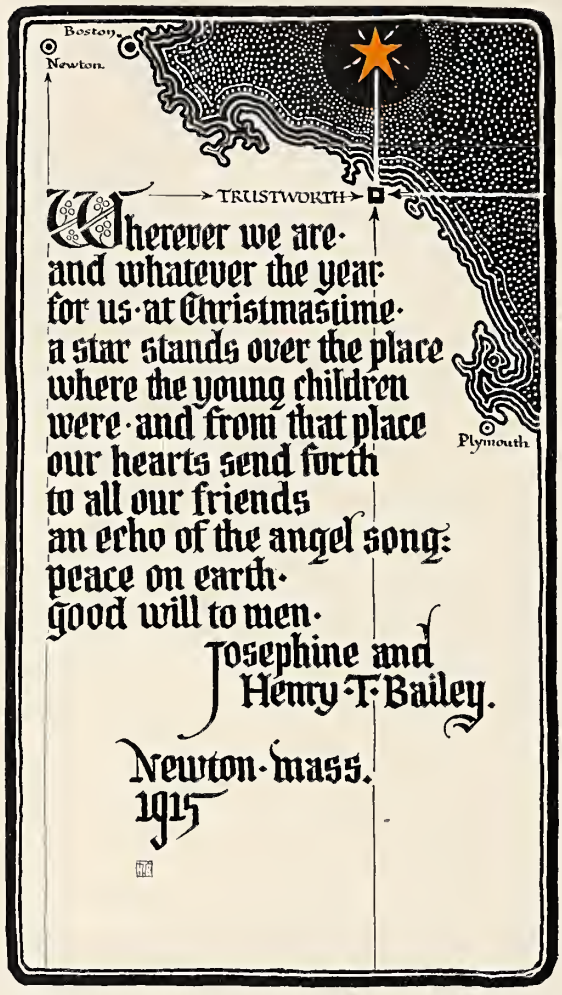
C. W. ROBEY, Oregon, City, Oregon.— In answer to your question we will say that your specimens are better than the average of all work coming to this department. Your apparent understanding of the advantages to be gained by simplicity in design is a decided point to your credit. The only serious fault to be found is the combination of text, script and an extended block-letter in the same letterheads. No two of these letters harmonize.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania. — We have watched with interest your rapid growth in typographic intelligence and number you to-day in our Roll of Honor, which is made up of those men who consistently send us the best work. Since identifying yourself with the Jackson-Remlinger Printing Company you have made great progress and we imagine you are receiving that encouragement and support so necessary to the bringing out of one's best talent. We note no faults whatever in your composition, and to cite its virtues one would be called upon to mention all the requisites for good work, for you possess them all. Proceed as you have started, and the result will be pleasing both to you and to the Jackson-Remlinger Printing Company, once the buyers of printing find that nowhere else can they get better work — for assuredly they can not. You exhibit excellent taste in the selection of colors, giving due consideration to the color of stock, and pleasing effects are the result.

BERNARD UHLEN, St. Louis, Missouri.— The booklet for the Pryor band concert could be improved in a number of ways. On the cover-page, if, instead of setting rather unimportant items in larger sizes of type than necessary, the lines were set in smaller sizes so that the important features would stand out stronger by contrast — and the design then gathered into two or three compact groups, instead of being scattered over the page — a decided improvement would result. On the inside pages too great a variety of type-faces is used, which produce an inharmonious effect, but the display is good. We wish to discourage the practice of using for the initial letters of words capitals larger than the remaining letters of the words, and lining all up at the bottom with a rule. Such makeshifts invariably add to the complexity of a design and produce unattractive effects. The magazine advertisements — all very difficult to handle — are satisfactorily displayed in every particular, simplicity of arrangement being the keynote to their excellence.

B. W. RADCLIFFE, Macon, Georgia.— Always keen admirers of your admirable work, we are especially interested in your latest contribution to this department. It is characterized by simple arrangements of plain, but beautiful, old-style roman type-faces, printed in black and red-orange on white stock and by dark gray and yellow-orange on gray stock, both admirable combinations which other printers would find advantageous to use. Several of your specimens are reproduced on another page and we are showing on this page the reproduction of a novel business-card, originally printed in gray and yellow-orange on gray antique card stock.

THE CLOISTER PRESS, St. Louis, Missouri.— Your line of stationery is distinctive, dignified, eminently neat and attractive. You exhibit excellent taste in the selection of antique white stock for printing your folders. The stationery items printed by you for Frank B. Nuderscher, who designed the form, are exceptionally well done. Mr. Nuderscher is to be commended for the striking and original design he has produced. It is reproduced on another page of this issue.



Novel greeting-card by Henry Turner Bailey, Newton, Massachusetts.



The modern art idea effectively expressed in a business card.



Novel personal card by B. W. Radcliffe, Macon, Georgia.

LINN D. MCDONNOLD, Ithaca, New York.— While we do not wish to dampen your ardor in the work you are doing, for it suggests possibilities for development which are promising, we owe it to frankness to state that you have a tendency toward overelaborateness which should be overcome. It is an outstanding fault in the banquet program and menu which you designed for your local union. The border is too bulky and not of pleasing design, and the lettering on the cover-design is too large. As a rule, we discourage the practice of enclosing lines of unequal length in panels, especially if the long lines of type or lettering crowd the panels at the sides and if the top and bottom lines crowd the panels at top and bottom closely. If, on the cover-design, you had not divided the panel and had centered the lines of lettering, a decided improvement would have resulted.

O. E. BOOTH, McGregor, Iowa.— You are doing very good work in all lines, some of your specimens being decidedly attractive. On the decorative page entitled "Work," the ruled heading should not have been made the length of the longest line of the text, a poem, but of a length representing the average length of the lines. If a few lines extend beyond the measure of the heading, they only serve to allow for the shortness of other lines. Avoid the use of italic capitals as far as is possible. When lines of type are letter-spaced, they should be spaced farther apart than when ordinarily spaced.

THE KEYSTONE PRESS, Newark, New Jersey.— The work you are doing is of average grade. It is by no means poor, but could be improved in several ways, mainly by more careful spacing. On the circular the two lines alongside the word "Special" in the heading crowd the end of that word too closely. The same space should be apparent between the large display line and lines set alongside as between words in those lines alongside. When two letters such as the capitals LY appear together, as in the word "ONLY," the letters in question should be mortised so as to fit more closely. With that done in this case, the spacing in the line would not only have been improved, but the space necessary to follow the word "Special" would have been gained. While the specially designed name-plate is lettered in a variation of text, we believe that small roman capitals would have been preferable to the text used to set the subordinate matter. Being set in small sizes, these would have been as legible as the larger text letters and would not have conflicted with the name-plate for attention. The colors, blue tint and black on blue stock, constitute an admirable combination.

The Daily News-Press, Grand Junction, Colorado.— All the specimens sent in by you represent high-class work, simplicity of design and good display featuring them. Presswork in some cases, however, is not up to the standard of the typography. On the inside pages of the Swain Address of Welcome, the form was not properly made ready and too much ink was carried. On these pages where impression was strong, the letters have filled up, whereas on some pages the impression was weak and the letters are not sharp and clear. The rollers used appear to have been too hard for this time of year, summer rollers having been used apparently. The advertising items will be reviewed in the "Word and the Printer" department of our next issue.

J. G. MARTIN, Baltimore, Maryland.— Simplicity of arrangement and an almost consistent use of old-style roman capitals in your work give to it an effect of dignity and quality in harmony with the subjects, the majority of which are banks. While the folder designed by you for the Craftsman Club is more attractive than the one in which changes were made to suit the customer, the latter is better from an advertising point of view — and it was advertising — and is also attractive. We are sure, however, that on a small item where no conflict with other items for attention is experienced, strong display is not essential and a modest treatment is more satisfactory. However, on the resetting the lines have not been set in large enough sizes of type to make it immodest, and while your own presents a more "classy" appearance, there is not much choice between the two. Your work is very similar to that of David J. Gildea, who formerly did the same work for your firm, and we are powerless to suggest a better style, at least from the standpoint of attractiveness.

W. W. DRUMMOND, Stafford, Kansas.— The booklet of poems is attractively bound, the gold ink on dark-brown mottled stock producing a very pleasing effect. The cover-design would be improved, however, if roman instead of italic capitals had been used. Especially is this true in the case of the word "by," connecting the name of the book and the name of the author. An improvement in balance would be noted on the inside pages if the short poems had been placed above the center, instead of in the exact center of the page. The same idea should be followed out in the placement of cuts on a page, contrary to the most common practice of centering them. The red is too strong on the package-label, standing out above the green and the violet. If one part of a design is to stand out above others it should be the type, and not borders or ornaments.

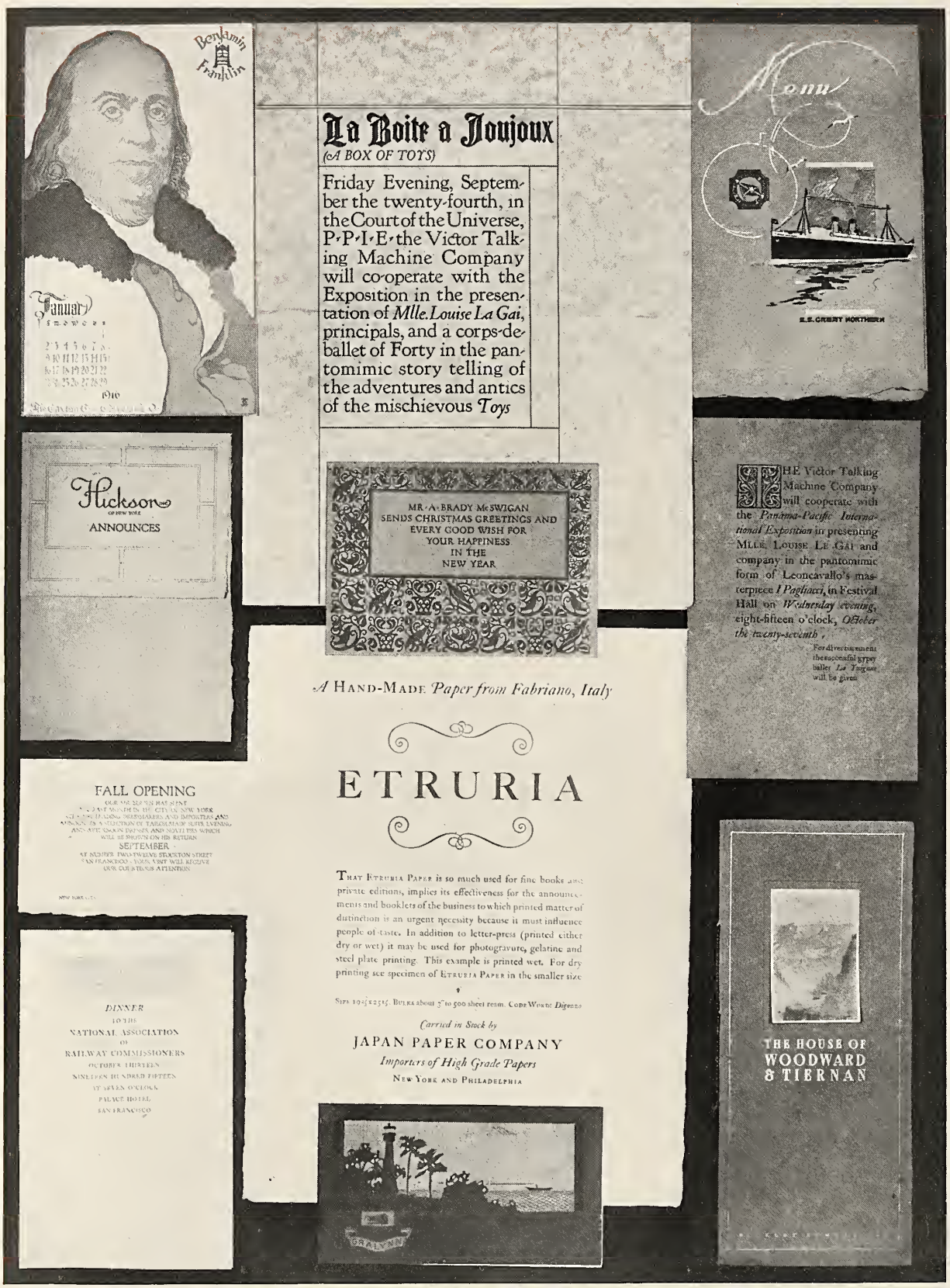
MORRIS REISS PRESS, New York city.— Your specimens are indeed clever, although some are too ornate. The color combinations are unusual and good at the same time. Text type is very black in tone, and when roman capitals are used in combination the latter should not be so widely letter-spaced, for it makes the contrast in tone too great to be pleasing.



The modern art idea is admirably expressed in this strong letter-head design by Frank B. Nuderscher, commercial artist, St. Louis, Missouri.



Odd, striking holiday greeting by John E. Coolidge, Los Angeles, California.



First row, top to bottom: Calendar by The Caxton Co., Cleveland, Ohio; announcement by H. S. Crocker Co., San Francisco, California — original in gray and violet on gray hand-made stock; another announcement by the same firm; menu-program by the same firm. Center row, top to bottom: Announcement printed in brown on light-brown cover-stock by H. S. Crocker Co.; folder by Ellsworth Geist, Pittsburgh, Pennsylvania; circular by Benjamin Sherbow, New York city, in his characteristic simple but effective style; cover by Benson Printing Co., Nashville, Tennessee — maroon stock, bright blue, green and black inks. Third row, top to bottom: Menu by H. S. Crocker Co.; announcement by same firm; booklet-cover by Woodward & Tiernan, St. Louis, Missouri.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.



A Clean, Neatly Pressed Suit Always Looks Like New!

Some men get credit for buying more and better clothes than others, because they keep their wardrobe in better condition.

Regular cleaning and pressing keeps your clothes in shape, keeps the cloth bright and fresh, keeps the coat fronts stiff, the collars clean—and adds to the life as well as the appearance of the garments.

Faultless Dry Cleaners
"At the service of the particular"
Phone 947

Advertising for laundries and dry cleaners, produced by Hyde Brothers, printers and advertising specialists.



HELPING THE HOUSEWIFE

Cover of booklet, original printed in black on red stock, 3⅜ by 6⅛ inches.



Have Us Dry Clean Or Dye Your Portieres.

Your portieres or other hangings which have become faded and soiled from exposure and handling, can be made as good as new again at slight expense.

Send them to us to be dry cleaned, or if you wish, dyed another or a darker color.

Phone call brings our Auto promptly for them.

Excelsior Laundry Co.
Expert Dry Cleaners and Dyers
Phone 493

This circular and the one at the left were printed in black on India-tint stock, 6½ by 4½ inches in size.

Another Printing and Advertising Combination.

YOU will remember reading in this department, January number, of the fine combination obtained by Ralston Brothers, of Detroit, Michigan, when they allied printing with real-estate advertising.

Hyde Brothers, of Marietta, Ohio, also are doing good combination work. Their service covers laundries and dry cleaners. They primarily were advertisement writers and added the printing end because it was a good business proposition to furnish a complete service.

These people are firm believers in direct-mail advertising, for they use it to get orders for circulars similar to those reproduced. They use circulars to sell their circulars. They employ no salesmen.

Now, this is progressive, aggressive printing salesmanship which is well worthy of emulation by those who feel keenly the deep thrust of the competitive knife.

Surely as you read this your mind will conjure some particular line which you could amalgamate with your present very complete printing-plant and thus get away from the eternal, "I'm not in the market now," or its even more humiliating companion, "When anything comes up I'll give you a chance to figure."

We know successful salesmen — lots of them owners of printing-plants — who by long contact have thoroughly learned the selling end of some business in addition to their own. These men are the logical combiners. A fine chance the ordinary printer would have to get anything away from them, for they will be too well intrenched. It's surely well worth your consideration.

Glance at the four circulars reproduced on this page. As you begin to analyze their make-up, what is the first thing that strikes you? They all are illustrated.

Arthur Brisbane recently said that "one picture is worth more than a million words *if* the picture is right." The corroboration of an authority is worth having on such an important part of advertising preparation.

Evidently Hyde Brothers know the value of illustration in "getting the message across," for in each of the ten or twelve pieces sent to this department a picture appears.

Incidentally, another lesson can be drawn from the picture above the words, "Helping the Housewife." It is that *sometimes* the negative can be used with fine effect.

Here we have a positive statement allied with a negative illustration, violating one of the rules of a certain class of advertisement writers who forget that rules are elastic, even if they must not be broken. But could you more clearly show the necessity of helping the housewife in this particular than by having her "breaking her back"?



The Satisfactory Service You Have Been Looking for---Is Given by Our Modern Cleaning and Pressing Plant

The man who has been accustomed to ordinary "pressing club" service, where the presser simply sponges your clothes to clean them, and presses the dirt into the garments with a tailor's goose—appreciates the service we give him.

We really dry clean your clothes, and we press them upon sanitary steam heated pressing machines. The tailor goose has no place outside the tailor shop since our newer, better sanitary method has been devised.

When your clothes are sent to us, they are first cleaned by a pneumatic process. Then they are dry cleaned by the employment of expensive and specially constructed machinery. When finished there is not a particle of dirt in the fabric, lining or padding. Then we press them—not like the old style presser, with his dirty damp rag and hot iron, but with dry steam and on sanitary steam pressers that exert a pressure of 750 pounds. When finished, your clothes are clean and fresh,—and are pressed to perfect shape and fit.

Men's Suits Are Made to Look Better And Last Much Longer

Our modern dry cleaning process by keeping the fabric of your clothes always bright and clean, makes the garments stay in presentable condition longer than would be possible otherwise.

Our method of pressing avoids any danger of scorching or otherwise damaging the fabric and it also does so much better and more lasting work, that it makes your clothes keep in shape longer before needing the service again.

Thus our service proves economical in cost, and also makes an added economy possible by lengthening the useful life of your garments.

Also Send Us Your Overcoats, Gloves, Ties, Fancy Vests, Etc.

Our ability to serve you does not end with simply cleaning and pressing your suits. We can keep your entire wardrobe in better condition than could a personal valet!

Your overcoat, when soiled and mussed, can be cleaned and pressed and made to look like new. Your gloves can be skillfully and satisfactorily cleaned, your neckties dry cleaned and pressed free from wrinkles, your fancy vests cleaned and pressed, etc.

We also clean and block felt hats, and in season clean and renovate Panama and straw hats.

You will find our service a wonderful convenience and a real economy. Take advantage of it. Phone today.

Swiss Dry Cleaners & Dyers
"Those Careful Cleaners"
171-173 N. Main Street P. & A. Phone 444

Another specimen of the work of Hyde Brothers, who specialize in printing for laundries and dry cleaners.

Faithorn's Unique Circular Has a Strong Appeal.

We can imagine your looking down at the circular shown below and saying, " That idea may be good, but I bet it reached the customer in very poor shape."

You would be wrong, for, folded down to 9 by 6 inches, it came to our desk in first-class condition. And it is by no means a heavy stock, either.

Put us down as confessing ignorance, if you will, but we can't recall ever having seen a " circular " circular before. And the shape is not the only thing that commends it. It possesses an excellent appeal; is printed well from most readable type. And first-class artwork, coupled with good engravings, is greatly aided by effective restraint in the use of color.



Attractively designed circular, possessing an excellent appeal.

The band around the edge is solid gold. A light-green enamel is used, upon which the green-black of the remainder of the circular makes a fine showing.

" How refreshing it is to see something so legible! We will at least try to read it when the printer has made it so easy for us." That's about how the average man would reason upon opening the folder, we believe.

And when he read he surely was impressed by: " Ink without brains is only a smudge — a waste of paper, postage and all. It takes brains to stir up brains — and the more brains you use the more you can stir up. . . . We can get up some printed matter for you that will show the cerebral ingredient. . . . Tell us what you are trying to sell, and what you are open for. Then wait and see what we have to offer."

Looked at successively, here's the appeal: Printer's devil, pointing, says on the address side, " It's your turn, sir! " Projecting is a portion upon which are the words, " Things like this can make a stir for you now." Then you open it and read the full spread, covering a surface eighteen inches in diameter.

A final touch of quality is imparted by stippling the paper.

As we have said before, the unusual is all right if it is designed with a purpose and sticks to it. This circular of Faithorn's certainly falls under the category of " unusual," yet not one whit of the strength of the message, of the clearness of the appeal, is lost.

Look back over previous specimens of variation from the beaten track—several specimens of this kind have appeared in this department — and note that only where they have conformed to the command, " above all be clear," are they worthy of emulation.

While you are going through previous numbers of THE INLAND PRINTER you will come across a previous circular of The Faithorn Company. It is interesting to compare it, and what we wrote about it, with this circular and the comment it has elicited.

Always it is more pleasing to commend than to blame. It makes more agreeable reading, too.

It would be well to attach all return post-cards with a seal or sticker of some kind, for that sent out with this folder — if one was sent with it — must have fallen out before we had a chance to look at it.

Four of Hoyt's Circulars Analyzed to Discover Why They Win Trade.

The most noticeable thing about the quartet of folders reproduced on this and the following page is the absence



Original printed in red and black on a heavy, smooth-finish bristol.

of freakish, or even unusual, shape or size.

This is in line with the most accepted tenets of modern direct-mail advertising. Kenneth MacNichol, of the Eytinge Service, Boston, speaking at the last advertising convention on "Reaching the Consumer," said: "Odd shapes were ostracized. Simple designs were most appreciated." He related the results of a most exhaustive test made by his firm in an endeavor to find out what methods were most responsible for affirmative results. From his admirable address the only other paragraph for which we have room is the following: "'Attention value' that merely awakens cupidity or curiosity has almost no selling force. Getting the inquiry, while of primary importance, is not an invariable indication of successful sales."

Hoyt's Service, Incorporated, of New York and Boston, renders an advertising aid that really brings *sales*. Consequently the pieces of direct-mail literature produced by that company can well be looked upon as successful. And, as such, they are object-lessons. Suppose, then, we dissect them and find out *why* they succeed.

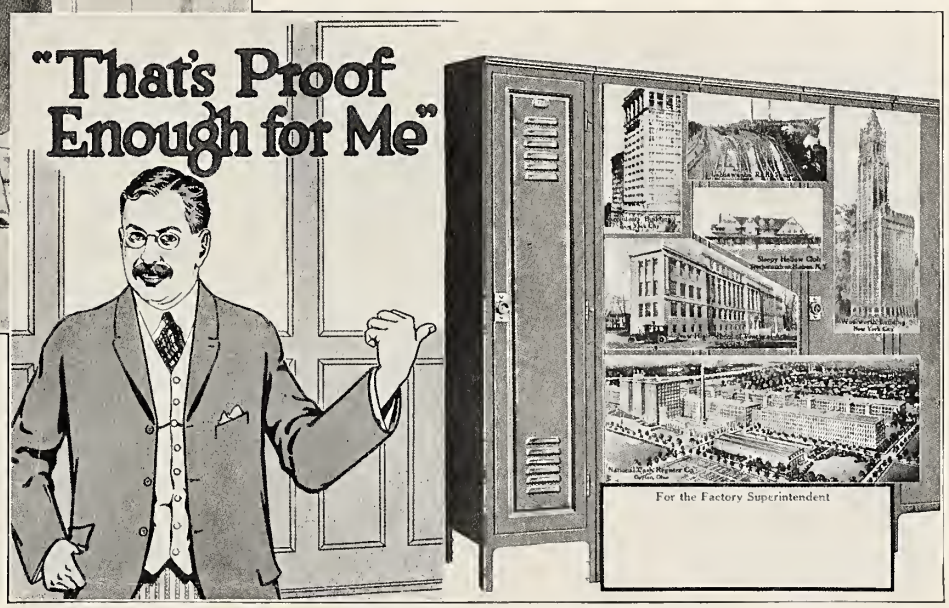
"Close the Door on Cooking Drudgery" is the title of a six-page folder, size of page 6 by 11¼ inches. It is printed in red and black on a heavy, smooth-finish white bristol. The size, weight and nature of the stock (a strong, easily folded piece of board) all lend aid to the objective — the reaching of the customer in first-class shape, a point that should be taken into consideration when preparing advertising literature of this kind.

On the first page is a retouched photograph of a young girl, hand on knob, in the act of shutting a door. Here we must record an oversight — for the girl looks as though she were either opening a door or were about to close it on the scene in the background showing a Sentinel cook stove, either of which would, of course, be wrong.

The copy on the second page gets right to the point: "Why Continue to Cook in the Old-Fashioned, Wearisome Way? You know from sad experience that standing over a hot stove to cook the meals for a hungry family is exhausting, fatiguing work. . . . How many times have you exclaimed, 'Oh, if the meals would only cook themselves.' The meals *will* 'cook themselves' if you use a Sentinel Automatic Cook Stove. Why continue to cook in the old-fashioned, wearisome way when relief from cooking drudgery is so easy? . . .

"The less time you have to spend in the kitchen, the more time you will have for other household duties — for reading, for recreation, or to devote to your family.

"You need not hesitate about buying the Sentinel Automatic Cook Stove for fear it may not do your cooking to your satisfaction. It has been carefully tested by Good Housekeeping Institute — you know how exacting they are — and has received the unqualified endorsement of the institute's experts."



First page of attractive folder advertising steel equipment.

There is much more of the same kind of copy. It is a welcome change from the style which starts out telling how big the factory is, how the fixtures on the stove are of finest nickel, how it has taken the work of six engineers to figure out the automatic principle.

Now, notice the remaining head-lines: "Just light the burner and let the 'meal cook itself.' The men of the family will appreciate it, too; mail the enclosed trial order blank."

There's surely something wrong, for nothing has been said up to date about the tremendous difficulties which were overcome in making the hood of the stove all of one piece of metal, or some such entirely irrelevant thing which is of no earthly interest to the woman who has to use a stove, but which the average manufacturer generally looks upon as being of the greatest importance.



"Use This Fabric as Often as Possible
It is the Best
I've Used"

POSTMASTER—If addressee cannot be located, please notify The Holliston Mills, Norwood, Mass., and return postage will be forwarded

Human interest is given this folder by the illustration, and the recipient is practically compelled to turn over the page to see what is inside.

Abandoning irony, let us say we believe this circular, with its remaining two pages devoted to illustrations of the three models made, together with the prices, is a most effective presentation and undoubtedly sold many stoves. Yet the average printer, looking the folder over, would dismiss it with a curt, "Ordinary looking thing — why didn't they put some artwork into it?"

Our enthusiasm has led us to put somewhat more time and attention to this first piece than we planned to devote to it, so we will have to go over the salient points of the other three and get as much from them as possible.

The strong value of "what the other fellow thinks" is exemplified in the cover of the "H and H" steel equipment circular, produced for the Hart & Hutchinson Company, of New Britain, Connecticut. Notice that the typical business man is pointing to the inserts showing who have bought "H & H" lockers. He expresses a general feeling that "if so-and-so find them satisfactory, then they must be all right." It's an interesting method of presenting testimonial.

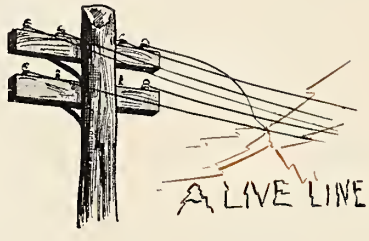
The inside first opening is devoted to further pictures of lockers in actual use, with the powerful head-line, "'H & H' Steel Lockers Guard Against Many Dangers in the Buildings Shown Above." Then follow a number of sub-heads: "Fire Risk," "Unsanitary Conditions," "Thievery," "Quarrels," "Loss of Time," with amplifications of each idea.

The inside spread is devoted to illustrations of the different types of lockers and their uses, together with the manifest superiority of "H & H" steel lockers. Action is urged by "Mail the Enclosed Post Card. Get in Touch with Us. Investigate the Locker Question."

Can't you imagine the conventional way of handling this article? "The 'H & H' Steel Locker Is the Best There Is — Best for Strength, Best for Safety, Best for Satisfaction," or something akin to that would be the most likely thing on the front page, together with a large picture of the locker.

In the third folder, as in the cook-stove circular, testimonial is used. The statement of the man who knows is pictorially treated, and his recommendation is that much the stronger. The human interest of the three figures is considerable. There is all the assurance of infallibility in the air of the man who is pointing to the fabric. He knows — therefore, you had better do as he did.

It's a very plain piece, this — just a single fold. Black and red inks are used on buff heavy-weight, ripple-finish stock. Of course the arguments are sound and very convincing. And the return post-card is enclosed. Whether you agree with the use of the big B on the last folder, you will at least concede that this is a good curiosity-arouser. People will certainly open the folder, and you've gone a long way when you get them to do that.



How A Big Business
Was Born
And Built

POSTMASTER: If addressee cannot be located please notify the F R Fatch Mfg Co., Rutland, Vt., for return postage.

A good curiosity-arouser. Address side of folder prepared by Hoyt's Service, Incorporated, New York and Boston.

This folder is one of the self-addressed post-card style, the address you write serving as the signature of the man who receives it, thus saving him just that much trouble when he comes to the point of sending back your card.

A postage guarantee appears on all of the circulars. This is very important for checking up the mailing-list.

DISTINCTIVE TYPOGRAPHY

AN EXHIBIT OF THE
PRODUCT OF

TAYLOR & TAYLOR

SAN FRANCISCO
CALIFORNIA

"The best thing I can say of this work
of Taylor & Taylor is that it appears to have been produced in
the light of full knowledge of what constitutes good
printing. Each piece evidences that intelligent
handling which can come only as
a result of knowledge."

GEORGE FRENCH



An Exhibition of Paintings of Belgium and England

by

C. Chapel Judson

You are Cordially
invited to an Exhibition of

Water Colors

of the
Panama-Pacific International
Exposition

by Henri Guillaume
of Paris

To be held in the
Galleries of Rabjohn & Morcom
240 Post Street, San Francisco
from October 11th to 21st
inclusive

YOSEMITE

An Ode

BY

GEORGE STERLING



WITH

A Cover in Color After the Painting by

H. J. BREUER

AND

Illustrations After Photographs by

W. E. DASSONVILLE



San Francisco

A. M. ROBERTSON

MCMXVI

THE SYLVAN CABIN

Panama-Pacific International Exposition Edition



EDWARD SMYTH JONES

IN THE KEITH ROOM AT THE EXPOSITION

BY,

EDWARD ROBESON TAYLOR



PRIVATELY PRINTED
TAYLOR & TAYLOR
SAN FRANCISCO
1915

THE · WORLD'S · GREATEST · PEACE · PLAY

THE · TROJAN · WOMEN · OF · EVRIPIDES

TRANSLATED · BY · GILBERT · MVRRAY

PRESENTED · BY · THE
CHICAGO · LITTLE · THEATRE · COMPANY



"How are ye blind,
"Ye treaders down of cities, ye that cast
"Temples to desolation, and lay waste
"Tombs, the untrodden sanctuaries where lie
"The ancient dead, yourselves so soon to die!"

"THE TROJAN WOMEN" OF EURIPIDES, FIRST ACTED IN 415 B. C. AT ATHENS DURING THE PELOPONNESIAN WAR, HAS, IN VIEW OF THE PRESENT WORLD-WAR, BEEN CHOSEN FOR PRESENTATION BY THE CHICAGO LITTLE THEATRE COMPANY AS STILL THE MOST VIVID, THE MOST POIGNANT, AND THE MOST BEAUTIFUL ILLUSTRATION OF WAR'S UTTER FUTILITY AND UNMITIGATED EVIL, PARTICULARLY AS WAR AFFECTS WOMEN AND CHILDREN. IT IS SENT, NOT AS AN ARCHAIC CURIOSITY, BUT AS A DIRECT MESSAGE, INSPIRATION, AND APPEAL, HERE AND NOW, TO THE MEN AND WOMEN OF AMERICA

JUPITER [*Furiously*]

Treason now! This calls
For death! Blow winds! Unleash our thunderbolts!

¶ *A terrific storm follows, with high winds, rain, thunder and lightning — the stage is dark, excepting when flashes of lightning illuminate it. In the midst of the commotion* MALEFICUS *is seen leaping about in jubilation and his voice is heard in loud laughter. When the storm ends all is silence and darkness for a moment. Then the voice of* PAN *is heard.*

PAN

Let there be light! Ye FIREFLIES, lend your aid
That order may be brought from chaos! Quick!

¶ FIREFLIES *begin to dance over the dark hillside.*

Bring torches! Torches! Drive away the dark!
All is not lost! Still burns our altar fire!

[*Torches are hurriedly lighted at the altar and distributed about the stage, which becomes half-lighted, so that figures are visible*]

Let's know the worst and see what Havoc wrought!

[*He moves torch about as if examining ground*]

What fearful tragedy is here!

[*Holds torch close to body on the ground*]

[*To* JUPITER]

Mine eyes
Refuse to view the awful sight! Thy son,
APOLLO, hast thou rashly slain! Behold!

[*Holds torch nearer and starts back with an exclamation.*]

MALEFICUS!

BANQUET

OF THE NATIONAL
WHOLESALE DRUG
GISTS ASSOCIATION

MDCCCCXV

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Newspaper Contests.

THE INLAND PRINTER is gratified over the success of the two contests announced in this department of the December issue and which closed February 1. Considering that two subscription prizes only were offered in each division, and that only one small reading announcement of the contest appeared, the fact that between two and three hundred compositors entered arrangements of the advertisement furnished as copy shows that readers are intensely interested in the department and in their work as well. The number of entries in the first-page make-up contest was small as compared to the number who entered the advertisement division, fewer than fifty being received in that division.


The Manhattan Nationalist.

LOSE THEIR JOBS
CONTRACT IS LET
USE LIQUID FIRE
PRESS IS POWER
ADVISES DANCING
WASHINGTON AIDS
GAMBLE ON WAR
GETS THIRD PRIZE
AUTO THE CAUSE
THREATENS SPLIT

First Prize — Newspaper Make-up Competition.
By Charles W. Hodson, Manhattan, Kansas.

The advertisement furnished as copy represents a difficult problem, and is typical of a large part of the advertising which appears in small papers. Simply the firm-name, business and address are often given the printer, with instructions for a narrow advertisement as compared to its depth. Such copy is better suited to an oblong shape. Many of the contestants wrote of this difficulty when sending in their entries, but we are delighted at the ability of

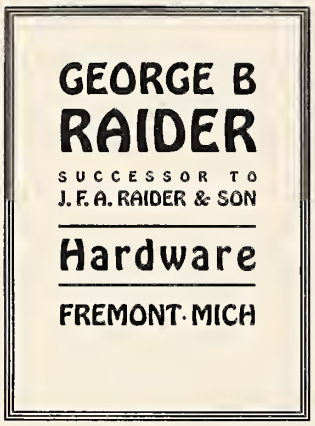

The Knoxville Journal

SAD SUICIDE OF C. A. KOENIG
DISSOLVING VIEWS
COAL NEWS FROM THE LOCAL MINES
IN THE GRIP OF A COLD WAVE
DEATH RECORD OF THE WEEK
OLD SOL'S LOW ZERO RUNS
JOHN DEN HASTING KILLED
ANOTHER OLD SETTLER
EX-POSTMASTER TO THE FARM

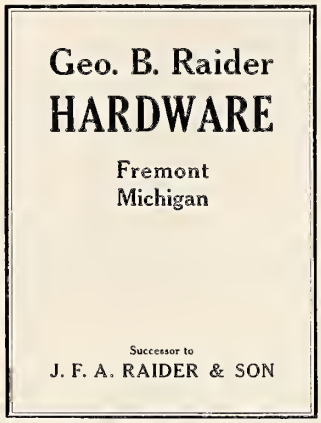
Second Prize — Newspaper Make-up Competition.
By Hugh H. Burnett, Knoxville, Iowa.

so many of our readers in successfully handling the difficult problem. The reproductions of a few of the best designs received should prove of much benefit to compositors who are perplexed over similar problems. There is also not much choice between the designs awarded prizes and many others, and very few can feel they were outclassed.

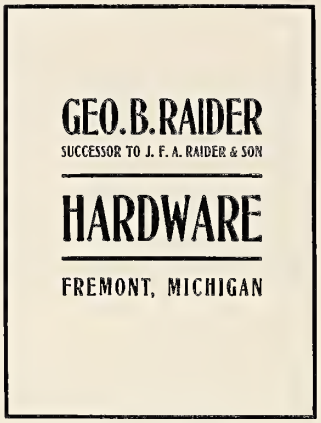
In the advertisement division the judges awarded first place to Joseph Jeangerard, Wilmette, Illinois, first because his type-lines more adequately conform to the space, and also for the added reasons that display is strong and a distinctive appearance is attained in the use of an unusual type-face. Second place was a more difficult selection, many of those designs, herewith reproduced, clamoring for the honor. W. L. Sherman, Girard, Pennsylvania, was,



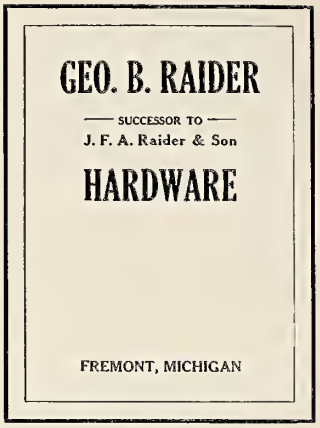
FIRST PRIZE.— By Joseph Jeangerard, Wilmette, Ill.



SECOND PRIZE.— By W. L. Sherman, Girard, Pa.



By John M. Murray, Los Angeles, Cal.



By Gilbert Bender, Girard, Pa.

after much argument on the part of the judges, considered deserving of second honor.

In the newspaper make-up division first place was awarded Charles W. Hodson, Manhattan, Kansas, and second place to Hugh H. Burnett, Knoxville, Iowa.

Another contest will be announced shortly in this department, taking up the composition of another style of advertisement which proves perplexing to the small-town advertisement compositor. Watch for details.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

CHARLES H. RENNELS, Canton, Ohio.— You have handled all the advertisements in a thoroughly satisfactory manner, although you frequently underscore display lines unnecessarily.

The Minden Courier, Minden, Nebraska.— We compliment you on your excellent presswork. The large decorative borders mar the appearance of the advertisements and the pages on which they are printed. Plain rule borders, consistently used, are by all means preferable.

J. W. RAMEY, Alliance, Nebraska.— The page advertisement for Bames-Thiele is admirably effective. The pleasing balance secured by the symmetrical placement of the cuts and the orderly arrangement of the panels stamp you as an advertisement compositor of good taste and judgment.

The Grove Sun, Grove, Oklahoma.— With the space available on your inside pages, we believe you make a serious mistake in running display advertising on the first page. You carry a little too much ink. The advertisements are up to the standard we consider possible in the average small shop. The paper appears ably edited.

The Malta Mail, DeKalb, Illinois.— From every standpoint your paper is an admirable one, although we believe slightly less ink could have been used and the appearance improved thereby. The decorative linotype borders which are very light in tone do not harmonize with the type used in the display of the advertisements. The half-tone illustrations of local scenes in each issue add interest to the publication.

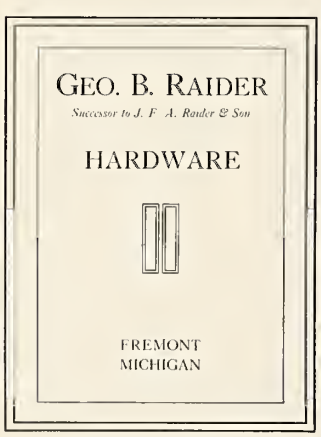
C. GRESHAM, Scotts Bluff, Nebraska.— The Victrola advertisement is nicely planned and is pleasing in appearance. We do not, however, admire headings in which the important words are brought out in a large size of type and the unimportant words arranged in two lines alongside and in the same line as the larger type. There is too much space between words; more than an en quad should never be used unless the type is of an extended variety.

The Daily Ledger, Ballinger, Texas.— You employ too many large news-headings. A better grade of ink would have improved the appearance of the half-tones materially. Advertisements are very well composed for the most part, but, unfortunately, you were compelled to use extended and condensed types in combination in some, and their appearance is marred thereby. The edition — a prosperity number — is comprehensive and reflects much credit upon the editorial staff.

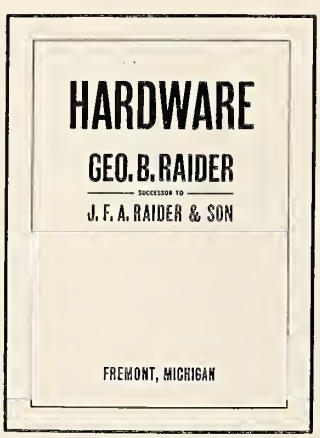
Tribune-Times, Carmi, Illinois.— You publish an admirable paper, all mechanical features being ably handled. We regret you have such a variety of old type-faces, which, being of varying shapes and tones, mar the artistic appearance of the pages. Your plan for handling the advertising in your Christmas number is an excellent one, and we are sure the "Christmasy" appearance of the printed forms you used had much to do with filling the issue so full of advertisements.

The Detroit Herald, Detroit, Minnesota.— The page advertisement on the back page of your January 14 issue is nicely laid out but badly crowded, and is marred from an artistic standpoint by the use of condensed and extended types. Considering the conditions under which one works in a small-town plant, we would say, however, that it is exceptionally good. Make-up of first and editorial pages is without a fault, considering the matter you were compelled to use. We would prefer, however, to see more headed articles on the first page, so that the paper would present a more interesting appearance.

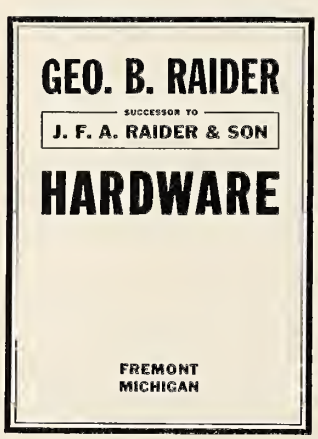
HUGH H. BOLTON, Joliet, Illinois.— From an advertising standpoint, your advertisement for the Joliet Home Furnishing Company is deserving of the prize it won. Our belief is that it could have been more effectively handled in a typographic way if a border were placed around it, with at least three picas of space between border and type, and if



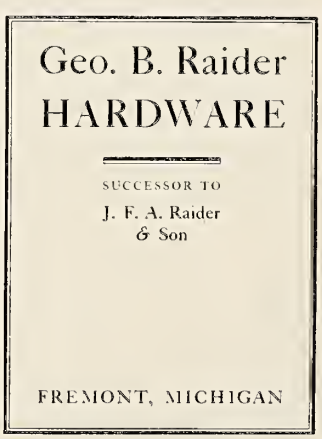
By H. H. Burnett, Knoxville, Iowa.



By Al. T. Hunt, Indianapolis, Ind.



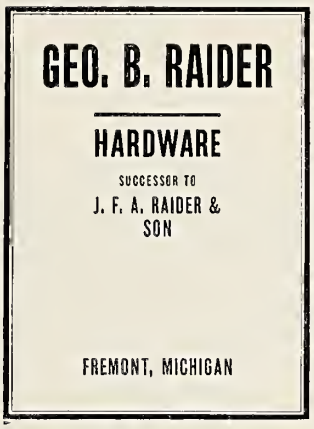
By H. W. Blinn, Indianapolis, Ind.



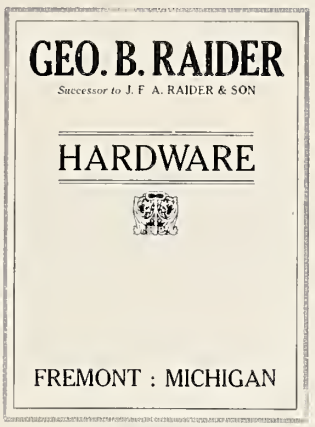
By W. L. Sherman, Girard, Pa.



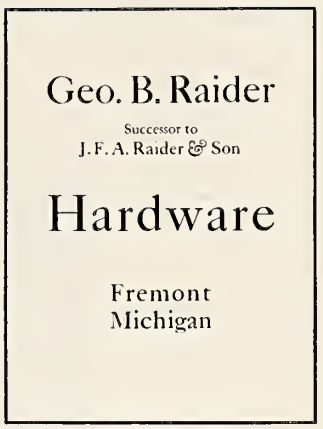
By Chas. H. Rennels,
Canton, Ohio.



By W. H. Yeager,
Girard, Pa.



By Simon Trust,
Pittsburgh, Pa.



By B. W. Radcliffe,
Macon, Ga.

the subordinate matter were set in slightly smaller sizes of type. It appears crowded as it stands, and we believe the changes suggested would make it more readable. Readability of type is by no means as dependent on size as upon style and its environment. The signature is too large.

C. VERN HORNER, Ventura, California.— The holiday issue of *The Free Press* was well handled in every way. On the cover the green ink is a trifle light and more blue should have been added to it. The large two-page spread for Brakey's store was well handled, and it appears that you did very well also in the matter of time employed in its composition. While, of course, the cuts are not symmetrically balanced, as we prefer to see them in large advertisements, we realize that, getting copy as one ordinarily does on small papers, you did exceptionally well in its arrangement and display. There are too many large news headings on the first page.

S. W. ROGERS, Gardner, Massachusetts.— The two-page spread for Goodnow, Pearson & Co. is admirably handled, and because of the exceptionally large amount of matter therein you deserve much praise for your work. We are sure that if the advertiser had furnished less copy, so that you could have set the headings larger and used two-line prices, the advertisement would have been more effective. On the page advertisement for the same firm the top is too weak and there is too much white space there compared to the amount apparent at the bottom. The variety of type styles used mar its artistic appearance, but, except for the heading, display is good throughout.

Lake Norden Enterprise, Lake Norden, South Dakota.— By discarding the decorative borders you use in the composition of your advertisements, and by substituting therefor plain rule — four-point for the smaller and six-point for the large displays — a decided improvement would be noted in the appearance of your paper. In the small advertisements we recognize satisfactory display, but in the large ones we note that in parts they are crowded, whereas in other parts there is considerable white space. The compositor should see that his white space is uniformly distributed over the design. When panels are used they should be complete. We note in some cases gaps as wide as two picas. Rules do not join well throughout, due probably to faulty justification.

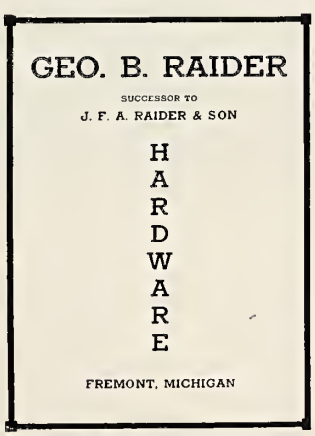
Brenham Banner-Press, Brenham, Texas.— Your Golden Anniversary Edition is an admirable issue from every point of view. It appears ably edited and is exceptionally well made up, although on some of the pages the advertisements are placed on the left-hand side of the page, whereas the best make-up is when the advertisements are worked to the lower right-hand corner of the pages. The presswork appears very good, but on the copy sent us too much ink was carried. A touch of antiquity, as it were, was given the edition by printing on the first page a half-tone portrait of Col. J. G. Rankin, the paper's founder, with a chronology of his career. Much other historical matter was also contained in the issue. We consider that the comparatively small force did very well indeed in handling the edition.

The Pittsburg Daily Headlight, Pittsburg, Kansas.— Presswork on your paper is poor, by no means up to the standard of work we ordinarily see done on the same kind of press as you have. While some of the advertisements are very well arranged and effectively displayed, cuts are generally placed without order. We would suggest that, as far as is possible, all cuts be placed with a view to symmetrical balance. If, for example, there is one at the right side, a given distance from the top, another — similar in size and "color" — should be placed in the same position on the left side, as they are placed in the Coutler-McGuire advertisement of December 10. The appearance of the first page would be improved if you had more of the "Number Two" heads — those in which the main line set in is eighteen-point head-letter — in the lower part of the page. In addition to the improved artistic appearance, the page would appear more interesting as well.

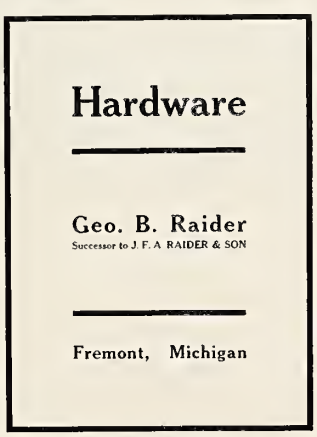
THE KIRTLAND-WYCKOFF COMPANY, commercial stationers, Syracuse, New York, placed six full pages of advertising in *The Syracuse Herald*, Sunday, January 30, which represent as good a handling of such a large amount of space as one is likely to see anywhere. It may appear extravagant to some dealers to devote one-fourth of a page to the small item of a fountain pen — but one thing is certain, in such a large showing every one who reads the paper is sure to be impressed so effectively, it will, even though he forgets the advertisement in question, lead him straight to one of Kirtland's stores when he is in need of that article. The Kirtland-Wyckoff Company has grown from a very small beginning to a business of large proportions so that their ideas along publicity lines are, in the final analysis, economical rather than extravagant. This admirable advertising was prepared by J. B. Keeney, of the *Herald*, with the exception of the page advertising Globe-Wernicke products, which was prepared by the advertising department of the Globe-Wernicke Company.



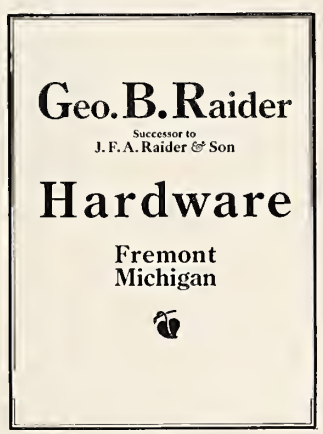
By A. Schneider,
Prince's Bay, N. Y.



By H. P. Smith,
Benton Harbor, Mich.



By Dick Houtman,
Grand Rapids, Mich.



By D. M. Benton,
Macon, Ga.



W. B. Prescott

Written for THE INLAND PRINTER.

WILLIAM BLAIR PRESCOTT.

BY A. H. M.

THROUGH the lives of men like William Blair Prescott the world makes its progress. The first intimation that this life of usefulness was fading came suddenly at the close of a busy day in the late spring of 1915. On Monday at noon, on January 24, there was a recurrence of apoplexy. It was progressive. He died at 3:48 in the afternoon. The afterpain of this death will long endure among those who knew and loved that life.

W. B. Prescott took a man's burden on his shoulders when he was fourteen years old. His father died then, and he, being the eldest son, became the main provider for the widow and the brothers and sisters. "He was more like a father to us," is the testimony of his sister. But what he did or what he endured he kept to himself. Through all the tribulations of office to which his worth brought him it was the same. Through all the sorrows of disappointed hopes, of faithlessness and of ingratitude in which all men and women of ideals share, he was uncomplaining and silent — cheerful, sagacious — strong of heart.

Mr. Prescott was born at Thornhill, north of Toronto, on December 28, 1863. He served his apprenticeship to the printing trade in the *Presbyterian* office, Toronto, Canada, under the late James Murray. As a journeyman he worked in the *Globe*, *World* and the *News* offices, and later in the office of Warwick Brothers & Rutter. He took much interest in economics and belonged to a group of reformers and progressivists of which A. F. Jury, Phillips Thompson, George Harris, Harry Parr, A. W. Wright, George Dower and James H. Gilmour are the principal surviving members. He had much to do with framing the labor laws of the Dominion, and his sagacity and energy made him a notable figure at an early age. His influence in Toronto Typographical Union, No. 91, began almost immediately after his initiation into that body. He was elected president of that union before he was thirty years of age. He was a delegate to the I. T. U. convention at Atlanta in 1890, and at the Boston convention in 1891 he was elected president of the International Typographical Union. He was reëlected four times, succeeding himself at each International convention. There was need for such a mind, as the tributes subjoined to this record prove. The referendum plan of electing officers was the cause of his defeat — continuity of office seems to be objectionable in view of our national polity — but Prescott believed and fostered the referendum plan.

After his retirement from office Prescott moved to Baltimore, where he was engaged in the proofroom of the *Sun*. He found congenial associates in the department of economics of Johns Hopkins University, and became a valued editorial contributor to THE INLAND PRINTER.

The Inland Printer Technical School was founded in 1903 for instruction in machine composition, and out of this grew a department for instruction in display composition. The conferences on this department interested Prescott deeply, and the conception that greater efficiency meant stronger organization was presented by him with characteristic vigor at the Hot Springs convention in 1907. That convention authorized the Executive Board to appoint a Commission on Supplemental Trade Education. Prescott was made secretary of that Commission when the working out of its plans was delegated to The Inland Printer Technical School and moved to Chicago. Prescott was a universal aid in everything, wherever he might be. He was interested in every man's trouble or labor. He never shirked a responsibility. He never spared himself. There was always the self-imposed task fulfilled. Whatever he did, he did with all the force that was in him. He wrote editorials, he advised with employers — and no one stood higher in the estimation of employing printers in Chicago and elsewhere than W. B. Prescott — he was business manager and general counsel. Of late he had given almost his entire attention to the business management of the *Extension Magazine*.

Funeral services were held under the auspices of Chicago Typographical Union, No. 16, at the chapel of the Western Casket & Undertaking Company, Randolph street and Michigan avenue, on Wednesday, January 26, and the body was taken to Toronto. Mrs. Farragher, a sister, Marsden G. Scott and Walter W. Barrett, president and vice-president, respectively, of the International Typographical Union, and J. H. Gilmour accompanied the body. Services were held in Toronto under the auspices of Toronto Typographical Union on Thursday, January 27, after which the body was conveyed to the Necropolis Cemetery to be interred. It was in this cemetery that Mr. Prescott's mother was buried, and it was his wish that he should be buried near her.

Tributes from Friends and the Press.

No deceased member or officer of the International Typographical Union deserves higher recognition from that organization than William B. Prescott. He saved the day at a critical period in the organization's history.— JAMES M. LYNCH, Department of Labor, State Industrial Commission, New York city.

I have just learned of the death of William B. Prescott. My heart is filled with grief. We were young boys together at printing. As the senior apprentice, I taught "Billy" the boxes of the "case." Then the whirligig of time separated us. But no matter where he was located, of this I am sure — in whatever he attempted, as boy and man, he always tried with all his might to be right. As to his success along that line, very, very many can tell to his eternal credit.— CHARLES DESROCHES, New York city.

It was during President Prescott's tenure of office that the International Typographical Union saw the initial development of the Union Printers' Home, witnessed the dawn of the shorter work-day, and successfully weathered what portended to be a catastrophe for the organization — the period of transition from hand to machine work in the newspaper branch of the trade. And it was fortunate for the organization that there was such a man at the helm as William B. Prescott. He was a person of profound reasoning power, a deep thinker, and withal a man of brilliant mind. He early developed into a forceful speaker and a clever writer. His knowledge of economic and kindred questions was enormous, and he was recognized among students of those subjects as an authority. . . . All that is mortal of "Billy" Prescott has passed from earthly gaze, and with heavy hearts and raining eyes we write sorrow on his tomb. But the spirit of "Billy" Prescott lives for all time — a harbinger of hope, peace and good will for all mankind. The world is better that "Billy" Prescott lived and had his being.— *The Typographical Journal, February, 1916.*

The present generation has, perhaps, produced no other man who has done more, within the scope of his opportunities, for his fellow craftsmen than William B. Prescott. His memory will ever be cherished in the hearts of those who enjoyed personal acquaintance with him, and his achievements have left indelible marks in the history of the organization he served so faithfully.— *The Labor Clarion, January 28, 1916.*

When John Burns, the British member of Parliament, was a fraternal delegate from the British Trades' Congress to the convention of the American Federation of Labor, in 1892, Mr. Prescott represented the International Typographical Union and took an active part in the proceedings. So impressed was Mr. Burns with the ability of Mr. Prescott that he declared him to be the ablest trades-unionist he had met in this country.

William B. Prescott was a man of such solid character and high intellectual caliber that he could have been successful in any pursuit to which he devoted himself. If he had considered the making of money the chief end of man, he doubtless could have made a fortune. He preferred, however, for the better part of his working life, to stick to his trade of printer and proofreader, and to devote his surplus energy to the task of bettering the condition of his fellow workmen. In this task his eminent fairness, his sound and comprehensive knowledge of the labor question and his great tact made him peculiarly successful. Every one who

knew him, in the ranks of both the employers and the employed, liked him and respected him, and those who knew him intimately loved him. He was sincere to the core.—*The Baltimore (Md.) Sun, January 25 and 26.*

The death of William B. Prescott in Chicago this week will perhaps not be of interest to the layman, but there is scarcely a person in the printing or publishing business on the North American continent to-day who has not, either directly or indirectly, felt the influence of this great man. As the head of the International Typographical Union it was his wise head and the courage and strength of character to do the right as he saw that bridged the crisis following the coming of the Mergenthaler linotype into general use, when the printers of the country were disposed to combat the use of this mechanical typesetter. Mr. Prescott also pioneered the way for the adoption of the arbitration agreement which has insured a lasting peace between the printers and their employers.—*Natrona County (Wyo.) Tribune, February 3.*

On the Loss of a Friend.

" Billy " Prescott is dead!

What a world of sorrow those four words convey to friends who knew and loved him.

Marc Antony said over Cæsar: " The evil that men do lives after them; the good is oft interred with their bones." Let us reverse this cynicism in the case of Prescott. It is certain that an immense amount of good he did will live after him, in the form of the grand old International Typographical Union. It was Billy Prescott who made it an international union in effect as well as in name. He was president of the organization at the most critical period of its history, and by his courageous firmness turned its course from the rocks on which it might have wrecked, and steered it into deep and open waters, along which it has moved with success and triumph. It was Billy Prescott who held back the printers from making the mistake other unions have made, in undertaking to prevent the introduction of the machine into the composing-room. Because of his firm attitude at the time when the case was most acutely presented, the printer succeeded in capturing the machine, and not the machine the printer. This was but one of his inestimable services to the International Typographical Union, but in itself is enough to give him credit for so long as printing is practiced.

My mind goes back now to the blazing hot Sunday afternoon, just prior to the assembling of the St. Joseph convention, when I sat with Billy Prescott in the shade of the Hotel Metropole and talked of the organization. In all my years of acquaintance with him I never felt the charm of his personality more potently than on that occasion. He was first of all modest, and sincere, and worthy of trust. Then we were alone for the greater part of the afternoon, and we exchanged views without reserve, and I got better than ever an insight into the true character of the man. He talked of his hopes and his plans, his struggles and his disappointments, and not one word of bitterness did I hear from him. A well-known former " Missouri river pirate," who had taken about a teaspoonful too much, came along and after a few moments of desultory talk unearthed an imaginary grievance and proceeded to give me a brief but vigorous tongue-lashing. Prescott listened with a smile to the outpouring of verbal lava, and grinned appreciatively at my quiet retort, and when it was over reminded me that that sort of thing must be patiently borne all through life.

He had had his full share of it. No man ever more fully realized " the spurn that patient merit must of the unworthy take."

On Billy Prescott's bier I want to lay a wreath by friendship woven, a tribute to his worth as a man, and a sincere expression of sorrow that he has gone on, just a little way ahead.— T. W. McCullough, Omaha, Nebraska, in *The Typographical Journal*, February, 1916.

Resolutions.

Resolutions passed at the regular meeting of the Montreal Typographical Union, No. 176, held on February 5, 1916:

Resolved, That the Montreal Typographical Union, No. 176, desires to place on record their deep sense of the loss sustained by the craft through the passing away of one of our most faithful and worthy members in the person of the late W. B. Prescott, a Canadian born. His activities were not confined to the country of his birth, for he had the honor to be elected president of the International Typographical Union, which position he filled with dignity and ability. He was also president of Toronto Union, and his knowledge of all matters pertaining to the true spirit of Unionism was a great help to his Toronto brethren. But W. B. Prescott will ever live in the memories of those who knew him because of the splendid self-sacrificing labor he performed on behalf of the apprentice. As head of the I. T. U. Course he was ever ready to help the " coming man " to qualify and fit himself for his chosen profession. W. B. Prescott was always to be found at the conventions, ready and eager to advance the interests of the apprentice before the representative bodies. He has earned our gratitude for this work. He has answered the call, but we shall ever revere his memory because of his faithful labors and the high standard he set for our example.

Be It Also Resolved, That copies of this resolution be forwarded to the bereaved family of the deceased fellow worker; to The Inland Printer, Chicago; that it also be printed in *The Typographical Journal*, and that the charter be draped for sixty days in memory of the late W. B. Prescott.

Resolutions unanimously passed by the Chapel of The Henry O. Shepard Company at a special meeting held for that purpose on Wednesday, January 26, 1916:

Whereas, It has pleased the Supreme Ruler of this universe to take from our midst our long-known and esteemed fellow worker, Brother William B. Prescott, The Henry O. Shepard Company Chapel desires to express its sorrow by the following

Resolution: In the sudden and untimely death of Mr. Prescott, the members of this Chapel individually, and the membership of the International Typographical Union throughout its entire jurisdiction, have sustained a most severe loss. Mr. Prescott was of kindly disposition, and an earnest worker in the cause of trade-unionism, always seeking the betterment and uplifting of its conditions. As an editorial writer, and as secretary and member of the International Typographical Union Commission on Supplemental Education, he had these objects constantly in view, and there is no question but that they were in large measure attained and supported by his efforts.

To his sorrowing relatives we extend our heartfelt sympathy.

Resolved, That a copy of these resolutions be sent to his family, to *The Typographical Journal* and the trade press.

Resolutions passed by the Machine Composition Division of The Franklin-Typothetæ of Chicago, at its regular meeting held February 1, 1916:

Resolutions on the Death of Mr. W. B. Prescott.

Whereas, It has been the will of the Creator to remove from this life William B. Prescott, of The Henry O. Shepard Company and The Inland Printer Company; and

Whereas, He was one in whom was placed heavy responsibilities for the training of apprentices in the printing trades, as well as management of large business interests, which he discharged with consummate skill and loyalty; and

Whereas, He was one whom we have all learned to love and respect, and one who has given of his best toward the advancement of our organization work and of the industry represented by the organization; and

Whereas, Mr. Prescott was a man of many noble and lovable qualities, both in his public and private life; and

Whereas, In his death, The Franklin-Typothetæ, of Chicago, in general, and the Machine Composition Division in particular, has suffered a great and material loss, therefore

Be It Resolved, That we, the Machine Composition Division of The Franklin-Typothetæ of Chicago, do deeply deplore and regret the demise of Mr. Prescott and sincerely commiserate with his family in this hour of their distress, and ask God to temper their grief over the separation; and

Be It Further Resolved, That these resolutions be spread upon the minutes, and a copy sent to the bereaved family.

From Chicago Typographical Union, No. 16, signed by the officers and two hundred and twelve of the members:

IN MEMORIAM, WILLIAM B. PRESCOTT.

January 24, 1916.

Kindly disposed toward his fellow men, of a genial and lovable disposition, with a keen knowledge of the motives governing the actions of men, generosity exciting his sympathy and toleration of men's foibles, he was a steadfast friend and wise counselor.

To the members of No. 16, with whom he had spent the last years of his life, it seems that an influence that did much to brighten life has passed away.

His memory and the influence of his life extends to the bounds of the International Typographical Union and will ever be a guide and incentive to those who knew and admired him.

He defined and interpreted trades-unionism as have few others. He was broad and judicial in his judgments, and during his terms as president of the International Typographical Union his decisions were seldom questioned.

He was ever ready with pen and speech to advise, counsel and assist his fellow men.

He was ever just and upright to all men.

He was a gentleman.

Words can not tell more.

It is not given us to know, but it does seem that the lives of men like William B. Prescott are given as a beacon and promise of a brighter future, and they who follow his lead can but try and make a better world.

We whose names are here — with all of No. 16 — wish to express our sorrow and extend to his family our heartfelt sympathy in their bereavement.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. III.— TOLBERT LANSTON.

BY JOHN S. RITENOUR.

WHILE the sense of personal dignity was marked in Mr. Lanston, and was allied with natural reserve of manner toward strangers, he was in no sense austere or unapproachable. He had, indeed, a sympathetic nature, especially toward those who, like himself, had struggled or were struggling from obscurity toward success. In early boyhood, when hardship pressed him sorely, a boy friend bought from his own thin purse a much-needed suit of clothes for Mr. Lanston. This loyal act the inventor never forgot, and even though he himself achieved fame, while his boyhood friend was less fortunate, the latter received a monthly pension for many years prior to Mr. Lanston's death, which was continued under the provisions of his last will.

This trait of enduring gratitude and appreciation for favors done him, even though these represented nothing more than the impulse of the kindly heart, was essentially characteristic of Mr. Lanston, his recognition many times seeming to be in degree quite out of proportion to the service rendered. At such times it would seem that his heart turned to the cheerless days of his early struggles, and that from out of his recollection sprang his gratitude.

Except as personal vanity is a *sine qua non* to self-respect, he was a man without vanity and absolutely without pose or affectation. None were so quick to recognize and esteem him for this as his workmen. In the Lanston shops the men were close to him, and there was none of the veiled hostility that not infrequently exists between labor and capital. While the men recognized, as none in their craft could fail to do, the genius of the inventor, there existed between them and him a bond of real affection that was a tribute to him as a man. While there are types of all humankind among machinists, it is common knowledge that the trade numbers more than the average of malcontents, but Mr. Lanston's memory is held in tender and respectful esteem by "the old guard" who fought at his side in the early struggles of the monotype. He was just; he was kind; he was always patient and considerate of a man, even though one blundered; he was great, and if any one would deny his meed of worth, such one, to this day, had best speak softly in the Lanston shops.

Few who came closely into touch with Mr. Lanston failed to love him — men, women or children — for the magnetism of the man, his tenderness and purity, reached the heart. His was essentially a lovable and gentle, even an emotional, nature. He would often respond to an appeal to his emotion against his reason, when no amount of argument would have moved him from what he felt to be well-taken positions. Like all men who feel within themselves the potentialities of success, he was stubborn in matters involving his judgments, and somewhat intolerant of the opinions of others, not because he despised them, but because he felt that his time was too valuable to be spent in reconsidering a question that he had already considered and passed upon. In ways such as this he was difficult to move, but the road to his heart was easy, and it was quite a usual sight to see him coming down the street with children clinging to both of his arms, and even to his legs, as he walked, for all the children of the neighborhood knew and loved him. In later life his great regret was that a stroke of paralysis prevented him from romping with his two beautiful grandchildren, Marjorie Beattie Lanston and Aubrey Gilpin Lanston, as he had been wont to do with the little folk who lived about him. But he dearly loved them both, and from his rolling-chair would watch them eagerly as they played.

To perfect confidence in the eventually successful outcome of his efforts, Mr. Lanston brought a deep sense of philosophy with which to outbrave delays that would otherwise have been disheartening. In the development of his invention there were, of course, times when to all others the future seemed dark and woefully uncertain; at such times Mr. Lanston's spirit was a never-to-be-forgotten source of encouragement to those about him. On one occasion, especially that of the disastrous fire which burned to the ground the electric power-house in Washington, D. C., on the fifth floor of which were the Lanston shops, the hand of fate seemed to rest heavily upon the company, for their financial loss was not only great, but they lost as well working plans of vital improvements, and all at a time when the affairs of the monotype seemed about to emerge into the light of promise fulfilled. All expected to see Mr. Lanston on the scene in the morning — the fire had occurred just before daybreak — despairing and broken. To every one's surprise the inventor, when he appeared at last, looked fresher than usual, if anything; regretful, of course, but smiling and in no sense discouraged or put down. The man did not know the verb — to fail.

Some wonder has been expressed that one of so many attainments should have occupied so small a place in the public eye; but Mr. Lanston had not the temperament that seeks publicity. Many times he declined opportunities to serve publicly the city of Washington, in which he lived from his early twenties up to the time of his death; on a few occasions he accepted such appointments, to inaugural committees and the like, regretfully, but from a sense of public duty that would not be denied. His duties in connection with the monotype were exacting, and his leisure he wished to devote to his happy domestic life with his wife, who was Miss Beattie Hurdle, of Georgetown, and his son, to both of whom he was devoted. The social activities of the family were restricted at Mr. Lanston's desire, and because of the delicate health of Mrs. Lanston, whose love inspired him to the greatest of his achievements, but their friendships were strong and lasting. Mr. Lanston was seldom from his wife's side except when away on monotype business, or when indulging in one of the two relaxations he permitted himself — to witness a game of baseball or to play golf on the grounds of the Columbia Country Club.

Of those who were thus privileged to know Mr. Lanston in the beauty of his private life, none could fail to regard him for the depth of his devotion to his family, or fail to respect the purity and nobility of his nature. He was a man absolutely without vices — and with such common failings only as are an essential part of humanity. Nor did he ever give the impression of struggling within himself to attain to this self-mastery. Struggles he of course had, for none of us exist without them, but they were not of a kind to mar the serenity of his character. It was as though temptation had never touched him, because his impulses seemed never to run in channels where temptation lay. He was a clean man, as clean as a mountain brook runs clear and cool. If his blood ever ran so hot that he forgot himself, and raised his voice in anger, unmindful of his dignity, his duty to himself, or those about

* Copyright, 1916, by John S. Ritenour.

him that he loved, there is no record of it. Ask his friends of his sins. One said:

"I suppose Mr. Lanston had his faults, none of us are perfect, but I don't know what they were, and I knew him well, too."

It's the way it's said that makes it the man's finest epitaph.

The end was foreshadowed one spring afternoon, all of seven years back, when the inventor returned home earlier than usual, feeling unwell. He retired to his room to rest, and shortly afterward his wife heard the sound of his fall, followed by his appeal to her to come to him. A stroke of paralysis had felled him as he was about to draw down the curtain of a window through which streamed the hot afternoon sun.

From this stroke he made partial recovery in a crippled state that enabled him to walk with difficulty with the aid of a cane. Once he was assured that nothing better than this could be hoped for, he accepted the ultimatum of science as he had accepted the power-house fire — with a smile of philosophical resignation. Not even the burden of his condition could mar the sweet serenity of his nature; but his will surrendered to a higher Power; he would try no more; his race was run.

Thus his life became more than ever sheltered from the public gaze, and when fate took from him his wife, in his crippled state, she who had been his loving comfort and his inspiration, his friends feared for the aged and grieving man. Her death seemed to make Mr. Lanston more than ever anxious to acquire a religious faith, which his logical and analytical mind had prevented him from embracing. His thoughts at this time were almost wholly given over to divining in some degree the mystery of the hereafter, and whether he and his wife would be there reunited at his own death.

He erected to her memory in Oak Hill Cemetery, Washington city, a costly granite statue of a heroic angel with one arm uplifted, and frequently went to its site with flowers to bedeck her grave. His intense yearning for the consolation of this supreme religious conviction was touching to those about him, but it is doubtful if he was able to wholly convince himself of the existence of a personal future state.

Finally, as his isolation, even among those who served him lovingly and devotedly, became more and more oppressive to him, he contracted a second marriage, this time with Miss Alice Huston, of Washington, who tenderly cared for him in his declining years. His death, finally, was in no sense unexpected, being the outcome of a succession of weakening attacks, and he passed away with his family gathered at his bedside.

Tolbert Lanston was a country boy, born at Troy, Ohio, February 3, 1844. He went into the Civil War as a soldier in the Eighty-fourth Ohio Infantry, and in 1865 was given an appointment in the pension office in Washington city. Here he stayed for twenty-two years, notwithstanding his graduation in 1867 from the law department of the George Washington University would have enabled him to exchange his clerkship for bar practice if he had wished to do so. But his mind was of a mechanical rather than a legal nature. He invented a good many things besides the monotype, including an adding machine, a mail lock, a hydraulic dumb-waiter and a remarkable calk for a horseshoe, all the while retaining his position with the Government, which he did not resign until 1887, when he had secured his monotype patents. In 1896 he was awarded the Cresson gold medal by the Franklin Institute of Philadelphia.

WALTON & SPENCER COMPANY, SALES-MAKING PRINTERS.

The cover-design of THE INLAND PRINTER this month presents the fanciful ideas of the talented young artist, Gordon Ertz. The design bears no relation to printing beyond the fact that it is printed and is in that degree a specimen of offset work, just as the design on the opposite page, a reproduction of a painting by R. F. Tendler — also done on the offset press — is a specimen of accomplishment, but not an emblem of the graphic arts.

The presentation of the work of the artists is altogether adequate, and by such adequacy in their work the Walton & Spencer Company have steadily progressed in flat-bed printing and are progressing in their later specialization in offset work.

The Walton & Spencer Company are something more than printers and lithographers — they are students and developers of effects in these departments, and have perfected an organization of great constructive potency. To conceive well is good. To execute well is good. But the two essentials are not always combined. Walton & Spencer Company have combined these qualifications, and by working *with* their customers as well as for them are producing sales-making literature of a high percentage — otherwise known as high-class.

The company maintains a planning and creative department under experienced men. They plan and lay out a customer's booklet, catalogue, or other advertising matter, supply ideas, write the copy, make sketches, etc. Their commercial art and engraving departments are served by the best talent that can be found. The pressroom equipment consists of a battery of large-sized Miehle cylinders and of large-sized Harris offset presses. There is also a well-equipped bindery.

The organization, personal and mechanical, has been brought under the dominating idea of meeting every requirement, from the planning of the advertising campaign, the writing of the literature, designing, illustrating, typography, platemaking, to the mailing of the completed work.

SOUTH AMERICAN FEATURE STORIES TO APPEAR SEMI-MONTHLY IN NEWSPAPERS.

With the issue of the *New York Evening Post* of Saturday, February 12, appeared the first of a series of South American feature pages, which will be run in several of the leading newspapers of the United States.

One other newspaper in New York, the *Sun*, the *Chicago Daily News* and the *Chicago Tribune*, the *Philadelphia Record* and *Philadelphia Evening Telegraph*, the *Boston Globe* and the *Washington Star*, are the mediums selected by the South Americans for this campaign.

The first of these pages deals specifically with the Argentine Republic, from which country a considerable representation appears in the advertisements. There is an excellent article on "Trade and Investments in South America," by Percival Farquhar, president of the Brazil Railway Company. Another interesting news feature is entitled, "Economy in Argentina: Financial Conditions."

These South American features will appear in the syndicate of newspapers semi-monthly for several months. George A. March, of Buenos Aires, formerly South American representative of the *London Times*, is the special representative of the syndicate in South America. It is understood that the other principal countries of the southern half of the Western Hemisphere will be represented in this syndicate campaign.



Water Color Drawing by R. F. Tandler

THE INVOCATION

Offset Reproduction by Walton & Spencer Company, Engravers, Printers, Binders, Offset Specialists
1245 South State Street, Chicago

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

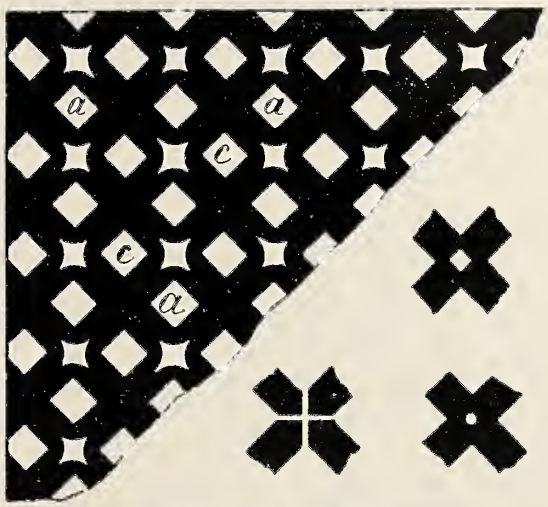
Rotary Photogravure Extending Round the Globe.

J. R. Brown, Chicago, wants to know if rotary photogravure is spreading and how to begin learning the process.

Answer.— There is no question about rotary photogravure becoming one of the leading engraving and printing methods, for it is now being put in South America. Russia, Sweden, Holland, Austria, Germany, Spain, England and the United States have installed many plants for the method, while Australia is to be heard from. In France is being done most excellent work in that manner and in extremely large editions. Spain, which is usually not credited with progress, has already distanced the United States, for it has several daily papers, as well as weeklies, using the process. There is no better way for a beginner to learn rotary photogravure than to first know the carbon method of photography thoroughly.

Half-Tone Screens with a New Idea.

W. R. B. Larsen, of Copenhagen, has patented a half-tone screen with the novel feature that the opaque lines have, at alternate crossings, places which are more or less penetrable by light, the object of this screen being to get



Apertures in Crossings of Half-Tone Screen.

fewer dots in the highest lights, more dots in the middle tones, and no increase in the dots in the shadows. A piece of the new screen and modifications of the apertures in the opaque crossings are shown in the illustration. In the production of a half-tone negative the screen is fixed at the desired distance in front of the sensitive plate, and the exposure given in the usual manner. In the high lights, additional light will reach the sensitive plate through the apertures in the crossed lines and close up the alternate transparent dots and there will only be dots corresponding to the crossed lines without openings, shown above and below the letters *c*. In the half-tones there can be an additional dot above and below the apertures marked *a*. In the deepest shadows the additional apertures should have practically no effect. Of course this is the way it appears in the patent drawing — it may be entirely different when tried practically.

Substitutes for Costly Potassium Bromid.

Gustav R. Mayer, Buffalo, has been experimenting to find a substitute for bromid of potassium for use in making the copper intensifier, and reports as follows:

In studying the copper intensifier we find that it is the copper bromid that does the work. Ammonium bromid in combination with copper sulphate works well, but it requires a little more of the ammonium salt to bring the same result. Best of all is hydrobromic acid, thirty-four per cent. By taking one part of hydrobromic acid and five parts of a saturated solution of sulphate of copper, we have a copper intensifying solution that I have been using satisfactorily for many months.

Sodium bromid has been suggested in this column as a substitute for the potassium salt; its price at this writing was but $3.50 a pound, while potassium bromid cost $6 and $7 a pound. Ammonium bromid was quoted at $4.50 a pound and hydrobromic acid at $2.60 a pound. The outcome of this squeeze in the prices of bromin and potassium will bring out substitutes at which chemists are now at work, and when they are successful their discoveries will be announced here.

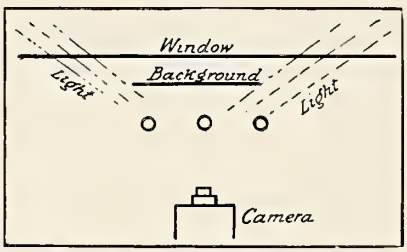
Two-Color Printing.

From The Eclipse Electrotype & Engraving Company, of Cleveland, Ohio, comes, rather late, but nevertheless welcome, its " Two-color Book." It is intended to show the attractive results that can be had in all kinds of illustrations by the addition of another printing. It is in line with what our readers will remember had been advocated in this department for some years. We all recognize that we have gone about the limit in the perfection of the half-tone block, and that the direction to work for improvement is in the addition of a second printing; and although duographs, as prints from two half-tones made at different screen angles are called, have been shown in the trade journals and at printing exhibitions, publishers and printers have been slow to take advantage of the improvement, until now engravers and typographical printers are driven to it through the inroads of the offset press. It has been insisted on in these columns that if engravers and printers will only advocate and encourage their customers into using two printings instead of one, they need not fear the competi-

tion of the offset process, for the reason that the offset process must use at least two printings to get any result worth while — and if relief engravers will only do the same thing they can beat that process at its own game. We have been fostering three and four color blockmaking and printing and neglecting two-color, which is frequently as effective and more artistic for some purposes as any number of printings would be. Mr. Frank H. Clark has done a distinct service to his customers in offering this two-color book for their instruction, and it is to be hoped he is being rewarded for the enterprise shown.

Photographing Glassware.

"Operator," New York, has had trouble trying to photograph glassware and escape the multiplied reflections that destroy all idea of pattern in the cutting. He has tried air-brushing the glass, dabbing it all over with putty,



Position of the Camera, Glassware and Light.

using a dark background and filling the glassware with colored fluids. He begs for "help, help."

Answer.— Glassware can be photographed successfully in the open air or by artificial light with proper screening, all of which has been explained in this column. The *British Journal of Photography* published a plan by F. T. Beeson, which he has found most effective in photographing cut glass. It is to place the glass articles so that the light falls upon them sideways from a source of light behind them. In the diagram the three pieces of glass are represented by circles. The opaque background is placed close against the window, the light comes in at the sides of the background and the camera faces the window, though care is taken that no light from the window enters the lens.

Mr. Ives' Latest Achievement.

Fred. E. Ives recently gave an interesting demonstration at Clarence H. White's School of Photography, in New York, of his latest achievement in color photography. It will interest all Mr. Ives' old friends to know that he is in excellent health and as prolific as ever with invention. For years he has been working at a system of color photography by which three color-record negatives could be made with one exposure. This he termed the "Tripack" method, because he pressed three films of sensitized celluloid together on which to make the exposure. He now uses three glass dry plates put up in a special holder and used in a special camera. This camera has a thin glass plate in its interior, at an angle of 45 degrees, which acts as a reflector and color filter. During exposure, light from the object is reflected to one of the sensitive plates lying on the bottom of the camera. The remainder of the light from the object passes through the reflector, which now acts as a color filter, and records images on the other two dry plates standing in a vertical position at the back of the camera, film to film. This gives one of the color-record negatives reversed, as regards right and left, but this proves an advantage in this process later. By very ingenious methods, prints from these color-record negatives are made on sheets of gelatin-coated celluloid. These are stained with suitable dyes and cemented over each other, giving a picture in colors which can be viewed by reflected light. Readers of this department will ask if three color-record negatives made by a single exposure in this way can be utilized in three-color blockmaking. Mr. Ives says they can be so used.

"Horgan's Half-Tone" Criticized.

W. H. Thompson, Hartford, Connecticut, writes an appreciative letter on the book, "Horgan's Half-tone," but asks to be set right on the following three statements, with which he can not agree: (1) On page 35, the use of a cutting solution on line negatives is condemned. Mr. Thompson does not see how drawings with scratchy gray lines or woodcuts can be photographed without cutting. (2) On the same page it is said intensification with mercury can be repeated. This, he says, can be done, but it will not bring the slightest increase in density. (3) On pages 58 and 59, the book tells of a photogravure etcher who resensitizes his etched plate with enamel, after laying a grain on it, registers the positive perfectly upon it, makes another print and reëtches the plate. This, Mr. Thompson says, is impossible, owing to the stretching of the wet carbon print laid on the etched plate.

Answer.— (1) The writer stands by his condemnation of the too common use of cutting solution on line negatives. Better line negatives were made before the cutting solution was known. If the proper collodion and developer is used, and the proper exposure given when making line negatives, there will be no necessity for a cutting solution. (2) When using mercury intensifier the second time the film should not be bleached, but just grayed a little before blackening. Of course, for still greater density, the film may, before bleaching, be flowed with a nitrate of silver solution, as in the copper-silver method of intensification. (3) The great photogravure etcher does just as stated on pages 58 and 59. As he uses a transparency on glass and not a carbon film, he has no trouble with the positive stretching. If Mr. Thompson will read the paragraphs he criticizes over again in the light of these brief explanations, they may appear more reasonable to him. Any other criticisms of the book will be gratefully received and discussed in this department.

Process Notes and Answers.

"Etcher," Los Angeles, Cal., will find an enamel for both zinc and copper described in this department of THE INLAND PRINTER for November, 1915, page 233.

"Old Pressman," Lowell, Massachusetts: There is no book or books that can be recommended to teach you "how to make any kind of a cut." Did you learn to be a pressman from books?

J. O. D., Milwaukee: You win the bet. The cover of the January INLAND PRINTER was not printed by the offset method. It is a good exhibit of printing on antique cover-stock from relief engravings.

Phil. S., Buffalo: The most successful offset printers in color print from an unreversed half-tone negative on stone, work the prints up on stone to suit the various colors, and then pull transfers to lay down on the grained zinc.

The Penrose Pocket Book and Diary for 1916 has arrived, as well as The Process Year Book. The Diary would have considerable sale in this country if it arrived here before Christmas, for it contains much valuable information for the processworker. About the Year Book, the less said the better. It is the twenty-first year of its publication and it shows the stress of war in text and picture.

Written for THE INLAND PRINTER.

THE FEDERAL TRADE COMMISSION INVESTIGATES THE TRADE IN PRINTERS' SUPPLIES.

BY WALDON FAWCETT.

Photographs copyright by Waldon Fawcett.

TO make the staples of the printers'-supply line equal the specialties in point of foreign sales — this is the ambition of a number of leaders in the trade in the United States. It is an ambition which has lately enlisted the attention of the new Federal Trade Commission. With a view to getting at the heart of the reason why Americans do not sell abroad bigger bills of printers' equipment and supplies, the "supreme court of business" has invited to appear before it, from time to time, a number of the captains of the industry, and these men have laid bare a state of affairs that indirectly touches printing-trade interests here at home as well as the corresponding interests overseas.

It was Charles R. Murray, vice-president of Barnhart Brothers & Spindler, typefounders and manufacturers of printers' specialties, who, in a recent appearance before the Federal Trade Commission, called attention to the difference in the status of the foreign trade of various classes of commodities for the printer. Speaking of the foreign business of his concern, Mr. Murray said: "I might make an analogy of the grocery store. We are only able to supply in our line or in a large part of our line what you might call the fancy groceries. The staples, like sugar, flour and those things we can not touch on account of the low wages paid in Germany, France and England, and particularly on account of the tariffs. If we could get the benefit of drawbacks I think we could extend our line of sales in foreign countries to what I have styled the staples, instead of being confined simply to the specialties."

With that, the Barnhart Brothers & Spindler executive launched into a comprehensive discussion for the benefit of the Federal body of the injustice of the present system of "drawbacks" — a subject on which the average typefounder feels more or less keenly. In part, he said: "There is a duty, you know, of twenty-five per cent ad valorem on lead and ten per cent ad valorem on antimony. The law permits a company to avail itself of a drawback, but it is surrounded with so much red tape and circumlocution that we have never been able to get any drawbacks.

"You have to identify each particular ounce of antimony or lead from the time it gets into this country and is put on your shelves until it is shipped out. What I would like to bring before the Commission is this: If there would be some way worked out where we could show import papers covering, say, 100,000 pounds or 200,000 pounds of lead or antimony, we would not then have to keep showing that in our manufacture. We manufacture 2,000,000 pounds a year. Now, we could not afford to import all of that from foreign countries simply to export, because our export business is a small part of our whole business, and in order to fill these export orders we can not cast the order because it would be cast in too small quantities. We have to fill the orders from foreign countries at random from our shelves, where it has been cast up in large quantities in order to be able to even compete with the German market.

"If we could be able to show import papers for an importation, say, of 100,000 pounds to America and then show papers showing that we had exported 75,000 or 90,000 pounds, so that we show we have not exported more than we brought in, we would be able to avail ourselves of the drawback. It is, however, an utter impossibility, as I say, to identify any particular ounce of antimony or lead from the time it reaches the country until it is manufactured and shipped out again."

Responding to questions asked by various members of the Trade Commission, Mr. Murray gradually unfolded the export history of his house. He told how it began some twenty-five years ago with a small export business to Mexico, and how members of the firm got the surprise of their lives when, some time later, they went to Europe and noted in the shipping-rooms of firms in the same line, packages marked for Mexico and South America. "Our eyes were opened," said Mr. Murray, "to the fact that we were only getting a small part of the business in our line in these near-by countries. So we, together with another concern in our line, a paper-house, organized a Mexican house, the first office being in the City of Mexico. It grew; it made contracts with our company and the other companies for paper, for type and for printing-presses, and we have finally grown until we have houses in Guadalajara, Vera Cruz and Monterey.

"Of course, the wars that have developed in Mexico in the last two or three years have cut into the business somewhat, but out of that Mexican company was formed the National Paper & Type Company, of New York. We participated as a stockholder in it and so did manufacturers of printing-presses, paper-houses and other typefounders. They have a bureau of Spanish and Portuguese stenographers and letter-writers, and send out to Cuba and South America Spanish and Portuguese travelers — men who are acquainted with the trade; men who have previously traveled for the same line of houses from Germany, France and England. As a result, we are doing a very fine business. We have houses in Buenos Aires, Argentina and in Chile, and also men going through Venezuela and Brazil."

"Do you find any competition from foreign countries?" inquired the chairman of the Trade Commission.

"It is all competition," was the rejoinder. "The competition is very, very severe. I do not suppose even with the business which we have worked up, which amounts to considerable, that we do one-tenth or one-fifteenth of the business of our line in those countries." Mr. Murray added that German competition, rather than English, was the most formidable trade rivalry encountered.

A recipe for selling printers' equipment and supplies in any foreign country might be derived from the policies that have proved successful in the case of Barnhart Brothers & Spindler. "We were not able," explained Mr. Murray, "to do any export business by sending an Irishman to a Spanish country. We found that we had to have Spanish stenographers and men conversant with the Spanish and Portuguese languages. It was only when we adopted those methods that we were able to work up a good business in Mexico. We do some business in the Philippines and in Australia, and the way we do it is through agents, making an exclusive agency."

The National Paper & Type Company, which was referred to above, has been represented before the Trade Commission by its secretary and general manager, Harrison C. Lewis, who energetically presented issues that affect all firms, and particularly the smaller firms, in the printers' supply and equipment field that are ambitious to cultivate foreign trade. By way of introduction, Mr. Lewis said: "We have been for more than fifteen years in the foreign business. We have established branch houses abroad, carrying merchandise, with American management and some American salesmen. We have had our difficulties and we have had some success."

With reference to the printers'-supply line in general, Mr. Lewis said: "The smaller American manufacturer has at present little opportunity for selling his goods abroad. He can not afford to undertake the selling expense himself, and many of them can not meet the credit requirements of foreign trade. Again, small articles, and, in fact, all merchandise except that involving very large tonnage, can not be advantageously sold for shipment from this country after orders are taken. To properly develop a permanent and satisfactory business for these smaller manufacturers, their products should be carried in stock in the various countries in which they can be sold. I am, of course, excepting novelties and patented articles which are in demand and which can not be obtained elsewhere.

"Our commission houses afford opportunities for the sale of certain goods, but to be entirely effective they must specialize in particular lines and acquire more technical selling information and arrange to carry stocks abroad instead of depending so largely upon direct-shipment business. There is a decided difference between commission business and regular merchandising business. For the large sale of small articles the merchandising system is, in my judgment, essential to the full development of our export trade.

The investigations now in progress by the Federal Trade Commission are designed primarily to indicate whether this new body should, as its first constructive work, recommend to Congress such amendment of the existing anti-trust laws as will allow American manufacturers to combine and coöperate in their quest for foreign trade, even though they continue, as before, to fight shy of entangling alliances with competitors with regard to trade here at home. The general manager of the National Paper & Type Company, therefore, devoted himself specially to this phase of the subject. Said he:

"The company which I represent has been obliged to cancel two twenty-five-year contracts with important concerns which were competitors and whose attorneys advised them that the Sherman law and more recent legislation made their position dangerous under the contracts which we held. Our arrangement with these companies was entirely satisfactory to them and profitable to us. Neither of them can market its products abroad as satisfactorily or profitably as we can. As a matter of fact, of the thirty or forty manufacturers whom we represent, I doubt if a single one can sell its goods in our territory as effectively or profitably as is being done through our company, and these concerns have capital ranging from $25,000 to $8,000,000 or $10,000,000."

Asked why the Sherman law and the Clayton law, in the case cited, put an end to "teamwork" in the foreign distribution of printers' supplies produced by rival concerns, Mr. Lewis said: "We have to play safe. We had contracts with other concerns — competitors in the same line — and canceled them. We are still selling their goods and they are selling ours, but we are not protected by contracts as we were."



The Federal Trade Commission in Session.

Left to right: George R. Rublee, William J. Harris, Joseph E. Davies (chairman), Edward V. Hurley and William H. Parry.

Evidently the executive of the National Company feels that some sort of gentlemen's agreements among manufacturers should be sanctioned if cut-throat competition is to be prevented in the export trade in printers' equipment and supplies. Relating, apropos this subject, an incident in South America, he said: "We learned of a large order some years ago which was in prospect. We sent a man down to the country and kept him there for six months under an expense of $5,000 before the bids were actually called for. We were competing with Germany. Our purpose was to have American goods specified in place of German goods. We succeeded and got the order, but a domestic competitor, if he could have sold the same goods and have gotten a hint that the order was to be had, could have easily underbid us and have secured the business."

At another point in his argument for joint sales agencies abroad, Mr. Lewis remarked: "We have found that

the representation of a number of manufacturers has reduced the cost of selling and distribution." Then taking another tack, he said: "If economically wise and practical, our banks should be permitted and encouraged to grant special accommodations to selling organizations having branches and stocks of merchandise in foreign countries.



Francis Walker,
Chief Economist of the new Federal Trade Commission.

In my company, as an example, we have an average of from $150,000 to $250,000 of merchandise and cash en route at all times. That means only cash and merchandise going to or from our own branches, not shipments to customers — that is, stock shipments and remittances on account of sales from stock."

Happy-go-lucky sales campaigns may get Americans some orders for paper and printers' supplies in adjacent countries, but in order to capture distant markets there must be close and intelligent coöperation on the part of producers. This in substance is the view presented to the Federal Trade Commission by Marselis C. Parsons, of the Parsons Trading Company. In the course of his remarks he said: "There are certain markets adjacent to the United States where paper can be introduced successfully. The far-away markets are much more competitive. We enter at once into competition with Europe and consequently they are difficult to get."

It is the idea of Mr. Parsons that joint sales agencies would enable American firms to get business in far-away markets such as Argentina and Australia where selling expense and competition now cut down profits. In the estimation of Mr. Parsons, the chief virtue of such a scheme for stimulating foreign sales lies in the circumstance that it would keep manufacturing plants in the United States running full time. "A seventy to eighty per cent product," he explained, "does not pay the manufacturer. He has got to run full time, but he can not run full time unless his business in this country is good or unless he sends a certain part of his products abroad."

Frank L. Moore, president of the American Paper & Pulp Association, explained to the Trade Commission that the manufacturers in his organizations, alike to firms in other branches of the printers'-supply field, "have been afraid of a combination on account of the Sherman law," and yet feel that they "have got to get together so as to meet conditions which we feel we are obliged to meet on account of foreign competition."

Reviewing foreign activities in his line of trade, the head of the Paper Association said: "Fifteen years ago there were occasional small parcels of news-paper sent



Warren R. Choate,
Chief Clerk of the new Federal Trade Commission.

to Great Britain and Australia from this country. Other products of this industry in the United States were seldom found in foreign countries. About twelve years ago an export trade was organized in a systematic manner by one of the large producers of news-paper in the United States, the manufacturer making it a point to get into direct connection with the consumer in every country to which it was possible to export. The result has been that for the past ten years the news manufacturers of the United States have contributed to the foreign trade of this country a volume of exports of a value of $2,500,000 per annum." Inquiries for book, writing, cover, tissue, and other papers that have come to American manufacturers since the war shut off the German supply, were declared to indicate the possibility of the Yankees capturing a goodly slice of the trade that has heretofore been largely in the hands of the aggressive commission merchants of Hamburg and Bremen, these merchants being, in turn, controlled by the manufacturers. But it is insisted that there is need for frank and friendly coöperation on the part of American manufacturers if foreign printers are to buy goods "Made in the U. S. of A." in preference to the Teuton brands.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Ejector Failed to Retract Fully.

A Washington, D. C., operator-machinist, who had trouble with an ejector failing to retract from the mold, writes in part as follows: "The Mergenthaler Linotype Company sent me a new ejector lever cam shoe, which is about one-sixteenth of an inch larger than the one that came with the machine. Am not having any more trouble. Thank you very much for your kind information."

How to Remove Lower Magazine of Model K.

An operator asks how to remove the lower magazine from a Model K machine.

Answer.— The magazine frame must be raised to full height for the removal of the upper magazine. Following the removal of the upper magazine and its frame, the lower end of the lower magazine may be raised about two inches and be allowed to slide forward two inches, when it may be lifted out. In replacing, observe that the lower end of the magazine is not raised too high, or the back edge of the lower channel plate may strike the clamps.

Casting Twin Slugs.

P. G. Hughes, of Great Falls, Montana, writes: "A short time ago I noticed an article which referred to using small pieces of paper when casting twin slugs on the linotype machine, by placing a piece of paper after every second slug so as to easily designate the left from the right hand side of the line. My objection to paper is that it is so light and flimsy, and it takes time to always find the paper and tear it up to required size. I recommend, on machines having the horizontal pan, the using of an old "hump-back" make-up rule; it stands well above the slugs and is no trouble to handle."

Friction Clutch Makes Unusual Noise.

A Colorado operator-machinist writes: "(1) If all the clutch adjustments are correct, what causes the clutch to go into action with a noise not unlike that of a pistol-shot. Have taken the clutch off, cleaned and oiled the bearing of the pulley, washed buffers and inside of pulley surface with gasoline, but all to no effect. (2) The enclosed matrix has a lower front lug bent by lower distributor screw. This happens sometimes once a day, sometimes once every two to four days, and is just as likely to happen to a twelve-point en quad as to an eight-point period. Have had several machinists look at it and they can find nothing wrong with adjustments, etc. It would seem, however, that the lifter slips off the matrix while raising it. (3) Do the tubes of a thermostat pot governor ever lose their sensitiveness to heat?"

Answer.— (1) The noise that is made by the machine when the clutch goes into action would suggest that the clutch is not in proper adjustment. But since you state the adjustments are correct and the surfaces of buffers and pulley are not gummy, we can not suggest a cause. If you have any reason to doubt the clutch adjustments, make a test as follows: Shut off the power, and while controlling-lever is in normal position back the clutch arm a few inches. Measure space between collar and forked lever and between collar and shaft bearing. There should be at least a clearance between collar and forked lever and fifteen-thirty-seconds of an inch between collar and shaft bearing. We have found that when the space between collar and shaft bearing is less than normal this trouble is present. Also when there is greater than one-thirty-second of an inch between the forked lever and collar the machine starts with unusual noise. (2) It may be possible that the lifter slips from beneath the matrix as it is lifted. If an examination reveals wear, a new lifter will remedy the trouble. We suggest that you test the stroke of the lifter by observing the height the matrices rise above the corner of the top rails. A clearance of one-thirty-second of an inch is sufficient. (3) We have not found that the expansion metal loses its sensitiveness to temperature changes. If your metal runs hot, change the adjustment a trifle and test temperature with a thermometer. Doubtless you will soon be able to remedy the defect.

Causes of Transposition.

A Michigan operator in writing states: "I have read numerous letters in THE INLAND PRINTER regarding transpositions. When it is a positive fact that the spaceband can be struck last and cut off a letter of a word, why couldn't that error be corrected mechanically? Is the large spaceband cam in the multiple-magazine machines designed to correct this fault? On older machines the capitals transpose. Would it be an error to speed up the delivery belt? This would get the capitals across sooner. Perhaps the designers wanted to impress the operator with the necessity of working carefully. The narrow magazine No. 1 does not seem to be guilty of so many transpositions as some of the later ones."

Answer.— In regard to the transpositions you have had, we would suggest the following experiment on your machine: Throw off your keyboard belt and touch "e" and spaceband keys. Turn the back roller slowly and stop turning just when the "e" matrix drops. Note the position of the spaceband-pawl levers and the relative positions of the "e" keyrod and spaceband keyrod. If a close examination is made it will be seen that the spaceband pawls are at the lowest point in the box, and the keyboard cam has yet some distance to turn on its high surface before it will permit the keyrod to be restored by its spring; this latter action being the movement that raises the spacebands above the hooks on the top rails to release. When

the foregoing is clearly understood you will see that the machine-builders have taken the precaution to give a relatively slow action to the delivery of the spacebands. When you state that a spaceband key may be touched last and still cut off the last matrix of a word, it shows that the fault lies in the action of the parts that cause the release of the matrix, or an interference with the movement of the matrix prevents its reaching the assembler soon enough to precede the spaceband. Either of the foregoing troubles would constitute a machine error, which the operator-machinist could correct, but they should not be classed as errors of construction. We do not believe that the speed of the assembler belt should be increased to prevent such errors, as the cause is perfectly obvious. In Models 2 and 4, the use of the larger spaceband cam is intended to give a slower action of the spaceband when using the lower magazine.

Damaged Matrix Ears.

A Massachusetts operator-machinist writes: "Please tell me why the ears of enclosed matrices are injured. I put two in the elevator and moved the machine until the mold wheel nearly touched them, and the ears enter slots in wheel freely. Machine is an old style, with carriage pump in a horizontal position on line with carriage. An expert from Boston adjusted the machine and said that my trouble with damaged matrices was ended, but it is not. From the gates or assembling elevator to back rail the distance is not so much as on a machine that does not have this trouble. I saw where the matrices struck the gate, and filed it down, but while this does not interfere with assembling and the matrices do not strike, it does not end trouble. Have brass cover on front below magazine. Have no other trouble with the machine but this, and it surely has me going. Where can I secure a practical, not theoretical, book on linotypes?"

Answer.— The lower back ear on the "o" character shows two distinct points of injury. The lower corner is slightly worn as well as being bruised. The wear and bruise doubtless come from the striking of the matrix on the channel entrance partition plate (I 177) after leaving the distributor bar. The other point of damage is due to the rib of the mold-keeper coming in contact with the matrix as the mold advances, due to the failure of the matrix to be in alignment with grooves in keeper. The principal cause is uncertain. There is also another bruise noticeable on both matrices on the upper edge of the auxiliary matrix-seat (just above the black-faced character). This appears to be caused by the upper edge of the mold cap, due to the matrices being out of normal position when the disk advanced at some time or other. Among the probable causes are: (1) A line was sent in when the mold-slide lever handle was down. This caused the mold to advance after first justification. This latter movement, or that of the vertical rise of the elevator, brought the line higher than normal, resulting in the contact of the mold-keeper rib and edge of mold cap with the matrices at points they should not ordinarily touch. (2) The trouble may also be caused by the back jaw of first elevator being deflected a distance greater than normal from the front or fixed jaw. (3) The last letter in a line may be crowded against the right vise jaw as the elevator descends, thus causing the matrix to rise, due to friction with right vise jaw. Other causes also may give the result. We could not state whether or not the matrix is bruised in the assembling elevator. We are inclined to believe that the bruises on the lower corner of the lower front ear result from contact with the top of the assembler cover (D 1351). Examine it, and polish inside of top edge if bruises or marks are evident. If the upper cover extends outward too much it may permit the matrix to strike the top of lower cover. The method you took to test the clearance between ears of matrices and upper part of mold-keeper groove is not very precise. Use this plan: (1) Send in a line; (2) stop cams when the first-elevator roller reaches the center of its first elevation, and while in this position examine the space between the back screw of first-elevator head and the vise cap. There should be about one point space. If greater or less, correct at this position of cams. It is difficult to determine at this distance the cause that gives the bruises on the lower ears. We believe that by carefully examining each point of contact you will find the cause eventually. There are some bruises that are the result of contact while assembling and distributing, which are evident on heavy matrices. These bruises are necessary evils and can not be wholly eliminated. Whether the corner bruises come under this classification we can not state. Examine little-used characters like z, x and q, and note if the bruise appears to such an extent as on e, o, n and s. The best book we know of for operators is "The Mechanism of the Linotype," sold by The Inland Printer Company. Price, $2; postage 10 cents extra.

Distributor Box Trouble.

A Kansas operator-machinist writes: "I am taking the liberty of writing you regarding distributor trouble we are having on a Model 14. The machine is equipped with eight, ten and fourteen point Century Expanded. We have no trouble with the eight-point, it works all right; but with the ten and fourteen point the matrix lift fails to get under the matrices as it should, and there is much annoyance. Generally the latter characters will be lifted onto the screws all right, even a thirty-em line of all caps., but when the quads come in the lifter will not catch under them. It works best at just a certain point. A strong pull downward on the lifter lever will send them in as long as it is maintained; likewise with a strong pressure on the vertical section of the lifter lever. The matrices appear to tip farther toward the screws at the top, which turns the bottoms slightly to the right out of reach of the lifter. Slacking up on the pressure of the buffer will allow them to settle up straight, when they will be lifted all right. The lever spring seems to be strong enough to cause the roller to follow the cam snugly, and the cushion spring is so very rigid I do not see how it can be at fault. We have made no adjustments except the experiment of 'tinkering' with the stroke of the lifter, the other matters referred to being pressure applied or lessened temporarily with the hands. Font notches in bottoms of matrices all line up. When a line of quads is shoved in by the buffer it will generally pick up three or four matrices, only to stop 'getting' them as soon as the vibration of the shifter stops."

Answer.— Turn the font-distinguisher stud nut so as to have the distinguisher out of the way, or neutral. This will prevent interference from that point, if there has been any. Try a number of quad lines and observe how the lifter acts. If it gives no relief, then loosen the lock-nut on the adjusting screw. Turn the screw out several revolutions, then send in a line of the quads that give trouble. When the quads are in the box the lifter will not pick up, owing to the point not going low enough. While the distributor is running, turn in slowly on the adjusting screw until you note the lifter is picking up the matrices, then tighten the lock-nut. After the matrices are run through several times, turn the font distinguisher up to place and try the same lines again. If trouble again arises, examine the distinguisher and see if it is not bent a trifle.



LEARNING THE TRADE.

Illustration by John T. Nolf, Printer.

Stay thy wandering eye
And gaze upon
My story.
Through devious ways I tread the path
That others have before me.
Who and what are they?
Go to — ask me not.

The imprisoned sunshine
Of a million years
I bring in a bucket,
To change the atmosphere
For chilly fingers.
And there lingers
On mine ears

Strident calls from various voices
For service multitudinous,
Whereby I learn
The art preservative of all arts
Has its inception
In learning to do and to obey.
But say — Ain't it punk?

COST AND METHOD

BY BERNARD DANIELS.

Ink — A Warning.

The printing-ink manufacturers are sending out notices regarding the scarcity of dyes for making colored ink and the necessity of increase in price of many grades, warning printers to be careful in their estimating, and you will do well to heed them by always asking for prices before figuring on any job requiring more than a pound or so of colored ink.

But there is another side to this scarcity of coloring-matter that affects the printer quite seriously, and that is the fact that in their struggles to supply the printer with the colors he wants, the inkmakers have been compelled to change their usual formulæ and substitute other basic colors and dyes, and the result is that the finished ink varies greatly in covering power — the amount of surface it will print per pound — from the one you previously used.

This is an important matter, and in one instance that came to our notice made a difference of ten per cent in the quantity of ink required for the job. Just a little matter of $22.50 cut off profits that were already too lean, that is all.

And the blame can hardly be placed on the inkmaker, who did his best. The printer did not ask, and did not try it out before making a final figure.

Take the warning to heart and keep close to your inkman in these trying times.

An Extreme Case.

A couple of years ago a certain printer who had a well-equipped, moderate-sized plant was solicited to join a Franklin Club in the city in which he lived, but he replied: "I know as much about printing as any one in your club and do not need assistance in estimating or cost-keeping. I can size up any job of printing and price it correctly without all this nonsensical figuring, and I know how long it ought to take to do the work, and the men are not going to put anything over on me."

After two years or less of a career as a menace to the trade, this printer who could make prices by instinct, and knew it all, was sold out by the sheriff after having made an assignment and offering 30 cents on the dollar. The actual return to the creditors was twenty-three per cent.

Of course he has many excuses and reasons for the result; but this remark from one of his workmen is suggestive, to say the least: "He always marked each job with the time he expected it to be set in and we always did it in that time on the jacket. We had no cost system and it was easy and made the boss happy."

Here is food for profound study for any other printer with the same ideas. Where are you heading?

A cost system is a chart and compass to the printer or any other manufacturer, and to attempt to do without it is as much flying in the face of Providence as going to sea without those necessities of navigation. Without them you dare not go out of the creeks and little rivers, and even there you are not safe on a stormy day.

See that your cost system is working right now. You won't have time when trouble and anxiety come. In good times the plant will get away from you, and in hard times it will get away with you.

Time versus Money.

The estimator who desires to become accurate and trustworthy should learn to think in units of average time, rather than in dollars and cents.

He should practice mentally dissecting his jobs into basic units of production and thinking of them as averaging so many per hour or so many hours each.

There is a good, logical reason for this. The average time of production is a comparatively fixed value in any locality — we had almost said anywhere — while the hour-cost and consequent dollar value may and does change from time to time, and usually with an upward tendency.

Men work about as quickly or as slowly now as they did seven years ago when the cost system was worked out; presses make just as many revolutions per productive hour; but during that seven years the hour-cost in the composing-room has increased about fifty per cent through changes of working conditions and increased wage scales.

The estimator who has acquired the habit of thinking in hours can estimate with just as much ease in any place or at any time, and all he needs is a scale of hour-costs to multiply by for his final figures. And he can save some of that drudgery by making a sort of multiplication table of the hour-rates he is using and simply referring to it and copying the figures when he has determined on the right number of hours.

The Office Pay-Roll.

"What percentage of the total business is correct for the office pay-roll?" is the inquiry from an eastern printer who is striving to bring his overhead expenses into a closer relation with his mechanical charges. He thinks that this particular item should be definitely expressed by a percentage.

Unfortunately, no one has yet gone into the matter so deeply as to split up the overhead into such minute items and give them a definite value; in fact, we hardly see how it would be profitable to do so.

The Standard cost system shows that the proportion of overhead to total department cost varies in different plants, so that while in one it is fifty per cent, in another plant, equally well managed and just as prosperous, it is about seventy per cent, according to whether salesmen are employed, and how many, and whether the shop handles mainly large or small jobs. Such a proportion to cost can be ascertained because we keep records of cost; but it would be exceedingly difficult to say what proportion those same figures

were of the total business billed as a general proposition because all printers do not add the same percentage for profit.

The office salaries, or pay-roll, are only one item of the overhead, and in many plants amount to about one-half of the total overhead, including the stockroom. Yet in one well-managed plant which is making money this item of office salaries is equal to seventy per cent of the total overhead, which is, as a whole, equal to ninety per cent of the department costs.

The printer with three or four salesmen who bring in many small orders may be doing a very profitable business and pay his salesmen salaries which average up to ten or fifteen per cent of the total business, while another who handles only large editions of cheaper work can only afford to pay half as much for this item.

Any printer using the Standard cost system can easily separate this item and find its relation to the whole, either as a proportion or a percentage, but there can be no fixed percentage that will apply to all. The only way to keep it right is to look carefully into the cost-system returns and use judgment in regard to the amount of salaries earned by salesmen and other office help. The salesman or office man who brings the most profit is the most valuable, even if his total billing is not as great as some others.

A Present to the Customer.

Of course that is not what the printer who wrote the letter below intended; but what he really did was to make the customer a present of the greater part of his profit on the job:

We enclose herewith sample of job we have just finished, and would be greatly indebted to you if you would figure same over and let us know what the price ought to be. Following are the specifications: 10,000 copies. Stock, 25 by 40, 60-pound, at 7¾ cents per pound. We set this once, ran both sides on, work and turn, and hand-folded. We quoted a price of $80 on this, which our customer seemed to think was too much, but let us proceed with the work with the understanding that we would make the price better if we could when we got our costs on the job. When completed, and we had the cost sheets figured up, we found we had a cost of $81.18.

This job was 10,000 booklets, twelve pages, no cover, printed in brown ink on brown antique paper; bound saddle-wired, two stitches, and trimmed to 3¾ by 6 inches. It figures out as follows:

Stock:	
3 7-20 reams 25 by 40, 60-pound, at 7¾ cents	$15.57
Handling stock, 10 per cent	1.56
Cutting stock before printing, ½ hour, at $1	.50
Composition:	
11 hours, at $1.20	13.20
Lock-up, 1 form of 12 pages, sheet 13 by 24, 1½ hours, at $1.20	1.80
Make-ready:	
1 form, sheet 13 by 24, colored ink, 2½ hours, at $1.25	3.13
Press Run:	
10,000 impressions, 10 hours, at $1.25	12.50
Ink, 3 pounds brown, at $1	3.00
Bindery:	
Cutting after printing, ½ hour	.50
Folding 3 folds, wire-stitching and trimming, at $2.10 per 1,000	21.00
Delivery and packing	1.75
Total cost	$74.51
Add for profit 25 per cent	18.63
Selling price	$93.14

Our correspondent seems to have had a little higher cost than we have estimated, which may be due to the fact that he worked from manuscript copy, while we have figured from reprint. This would add $4 or $5 to the cost.

The price of this job should have been at least $90, even in the face of close competition, and $95 would have been nearer right, with a still higher rate if from manuscript. The $80 price was entirely too close to be conducive to good business health.

Estimating the Cost.

Nearly all estimators in printing-plants have acquired the habit of estimating each operation required to produce a job in terms of the selling price, and most frequently in terms of the prices that they think they can get for the work, or rather that portion of it. Then when the total is obtained they find it greater than they think the customer will pay, and cut off more or less to make it fit.

This is all wrong. Such an estimate has no value either as a guide to price-making or as a memorandum for the productive departments to show what has been figured on and what is expected.

An estimate should show just exactly what is the probable actual cost of producing the work in your shop or in an average shop, giving the kind of work figured on and the average cost of that kind of work in the quantities used for the particular job. The job should be so thoroughly analyzed that every operation will be considered and the cost provided for, and then when the total cost shall have been obtained you will know that to it you must add a profit and will be able to decide just how much.

Many printers' organizations have been in the habit of recommending their members to figure at selling-prices, because the members of the organizations are so suspicious of each other that they are afraid to say anything about cost and profit for fear that some one of the members will not add sufficient profit to keep prices at a fair average. The result of this has been to cause all printers' organizations to publish price-lists that are much too low for general use and fit only for the emergency occasions when a specially low price would be justified.

If all estimates were figured out at the average hour-cost and the average hour production, all would be correct judgments of the cost of manufacturing the work. Then if to each of these records of probable cost a reasonable profit were added — such a profit as is generally considered correct in other retail businesses — there would be less complaint about the narrow margins of profit in the printing business and more of the same spirit of progress that is found in other trades.

Try this method of figuring at cost and adding the proper margin for selling and profit and you will never want to go back to the old method of estimating. But to be a success the estimate must be made at average cost for each operation, and not your personal guess that we can make that form ready in so many hours, or that we will get so many an hour on this run, or that as this is easy copy the keyboard operator will set four thousand an hour.

Naturally you will need a cost system in order to learn what the average cost is, but then any printing-plant that deserves to continue to exist will want a cost system to show that it is getting as good as the average. If you have no cost system, start one at once, and while you are waiting for it to secure your average, use that of the local organization or the national organization as your guide — and do not imagine that you are so everlastingly smart that you can beat the average enough to make any differences in your prices, for you can not, any more than you can old Time and Death.

How much profit? Well, under ordinary conditions of trade add one-third to your cost to get the selling price, and in cases where there is a large measure of service in the proposition, do not hesitate to add one-half. Too much? Stop and think again. You are acting as retail salesman

and promoter to your manufacturing department, and the two essential services should be separated. Your office or sales department should buy from your factory the work it turns out at a figure that will afford a profit in running it, just as any retailer buys his goods from the manufacturer; then your sales department should be a self-supporting institution, just as any other retail establishment, and should show a profit on its own transactions at the end of the year. Read this last paragraph over again and try to mentally apply it to your own business. You are both manufacturer and retailer, and are entitled to a profit in each activity, and each one of your orders is a special. Your friend, the merchant tailor, realizes this and you do not kick at his position, but if you did he would tell you to go to the retail store where the stock goods were sold.

If every printer were to estimate at cost and sell at a decent profit, it would not be long before the business would be respected in proportion to its position in the necessities of modern civilization and progress, and printers would be recognized as legitimate business men by the mercantile agencies and banks.

Begin at once to estimate with cost prices and see what a surprise there is waiting for you right around the corner.

Theoretical versus Actual Cost.

Owners and managers of printing-plants often wonder why there is such a difference between figures made by their estimators and the actual cost of production when the order goes through the shop. The amount of variation in different shops and on various jobs fluctuates, but always seems most unexplainably large. The estimator blames the workroom force, and they blame the estimator. He says the job ought to have been done in the number of hours and for the price he has put down in the estimate. They claim that he does not know what he is talking about and is not treating the shop fairly.

The real facts are that the estimator is figuring on a theoretical basis, and his employers know it, and neither has real confidence in the figures; and when hard pressed by competition or by a persistent customer waiting to place the order, they shade the price, consoling themselves with various excuses and resolutions to push it through and make up the difference.

The shop, on the other hand, is faced by its actual cost, which may have been increased by niggardliness on the part of the owner in supplying sufficient facilities of the right kind or by mismanagement of the administrative heads of departments.

The estimator is working on a theoretical basis unless he has the factory records constantly before him; while the shop, having only actual records to go by, despises all theory. Both are wrong.

The estimator should only use his theoretical costs to check up the actual reported costs from the works and to call attention of the management to existing excesses of actual costs over what they should be. He should figure his estimates at actual cost and actual rates of production, thus ascertaining the probable actual cost of the work in that shop, and should then make a selling price that will be just to the customer and to the house. Not always a flat percentage on cost, nor the theoretical value of the job. Market conditions must be considered and the fact kept in mind that the customer is entitled to pay a fair profit on the cost of producing his work in a plant with average good management and average up-to-date equipment, but should not be taxed for the inefficiency of your plant or mine, for its failure to have proper ordinary equipment.

On the other hand, the customer is not entitled to all the benefit of special equipment and methods which considerably reduce actual cost.

Cost studied on this basis, and by constant comparison of the actual and the theoretical, will gradually approach theoretical basis and the plant theoretical efficiency. It will not come suddenly, but it will surely come if continuously and consistently worked for.

Merely cutting actual figures to fit theoretical costs will only mean actual loss. The study of reasons and causes must be taken into account when you attempt to adjust the difference between theoretical estimates and actual costs.

Cutting Stock.

One item that many estimators seem to forget entirely, or to greatly undervalue, is the cutting and trimming of the paper or cardboard upon which the job is printed.

So far as cards are concerned, there might be an excuse in large centers where they are usually ordered from the supply house at a list that covers cutting, but that excuse does not exist in regard to paper.

Unless a job is printed on a full sheet as received from the paper-house, the stock must be cut into two or more portions and trimmed, the usual quantity for each cut being the ream of paper, or hundred sheets of card, where a ream or more of paper or a hundred or more sheets of board are used.

To set the gage on the machine and cut a ream of paper in half will average about six minutes, and to trim the edge to get exact size, or remove one half and insert the other and cut to same gage, requires about eight minutes. That is to say, a man and machine would average about ten small jobs of one cut in an hour, or seven if trimmed. If the stock was to be quartered and trimmed, that would require at least three cuts, or possibly four, depending on the size of the sheet. This would require from fifteen to twenty-two minutes.

The records of those plants using a correct cost system show that a cutting-machine and operator cost from 95 cents to $1.10 per hour, with a large majority averaging $1. This being a proved fact and not a theory, it must be evident that the average halve-and-trim job costs 12 cents, and that the single cut without trim will cost about 10 cents, while cutting four out and trim will run from 25 to 40 cents, according to size. This applies to all jobs of from 250 to 2,000 copies, cutting out of one ream of stock or less.

Where there are larger quantities and several cuts may be made at one setting of the gage, the additional reams or lifts will cost one-sixth to one-fourth as much as the first, according to size. That is, if one ream costs 30 cents to cut it into four pieces and trim, the second and additional reams will cost from 5 to 8 cents each.

The above applies to fresh stock that does not need special jogging. When figuring on the cutting of printed sheets, more will have to be allowed to cover cost of jogging, according to quality and stiffness of the paper. Where there is a large number of printed sheets to be cut it will pay to put an extra man to help the cutter, or in case of small work, a girl. This will add to the hour-price of the work the man's cost or the girl's cost, making the machine with extra helper (man) cost $1.75 to $1.85 per hour, or with the girl $1.40 to $1.50.

For the best results, cardboard should be cut on a rotary or shear cutter, and when necessity requires that it shall be done on the guillotine, allowance should be made for a finishing trim, as the section of stock outside the knife will have a rough or feathery edge. In very cheap work it is

sometimes considered sufficient to brush the rough edges to remove the " feathers."

It takes about as long to cut a hundred sheets of card as it does a ream of writing-paper giving the same number of cuts.

Here is a little table that will assist the estimator in figuring on cutting new stock — add one-half for printed stock to cover jogging.

	One Cut.		Each Additional Cut, Same Sheet.	
	First Lift.	Additional Lift, Same Gage.	First Lift.	Additional Lift, Same Gage.
Sheet up to 20 by 25.....	$0.12	$0.03	$0.08	$0.03
Larger sheets	.20	.04	.13	.04

These figures are for *cost* in cents, and profit must be added in using them unless you are in the habit of figuring at cost and adding profit to the total.

A lift is the usual amount at one cut; a ream of ordinary weight writing or book paper, a hundred sheets of cardboard or heavy-weight covers; a half-ream or less of bulky covers.

Trimming to same gage after cutting a little short of one-half counts as an additional lift. Where two or more piles are cut at once it counts as a larger sheet for one cut.

Records of Production.

Every print-shop should keep accurate records of production and frequently collate and average them according to the character of the work, using the Standard price-list classification as far as possible. Such records, when averaged, are a valuable guide to the manager in handling the plant efficiently, and to the estimator in making estimates that will hold when the work is done. They also form a basis of comparison with standard practice, as shown in the published average of the national organization.

Considerable damage has been done to the profit of the printing business by indiscriminate publishing of individual records of speed in the past, either as a boast of the speed idiot or from mercenary motives by the makers of certain machines. Every one of these records might be true under the conditions at the time; but none of them is of any use as a guide in actual practice in ordinary plants.

This is also true of many of the collective records of price and production published from time to time; so that the United Typothetæ and Franklin Clubs of America has expressed its disapproval of such publication unless carefully averaged and tested first.

Such averaged records appear in the Standard price-list and several other lists published by the larger organizations, and these should be used as a guide in checking up your monthly and annual records. But before you can use them your records must be classified in the same manner. You can not say that your pressroom is averaging 1,100 impressions per productive hour and have it mean anything or be of any help to your fellow printers if you have simply averaged sheets of all sizes and work of all kinds.

It is not much trouble to keep these separate records in one plant, but if you are not prepared to take this trouble, for goodness sake don't boast of your production record, which may be on a class of work entirely different from that which the other fellow is doing and may mislead him to his detriment.

In all cases where you have actually beaten the average, look up some other job where you have failed to reach it and pair them off and see if at the end of the term you have not a number of below-the-average jobs without a pair-off. If you have not, consider yourself lucky and watch the future.

Printer Who Did It Was Right.

Many printers have a mania for quoting on every job offered them without stopping to consider that their plants may not be properly equipped to produce the work in such a way as to give the customer service at the right price. And the right price does not mean some freak price that some one has quoted through mistake, but a price that allows equitable rates for the production of the work under modern and efficient conditions. This would keep ordinary plants from attempting to make prices on specialties without consulting the specialist and securing his coöperation.

The recent fad for poster stamps has brought out some very amusing instances of such estimating, and the following one may prove instructive to our readers, while giving a slight idea how the figures submitted must strike the advertising managers and buyers.

The letter below is from the advertising manager of a concern using a very large amount of printing in a national campaign:

> May we ask you to give us your estimate of what 20,000 sheets of poster stamps like the enclosed ought to cost? Two sets of color plates would be furnished to the printer. These plates are all mounted on one block and all sixteen stamps are printed at once. This job was actually turned out at a cost of $175. One printer in New York estimated $97 for the work, and another in a Middle Western city estimated $220 for the same job.
>
> The wide variance in the estimate of $97 and the one of $220 prompts this inquiry for expert opinion as to what is a fair price for 20,000 sheets.

The size of the sheet for the sixteen stamps was 8¼ by 11 inches, and the stamps were printed in three colors, the style of engraving being flat zincs and not half-tone.

This figures out as follows, allowing for the condition that the plant is used to handling colorwork and is possessed of a rotary perforator or able to get the work done near by:

Composition:	
None. Plates supplied blocked in sets of sixteen.	
Handling plates, packing and unpacking, 1 hour, at $1.20	$ 1.20
Lock-up:	
3 forms of 2 pages each, 1 hour, at $1.20	1.20
Make-ready:	
3 forms, 11 by 17 inches, 7 hours, at $1	7.00
Press Run:	
30,000 impressions, 44 hours, at $1	44.00
Ink:	
20 pounds, at 80 cents	16.00
Stock:	
10½ reams gummed paper, 20 by 25, at $4 per ream	42.00
Handling stock, 10 per cent	4.20
Cutting stock before printing, 1 hour	1.00
Perforating:	
Setting two patterns on rotary machine and running 10,000 sheets through twice, 15 hours, at $1.10	16.50
Cutting after perforating, 1 hour	1.00
Packing and delivery	3.00
Total cost	$137.10
Add for profit 25 per cent	34.27
Selling price	$171.97

This shows that the printer who did the job got the right price for it, and the prices quoted by the others forcibly illustrate the fact that the printer who is not equipped for the job should, for his own sake and that of the trade, refuse to quote. The high man in this case not only made himself, but printers as a class, look ridiculous in the eyes of the buyer.

It is hard to understand how the low bidder expected to come out whole at $97, when the net cost of the stock and the ink was $58, and the job required 30,000 impressions on the press and 20,000 running for perforating.

It is possible that the high man figured on perforating on a regular single-cut pin perforator, making thirteen cuts to the double sheet.

This job was actually done on the rotary perforator with two runs for the thirty-two stamps on the double sheet.

Real Co-operation the One Method.

The study of human nature and history proves that the growth of civilization and the progress of humanity are due to coöperation between individuals and communities, and a close study of the conditions responsible for the present carnage in Europe will show that it is the result of lack of coöperation between nations for the elimination of personal greed and ambition and the betterment of conditions between peoples by education and justice.

Without doubt, coöperation is the best, if not the only, means of bettering the condition of ignorant and wilful warfare between printers which finds its counterpart on the battle-fields and which is disguised under the more gentle name of competition.

True competition is emulation to deliver better workmanship and better service, not deliberate attempt to reduce the quality and service to the minimum that will pass as a receivable delivery in order to cut the price below the other fellow. This method of reducing cost is not a legitimate one and is one that few printers are willing to acknowledge that they use, yet every day we see evidences of it and are askd for a remedy.

That there is no reason for it those who use it are not willing to admit, and the excuses they make when cornered are most pitiful to listen to from full-grown men. This kind of competition — this guerilla warfare — is absolutely inexcusable and unnecessary in any business, and more particularly in the printing business, which is supposed to be the one business that attracts the educated and more brainy man.

Did I hear some one say: "The other fellow does it and we must to hold our trade. It can not be helped!" Poor fellow, I pity him for his narrow view of life. Naturally he can not help it alone, but by real cöoperation with his fellows in the same city or district, and through the national organization with his fellows all over the country, he can create the right idea regarding competition and bring about a complete reform in the trade.

It is on this basis of coöperation that the various printers' organizations have accomplished the work for the uplift of the business that has thus far been achieved, and started the work that will bear great fruit in the future. Without coöperation such a grand effort as they have put forth would have been impossible. If every printer who feels that competition is not just what it should be and that trade conditions ought to be improved, would do his little part by joining the local organization of printers and in seeing that his local organization was a part and parcel of the national organization; if he would do his little part by taking an active interest in the working of the organizations and act and talk coöperation every day, it would be possible to so extend the work of educating printers in cost-finding, correct estimating, trade ethics and the true principles of competition, that it would not be long before the printing business would be what it should — the leader of all businesses in the character and reputation of its members and the rating of its firms, as well as high up on the lists as a profit-maker, instead of the sneer and by-word of the buyer who knows that he can twist the ordinary printer around his thumb and get him to fall in price and wrangle with his fellow tradesmen to the profit of the buyer. But it will take true coöperation and persistency in it until the work is accomplished, not a little now and a long rest; a spasm of intense effort and an interval of doing nothing.

Are you doing your share of this work? Are you a member of the local organization of printers and the national organization? Do you actively help in the work of educating your competitor? If not, get in line at once. Do not make the excuse that the organization in your locality does things of which you do not approve, or that some of its members do not live up to the spirit and letter of the rules. Do you heartily approve of every move that your church makes, or your lodge; and are you finding that every member of those bodies lives up to the letter and spirit of the creed you profess and the rules of your church and the tenets of your lodge?

Perfection is not for humanity. You are far from perfect in the eyes of your competitors; but they will work with you and you can work with them for the education of them and yourself.

Get the spirit of real coöperation; bury the warlike spirit; and go to the organization and ask: "What can I do to help the good work?" And when you have found out, do it. Do whatever they ask willingly and cheerfully, and with a vim, and you will be surprised to find what a power for good that little organization that you once despised will become. And you will be surprised at the personal benefit that you will get from doing the work. It never fails that true coöperation brings personal betterments.



Tannenberg.

From a wood-engraving by Bruno Heroux in the calendar, "Kunst und Leben," published by Fritz Heyder, Berlin.

Written for THE INLAND PRINTER.

DEVELOPING INFLUENCES — HENRY F. BECHMAN.

BY C. B. S.

THE progress of a nation is marked by the ability of its people to acquire and use preordained laws, and the progress of the art of printing and all art is but a few steps behind the progress of the creative and understanding minds conceiving and developing new applications of universal law. The development of the printing-press is worked into the development of men, and the paths of experience over which these men traveled are, as a rule, shown in the realization of their conceptions.

Among the living developers of the printing-press, Henry F. Bechman, of the Duplex Printing Press Company, Battle Creek, Michigan, holds an honored place. He is an inventor who has made a mark in the history of the printing-press. The presses he has built during the past thirty years are printing newspapers in every part of the world. He commenced his acquaintance with printing machinery at the age of twelve, in Muscatine, Iowa, in which town he was born, of German parentage, in 1858. He was first apprenticed to the Joseph Kleinfelder Foundry & Machinery Company, and later with Huke, Spencer & Ostrander, manufacturers of electrotype, stereotype and typecasting machinery. He remained with them until 1880, when he became connected with the George E. Lloyd Company, manufacturer of electrotype and stereotype machinery and rebuilder of printing-machines. His experience has been very wide, for he went subsequently, in 1884, to the Shniedewend & Lee Company, of Chicago, western agent for the Campbell Printing Press Company. In 1891 he joined the staff of the Goss Printing Press Company as superintendent of the machine-shops, and built rotary machines. His last change took place in 1892, when he engaged with the Duplex Printing Press Company, of Battle Creek, Michigan, to superintend the building of that company's famous presses.



Henry F. Bechman.

The many inventions which he has made in the flat-bed web perfecting and rotary stereotype presses have contributed not a little to the great success of the Duplex presses throughout the world. He invented that stupendous miracle — though perhaps we have lost our sense of the miraculous through familiarity with such wonders — a printing-machine capable of printing 30,000 thirty-two-page or 60,000 sixteen-page newspapers per hour from a thirty-two-page press with thirty-two plates, delivering them in book fold to the packer box, counted and ready to mail.

The low-down constructed type of rotary press is Mr. Bechman's invention. His idea is to bring about efficiency and reduce the time and cost of newspaper printing, to protect labor against avoidable accident, and to save unnecessary exertion on the part of the middle-aged man whose experience is valuable to his employer, but whose physical being is such that he does not care to climb the steps of the high-up constructed printing-presses to do his work properly.

Mr. Bechman is a director in the Battle Creek City Bank, president of the American Motor Company, president of the Fair Home Real Estate Company, and a director in the Fair Home Building Company, and he has many other interests in Battle Creek, Michigan.

The modern newspaper press is a long step in advance of the old steam-driven press, but it is interesting in this connection to note the difficulties under which the first steam press was introduced.

In 1804 a compositor in the employ of the *London Times*, Thomas Martyn by name, succeeded in making a model of a self-acting machine for running the press, and the proprietor, John Walter, furnished him funds to continue his work. So bitter was the hostility of the pressmen to any plan that might decrease their possibilities of employment that Martyn, in fear of his life, had to abandon his work. In 1814 Walter consented to a trial of a machine invented by Friedrich König. The machine was installed in another building, and on the eighteenth day of November the issue was printed thereon, the workmen being kept ignorant of the fact until the issue was off press. Eleven hundred impressions an hour was the rate at which the issue was printed. Remarkable? Yes, indeed, when they had been accustomed to from 300 to 400. But when we consider the development since that time, we may well ask, "What next?"

Written for THE INLAND PRINTER.

ALONZO ALLISON, EDITOR AND PUBLISHER "BROWN COUNTY DEMOCRAT."

BY ALBERT G. BRENTON.

IN Nashville, the county-seat of Brown County, Indiana, lives a figure unique in newspaperdom of the State. The man is Alonzo Allison, editor and publisher of the *Brown County Democrat*, an eight-page weekly with a healthy circulation of 1,800. His claim to fame is fourfold: First, his publication is the only county-seat paper in the State still printed on a Washington hand press. Second, he is believed to be the youngest veteran of the Civil War and the oldest printer in point of service in Indiana. Third, his father was a printer before him and he has an uncle, four brothers, three sisters, four cousins, five sons and two granddaughters who are working at the case. Fourth, he is said to hold the state record for fast composition, setting 2,250 ems, eight-point, in an hour on a sheriff's bill.

Surely a character of some distinction in printerdom! Little wonder that beaten paths are made to his door or that his quaint print-shop should be made the subject of an appropriate wood-block picture in three tones by Gustave Baumann, a noted young German artist.

Baumann's engraving, entitled "Press Day," is shown herewith. It gives the artist's impression of the *Democrat* office in the midst of edition-day activities. Alonzo Allison is shown performing the functions of the mailing force, while his sons, T. H. and C. A. Allison, are operating the "muscle developer."

Considering Mr. Allison's claim to fame, it would seem that a reproduction of his print-shop in any other medium than that chosen by Baumann would grate on artistic sensibilities. The whole atmosphere of the subject is rare with a spirit of antiquity that indeed is refreshing in contrast to linotypes, offset presses, modern high-speed efficiency, and the like.

Probably no duplication of Allison or his print-shop could exist in another part of Indiana, and it would be disappointing to one who knows Brown County or Nashville to have a printery of any other sort there. Brown county is Indiana's Switzerland. Only a few years ago the first railroad crossed its boundaries. As late as the past autumn, steps were taken to establish the first electric-light plant within its confines. It is famous for its apples and scenery, noted as the inspiration of much of "Abe Martin's" quaint philosophy, and is a mecca for artists and tourists. Just a few years ago the center of population of the United States was located on one of its hills.

And one of the "big men" in Brown County is Mr. Allison; hence it is not surprising that he is waxing fat in purse and person, owns one of the finest homes in the county, and refuses to let the burdens of newspaper life mar his genial countenance with crows' feet, or give him a grouch. Allison is sixty-four years of age and has been in the printing business for fifty-seven years, having set his first type when seven years old. He has been in active newspaper work continuously since his beginning, with the exception of eighteen months spent in the Union army in the Civil War. His printing-office is the only one in Brown County, although his father at one time successfully operated a Republican paper in competition.



Press Day on the "Brown County Democrat."

Half-tone reproduction of three-color print from wood-block engraving by Gustave Baumann. In making the picture a separate block was carved for each color.

At the age of twelve, Allison and his mother went to Nashville, Tennessee, to visit his father, who was quartermaster of the Seventeenth Indiana regiment, then in camp at Nashville. Allison, though only twelve years old, begged so hard to remain with the regiment that his father and mother consented, and the lad donned a soldier's uniform, the legs of the trousers being cut off and the coat made to fit him.

He spent eighteen months in the army, much of the time being under heavy fire and in the thick of important battles. At the close of the war he went with his father to Columbus, Indiana, where they published the *Dollar Weekly Union*. In the fall of 1870 the Allisons went to Nashville, Brown County, and established the *Jacksonian*.

In December, 1884, Alonzo Allison purchased the *Brown*

County Democrat. For lack of means he was compelled to do all the work himself, and for several years he got the copy, set the type, made up the paper, rolled the forms and pulled the lever on a Washington hand press, which he uses in printing the *Democrat* to-day. Allison calls his press his "muscle developer."

Although he is near the three-score-and-ten limit, Allison is still "some speed artist" at the case, sticking up 1,500 ems an hour. He holds a record of setting 2,250 ems, eight-point, in an hour on a sheriff's bill. When he was employed in an office at Columbus at one time his employer wanted to pay him by the thousand ems. The first week Allison made $39.50. The next week the arrangement was changed.

At one time when Allison's father became a candidate for joint representative from Brown and Monroe counties, Allison opposed him because he was a Republican. Allison and his father had many political tilts through the *Democrat* in the elder Allison's candidacy, and the elder man's majority was only eighteen in the two counties.

In addition to Allison's father, his uncle, Harvey Allison, of Edinburg, Indiana, and his four brothers and three sisters are printers. Four sons of Harvey Allison are printers. Alonzo's five sons — C. A., of Deland, Florida; George A., J. G., J. E. and T. H., of Nashville, Brown County — are printers. Helen, the fourteen-year-old daughter of James E., and Margaret, the ten-year-old daughter of George A., also are working at the case.

Allison has published the *Brown County Democrat* for thirty-one years. It is the only printing-office in the county, and although three papers have been started in opposition, none have existed for a year. Allison bought them all out.

Allison was postmaster at Nashville for four years under the Cleveland administration. His home is one of the finest in the county, and during the summer it is the halting place of many visitors. Allison's father died three years ago when eighty-six years old. He worked at the printers' trade until he was eighty-four, setting type without the aid of glasses until he retired.

Allison bears the griefs of his trade lightly. He never troubles trouble and doesn't let it trouble him. He is the oracle of Brown County politics and is one of the most widely known men of his profession in the State.

MR. DOOLEY ON THE PROFANITY OF PRINTERS.

"I don't believe in profanity, Hinnissy — not as a reg'lar thing. But it has its uses an' its place. F'r instance, it is issintial to some thrades. No man can be a printer without swearin'. 'Tis impossible. I mind wanst I wint to a printin'-office where a frind iv mine be th' name iv Donovan held cases, an' I heerd th' foreman say:

"'What gintleman is settin' A thirty?' he says.

"'I am,' says a pale gintleman with black whiskers atin' tobacco in th' rear iv th' room.

"'Thin,' says th' foreman, 'ye blankety-blank blacksmith, get a move on ye. D'ye think this is a annyooal incyclopejee?' he says.

"Ivyrbody swore at ivrybody else. Th' little boys runnin' around with type prattled innocent profanity, an' afther awhile th' iditor come in an' he swore more thin anybody else. But 'twas aisy to see he'd not larned th' thrade iv printer. He swore with th' enthusyasm an' inacc'racy iv an amachoor, though I mus' say he had his good pints. I wisht I cud raymimber what it was he called th' Czar of Rooshya f'r dyin' jus' as th' paper was goin' to press. I cud've often used it since, but it's slipped me mind." — *Printers' Engineer*.

THE PETERSON PROCESS OF PRINTING IN COLORS FROM ONE PLATE.

On page 424 of THE INLAND PRINTER for June, 1914, appeared a unique specimen of color-printing from a single half-tone plate, done by the patented process of Victor Peterson, 730 North Franklin street, Chicago. The Multicolor Process Company was formed to market the process on a royalty system. A royalty scheme is not usually adaptable to the printing-trade, and while much interest was manifested in the process, and many printers contracted for it, the identification of the output of the contractors and the difficulty of collecting the royalties made this plan of realizing a profit negligible.

The process has a distinct place in meeting the requirements of many customers of printers, and gives a very wide range of usefulness in tints and in zinc etchings as well as open half-tones. The specimen on the opposite page shows what may be produced on an ordinary half-tone plate. The printer's customer who requires a touch of color in his catalogue, booklet or circular, but is not prepared to purchase color-plates, can be supplied by this process with an effect that is both effective and tasteful at a minimum cost. Mr. Peterson is prepared to do the work for the trade. His personal skill and experience are at the service of printers at trade prices. The process rights may also be secured under contract rates covering the license to use and the instruction in how to use the process effectively. This offers a resource to printers that they may find very useful at almost any moment, and to employing printers writing under their own letter-heads samples will be sent on request and prices quoted. This is a voluntary contribution to Mr. Peterson's character and skill.

HOW TO CAPTURE THE RUSSIAN MARKET.

Speaking of his recent experiences in Russia before the Pilgrim Publicity Association noon-day luncheon on January 24, Thomas W. Pelham, general counsel for the Gillette Safety Razor Company, said in part:

"The first impression one receives is the vastness of Russia, the magnitude of the still undeveloped market. Russia is in immediate need of goods. Her credit, while low at present, due to her inaccessibility, is really inexhaustible. To-day thousands of tons of freight are tied up. The Government comes first and the merchant has to wait. The bankers, however, will finance them to the limit.

"Prior to the war, the Russian business man was accustomed to the 'laissez-faire' methods. To this the cunning German catered. He extended three or four months' credit; he took care of all the details of transportation; he established his own agent in Russia and literally put his goods on the merchant's shelves, and for this the merchant was willing to pay.

"To-day the feeling is vastly different. Mr. Merchant is awakening, he is more progressive and more liberal; in fact, a more liberal everything is on the way.

"American goods stand in high favor. Russians are looking toward us for increased supplies; their prominent business men say that Germany will never get back her old grip on their trade.

"The Russians want our goods, yet we must do business in their way. We must extend credit, establish agents and distributing centers.

"There is a decided market for American goods without graft and undue red tape. There is even opportunity for American manufacturers to locate in Russia, if we adopt the proper principles and methods."



Photograph by R. R. Sallows, Goderich, Ont.

"PEACE"

PRINTED WITHOUT COLOR PLATES
by the
PETERSON PATENTED MULTICOLOR PROCESS

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

"Cutting and Creasing."

In our last issue we inadvertently quoted the price of "Cutting and Creasing," by Margison, at $1. The price has always been $1.50.

Hot Embossing.

(1766) "What advantage has hot embossing over the ordinary work done on a platen press?"

Answer.— Where heat is employed the stock seems to conform to the shape of the die with greater regularity and without any tendency to crack. It appears that the fibers of the paper are more pliable where the heat is combined with pressure.

Printing a Half-Tone on Bond-Paper.

(1764) Chester Currie, of Manistique, Michigan, suggests the following method of printing a half-tone plate on linen or bond paper. Procure a tint-block of boxwood or maple the exact size of the half-tone plate, or make a patent or sole leather block to print from. Take the whites of two eggs and beat up until no longer stringy. Allow the froth to subside. Clean the plate and rollers and give a second cleaning with wood alcohol. Apply the albumen to the rollers and allow it to distribute just as if it were ink. The make-ready need be no different than for ordinary tint-block printing. When the work is printed with the egg albumen, you will find the fibers of the stock lie flat, and when the half-tone is printed thereon, with a stiff job-black ink, there is no tendency to pluck the surface or raise any of the fibers. A second impression with the albumen may be necessary on heavy antique or linen paper.

Wear on Plate Edges.

(1765) The following letter relates to our recommendations regarding the wear on edges of a half-tone plate: "I regret to say that your diagnosis of the trouble does not help me very much. Contact between cylinder and bed bearers was tested and found satisfactory. The plate could not have been properly made, in my opinion, as, although the defect looks like a wear, due to improper adjustment, it was apparent from the first. A proof pulled on soft paper showed it very strongly. We had an engraver look at the plate and he pronounced it too shallow, and refused to do anything to it. As to there being no evidence of shallowness, I ran the job off with as little impression and make-ready as possible, finding that it helped the edge to a certain extent."

Answer.— We regret that we are unable to agree with you regarding the cause of the wear on the edges of the plates. We still maintain our opinion regarding the principal cause of the wear. But, so as not to appear positive, we have asked the opinions of a color-plate engraver of experience and two pressmen who have a broad knowledge of color-plate printing. The engraver who examined the proofs, and did not know what the points of the controversy hinged on, said in effect that the pressman evidently carried too much tympan, or that the press was unable to carry the extreme impression that was necessary to print, without lifting the cylinder from the bearers. One pressman stated that his opinion was that too much packing was carried, and that the cylinder did not hold firmly to the bed during the impression. The other thought there was yielding of the block when the cylinder left the plate, causing sufficient friction to abrade the surface of the fine lines. When the question was asked, "Is there anything to indicate a shallow engraving?" the replies were in the negative. The engraver sought to prove that the plate was *not* shallow by comparing two parts of the same edge. In one there is wear; in the other part of this same edge there is no evidence of wear. If the plate had a shallow etch the wear would appear more uniform, and would show badly on other edges. One pressman stated that on a similar job he tried to print, the identical trouble arose. He did not allow the plate to become worn. He put a piece of heavy wrapping-paper under the plate and made it above type height, then he took off sufficient of the tympan to lessen the impression and that cured the evil.

Discoloration of Lithographed Cutouts.

(1769) Submits a lithographed cutout printed on antique-finished board. The back of the sheet shows a light-green stain, quite similar to an offset impression of a tint. The novelty manufacturer writes: "We are enclosing a card printed by the offset process, which shows, on the unprinted side, a discoloration. This is not an offset, and did not appear until some time after the job was printed. These cards are held in stock, wrapped in packages of five hundred. Any information you can give us will be very much appreciated."

Answer.— We are of the opinion that the discoloration was absorbed from the printed side with which it had contact rather than from anything in the tint penetrating the stock. We judge that the trouble-making medium was in the tint and not in either the red-orange or black ink. It is quite possible that the chemist in the employ of some ink-house could help you ascertain the real mischief-maker, if you still have a sample of the ink. Otherwise it will be difficult to determine the cause. If you have some of the ink used on the work you could test it by applying a small amount to a piece of the same kind of stock, and when it is dry enough place it in contact with a similar piece of paper under pressure and observe its action. It may be of some value to ascertain from the pressman what reducing medium, if any, was used while running the job. If this can not be ascertained, inquire of the inkmaker what reducing medium was employed. We judge it is the vola-

tile element that escaped after the surface drying of the ink took place. This may have occurred weeks and months after the actual printing took place. Try the color over a vial of concentrate ammonia, and then, if no effect is noted, test in contact with chlorin gas. If this is not available, secure some chlorate of lime and place a small bit on the discolored side and lay away for several hours in a tight box. Of course these tests will be of no value toward correcting the trouble as it now stands, but the reactions that take place, if any, may show the troublesome medium in the ink. We regret that we are unable to state the real cause of your trouble. Doubtless an ink chemist could tell you if he had a sample of the green tint for analysis.

Wear of Plates on Rotary Press.

(1769) An Ohio correspondent writes: "We are desirous of learning the experience of printers in other cities as to the number of impressions which may be normally obtained from electrotypes run in the ——— presses."

Answer.— This question is difficult, owing to the difficulty of making comparisons. In a general way the following statement can be made which will cover all rotary presses using curved electros. The life of the electros depends mainly on (a) the quality of the electros, and (b) the care exercised by the pressman in handling his machine. In the first case, two elements enter into the work — thickness of plate and thickness of deposit on plate. In the care of the press, the pressman's neglect of precautions bearing on the proper height of tympan, the nature of the tympan and a firm bearing of cylinder bearers. We have heard of electros running as many as 800,000 impressions on a Harris two-color machine without serious deterioration. We have also heard of plates showing badly on edges on less than 30,000 impressions. In the first case the press was handled by a skilful pressman, and the electros were exactly the height of bearers. In the second instance the plates were all right, but the pressman had his cylinder packing built up too high in combination with cylinder bearers that were not in firm contact. This latter combination is the most serious problem and will always cause wear on plates, no matter how good they are. When plates show wear it is always open to suspicion, on all rotary presses, that either the tympan is too high, or there is not firm contact between the bearers of the two cylinders. The cause of wear of electros on flat-bed presses may be traced to the same cause — lack of firm contact between cylinder and bed bearers, which produces friction at the beginning and ending of contact between plate and stock, causing abrasion of plate edges. We would feel safe in stating that, where all conditions are favorable, one should be able to run 250,000 impressions without causing serious wear on the plates. If you are having trouble with plates wearing, a test of bearer contact should be made immediately, while the form in question is on the press. Place a narrow strip of French folio between the bearers of the plate and tympan cylinder, opposite the heaviest part of the form, and see if the strips draw out while the press is standing on the impression. Another test is the amount of packing carried. Normally, the surface of top sheet should be exactly in line with the surface of the cylinder bearers. Usually one sheet of tympan in excess works no harm, as it compensates for the compression of the packing. We are assuming all the while that the plate is of exact thickness. This may not be the case. If the plate is above standard you can scarcely avoid wearing, so it is up to the electrotyper to furnish plates that are precise as regards thickness.

Making Ready on a Gordon Press.

(1770) A Georgia printer writes: "I have long been a reader of THE INLAND PRINTER, and profit monthly by the valuable articles it contains. I want to ask you some questions regarding the Chandler & Price platen press. To begin with, I want to explain that I am not a pressman, but have been doing jobs in country shops for about ten years. In the office where I am employed we have no pressman, so I will value your instructions. I want to ask you to explain in terms easily understood, as I am not familiar with conventional terms in the large shops, how to make a job ready on a Chandler & Price platen press. For instance, I have a page of small advertisements for a small magazine we publish, the page being 26½ by 42 ems pica, and all the small advertisements bordered with linotype border; some of the corners and an occasional line do not come out as they should. I have seen pressmen make some kind of a 'map' and use what they call a 'draw sheet,' but I do not understand the method at all. What is the best method of procedure in leveling the platen? Please tell me how many sheets of paper should be used on the platen, and explain the use of 'tympan board,' whether it should be used next to the type or under sheets of softer paper. The above questions have long been a problem with me. Of course, I understand setting gage-pins, but am really a linotype operator trying to better the presswork here in our shop. We do not do any presswork, except publish a weekly paper on an old rattle-trap of a cylinder, but do considerable job printing on 8 by 12 and 10 by 15 Gordons."

Answer.— (1) The sheet which looks like a map is usually called a "mark-out sheet." The various marks indicate where the pressman finds a low place in the print, and the rings and other odd-shaped designs are to be pasted up, usually with tissue-paper. This mark-out sheet will be pasted, or "spotted up," as it is termed, and later pasted in the tympan. It sometimes happens that several of these sheets are required before the job is fully made ready. The draw, or top sheet, as it is sometimes called, is the uppermost sheet of the tympan. It is usually of heavy, smooth manila, although in some jobs it may be print-paper, the same as the balance of the tympan. (2) To level the platen, lock up a large metal letter in the corner of the chase. For example, a sixty-point letter "W." Dress the platen with about six sheets of print-paper and place a sheet of thin pressboard under the print. Pull an impression on a sheet of paper. Observe how the print appears. Adjust impression screws so that all letters print with equal legibility. Unless an extremely heavy form is put on, the screws need not be changed. With heavy forms it will be found necessary, usually, to increase the pressure on the two upper screws. This will mean that after the job is finished you will have to level up the platen again. (3) Usually six sheets of print are sufficient for a tympan. The tympan board — of thin pressboard, brass or tin — is usually combined with the print-paper. In printing from worn type, or where a make-ready is of secondary consideration, no pressboard need be used. Instead, one may use all print-paper. When printing from new type, or on hard paper with fairly good type, the pressboard or metal sheet may be placed just beneath the top sheet. This will make the printing much sharper than on a soft tympan, but requires a much more careful make-ready.

In a recent letter, the printer writes: "I received your instructions for make-ready, and want to state that the work of this office has been improved immensely by the correspondence and your advice. I thank you."

OBITUARY

Marcus M. June.

Marcus M. June, vice-president of the June Press, of Syracuse, New York, passed away on Wednesday evening, January 19, at his home, 1135 West Onondaga street, after an illness extending over the past year. He was seventy-one years of age, a veteran of the Civil War, and had been a resident of Syracuse for about thirty years, going to that place from New York city.

James Kirk Anderson.

James Kirk Anderson, well known through his long connection with the paper business of Chicago, passed away at the German Hospital on Monday, February 7. For seventeen years he was connected with the J. W. Butler Paper Company, and last summer he resigned his position with that company to accept one on the forces of the Dwight Brothers Paper Company. Mr. Anderson was born in Broughty Ferry, Scotland, thirty-two years ago. He is survived by his widow and one daughter.

Samuel S. Chamberlain.

Samuel S. Chamberlain, publisher of the *Boston American*, and founder of *Le Matin*, of Paris, passed away at San Francisco, California, on Tuesday, January 25, where he had been visiting. Mr. Chamberlain was the son of a newspaper man and started his career on the *New York World*. Later he became private secretary to James Gordon Bennett. In 1889 he went to work on the *San Francisco Examiner*, and, with the exception of one year, was thereafter continuously employed on Hearst newspapers, acting as organizer and builder during the greater part of the time. He is survived by his widow, a daughter, and one son who is a newspaper publisher in New York.

Edward Smith Boughton.

After an illness of several months, Edward Smith Boughton, editor of the East Hampton (N. Y.) *Star*, passed away at the home of Dr. J. Finlay Bell, in Englewood, New Jersey. During his first years as a publisher and editor, Mr. Boughton was associated with the *Danbury Republican*, the *Thomaston Enterprise* and the *Waterbury American*, all of Connecticut. He was a stanch supporter of organizations formed for civic betterment, and won his way into the hearts of all with whom he came in contact. Of a retiring disposition, he disliked to partake in public controversy, so often the duty of an editor.

John Alexander Hill.

John Alexander Hill, head of the Hill Publishing Company, of New York, passed away on Monday, January 24, at the age of fifty-eight years. He was driving in an automobile from his home in Orange, New Jersey, to his office in New York when death, due to arterial trouble, overtook him. Mr. Hill's early experience was gained in a printing-office and in the cab of a locomotive, and from this beginning he rose to prominence both in this country and in England as a writer and publisher of scientific periodicals and books. In 1885 he founded the Pueblo (Colo.) *Daily Press*. A number of years later he formed the Hill Publishing Company and began the publication of the *Engineering and Mining Journal*, *Coal Age*, and several other technical magazines.

William R. Lacey.

William R. Lacey, owner and editor of the Caruthersville (Mo.) *Twice-a-Week Democrat*, departed from this life on Friday evening, January 28, after a brief illness. Mr. Lacey was forty-nine years of age, and began his newspaper career about thirty years ago on the Shreveport (La.) *Times*. In the fall of 1900 he went to Caruthersville, and since that time has owned and edited the *Democrat*. Mr. Lacey was an active member of the Southeast Missouri Press Association, holding the office of vice-president, and for years had rendered valuable support to the organization.

John S. Worthington.

John S. Worthington, a resident of St. Paul, Minnesota, for the past thirty-five years, and a veteran among the printers of the State of Minnesota, passed away during the first week of February, at the age of seventy-one years. He learned his trade on the old *Winona Republican*, now the *Republican-Herald*, and worked at different times on the former *Press* and *Pioneer*, and, later, for the *Pioneer Press*. At one time he had charge of the private printing-plant of the company now known as Finch, Van Slyck & McConville. During the past fifteen years Mr. Worthington was a clerk in the registry department of the postoffice.

Charles J. Strang.

One of the pioneer printers of the State of Michigan, Charles J. Strang, passed away on Tuesday morning, February 1, at his home in Lansing, after an illness of four days. Mr. Strang was sixty-five years of age, and had been a resident of Lansing for the past forty-two years. His father, J. J. Strang, owned the first newspaper published in the northern part of Michigan, and early in life Charles J. started to learn the printing trade. About fifteen or twenty years ago he started in business for himself, and up to the time of his death conducted a job-printing office in Lansing. He is survived by his widow, one son and seven daughters.

Watts D. Wilson.

Another veteran printer has been removed from our midst. Watts D. Wilson, of Ottawa, Illinois, one of the oldest printers in La Salle county, passed away at the home of his daughter, Mrs. C. F. Burdick, of South Ottawa, on Sunday morning, January 16. Mr. Wilson was born in Fredonia, Chautauqua county, New York, on January 29, 1835. In 1852 he started west and settled in Illinois, making his home in Ottawa in 1859. For some years he conducted a job-printing office, and for several years was editor and publisher of the *Utica Gazette*.

William W. Wallower.

The passing of William W. Wallower, vice-president of the Star Printing Company, publisher of the *Star-Independent*, of Harrisburg, Pennsylvania, causes a loss that is keenly felt, not only by those with whom he worked, but also throughout the city and county in which he made his home. Though taken in the prime of life, Mr. Wallower, through his activity in public affairs, had gained a wide reputation. His first connection with the *Star-Independent* was as a canvasser in the circulation department. In this capacity he proved himself of such value that he was soon placed at the head of the department, which position he retained until the time of his death, which occurred on Friday, January 28. In 1912 he became a director of the company.

Mrs. Henry Allen.

The many friends of Henry Allen, formerly secretary of the Ben Franklin Club of America, and now with the W. J. Hartman Company, of Chicago, extend to him their heartfelt sympathy in his sad bereavement, the loss of his wife, Helen M. Allen, who passed away unexpectedly on Saturday morning, February 5, at the Lakeside Hospital. Mrs. Allen had been taken to the hospital following the birth of a baby girl on January 26, the first anniversary of the death of their little daughter.

Mrs. Allen was born in Toronto, thirty-four years ago. Like Mr. Allen, she always had taken an active part in the work of organizations that had as their object the furthering of the interests of those about them. By her kind and loving disposition she had gained a host of friends, and the church from which the funeral was held was filled with those who had known, and, through knowing, had loved her.

Written for THE INLAND PRINTER.

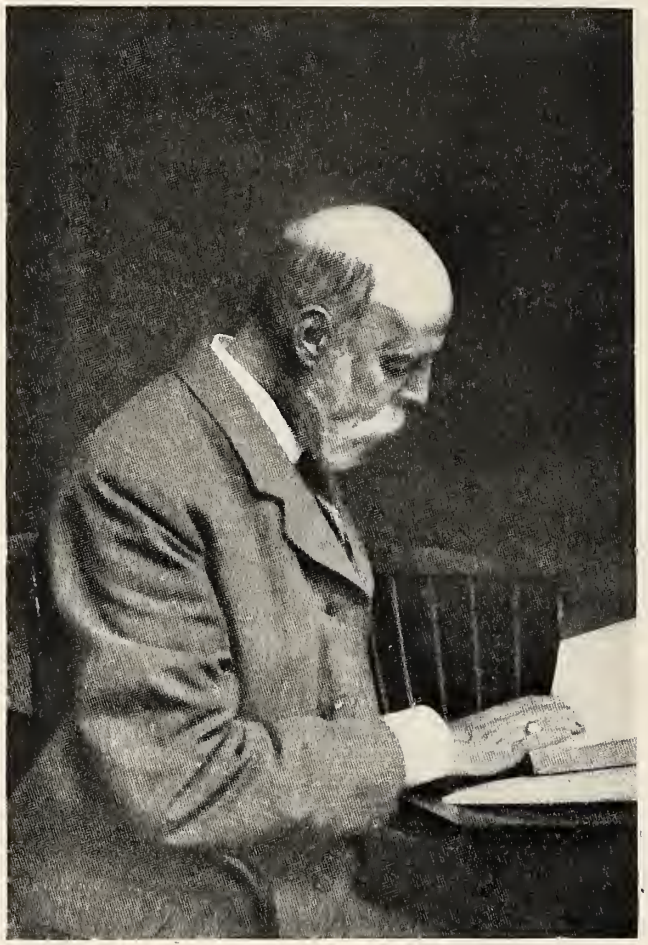
THE FATHER OF THE NEW WOOD-ENGRAVING—ALEXANDER WILSON DRAKE.

BY STEPHEN H. HORGAN.

ALEXANDER WILSON DRAKE, art editor of the *Century* and *St. Nicholas* for forty years until 1913, has passed over to the majority. It was he who brought magazine art to its highest development, and history will credit him with being the leader in bringing about the golden age of wood-engraving in America. Notwithstanding his great achievement in the graphic arts, he was the most modest of men, so much so that no good photograph of him could be easily found, notwithstanding the fact that the portraiture of others was an important part of his work during life.

Looking backward over Mr. Drake's accomplishment, it must not be thought that it was in any way due to chance. Like all successes in any branch of art, it was the result of an inborn taste, cultivated assiduously while a young man, which brought forth fruit a hundredfold during his career as pioneer of the new wood-engraving. The hard work of Mr. Drake's early life should be recorded here, as it presents an excellent example for the ambitious youth and proves again that work wins.

Mr. Drake was born in Westfield, New Jersey, and was in his seventy-fourth year. Showing early an exceptional talent for drawing, he went to New York and studied wood-engraving under J. W. Orr, and, later, served an apprenticeship with William Howland. His evenings were spent in the drawing classes at Cooper Union and, later, at the Academy of Design. Studying drawing also under August Will, he took up the important branch of drawing on wood — for be it remembered there was no photography on wood in those days and the drawing had to be done in reverse on the wood and the expert draughtsman on wood was



Alexander Wilson Drake, for Forty Years Art Editor of "The Century."

usually not an engraver. Young Drake studied both branches, so that in 1865 he was not only competent to go into business as a wood-engraver, but to teach evenings at Cooper Union.

The first few years in business were a bitter struggle, but merit won, and when in 1870 J. G. Holland, Roswell Smith and Richard Watson Gilder undertook the publication of *Scribner's Monthly Magazine* they sought out the most competent artist-engraver-editor of the day in Mr. Drake. *Harper's New Monthly Magazine* had the field to itself at the time, and with *Harper's Weekly* they felt they had in their employ about all the best wood-engravers of the day that were not on the staff of *Frank Leslie's*. In the first number of *Scribner's Monthly*, two engravings by Mr. Drake appeared. They were a little finer than the engravings of the period, and in a few later numbers it was shown that Mr. Drake was leading the way in magazine illustration.

Those were days when illustrations were few and engravers were fewer. There was no process engraving. Engravers were trained to the production of large illustrations which permitted of bold, coarse lines and gave little trouble to the electrotyper and the printer, the latter using paper that was "wetted down," as they called it. Printing engravings on dry paper was considered impos-

sible, though the engravers themselves did it when they proved their engraved wood blocks with thin proof-paper and a bone burnisher. As the magazine page was smaller than the weekly, and magazine cuts were frequently but two inches wide, it was Mr. Drake's task to refine the engravings, and when they were finer it became necessary to print on dry paper, for the wet paper of the time, backed up by the soft blanket on the impression cylinder, would give a smudge.

Fortunately for Mr. Drake's ambitious experiments, he had the enthusiastic coöperation of Theodore L. De Vinne, who was then the junior partner in the firm of Francis Hart & Co., to whom was intrusted the printing of both *Scribner's* and *St. Nicholas*. These men were giants in their respective arts, and they had their disagreements. Drake was striving for finer and finer engraving, making the problem of printing harder and harder for De Vinne, who was constantly protesting. Sometimes after the electrotypes were made, De Vinne would send them to Drake to have his engravers go through and deepen the finer lines. Many and long were the hours they spent in the pressroom adding to and taking away from overlays until the sheet met with the approval of Mr. Drake.

Mr. Drake by this time had found a method of photographing on wood which enabled large pictures crowded with detail to be reduced to the face of a small wood block requiring still finer engraving, and at the same time Mr. De Vinne was proving his theory that the harder the packing on the impression cylinder, the finer the engravings he could print, until he got down to an iron cylinder covered with a sheet of hard pressboard. All this time they were printing on a machine-finished and highly calendered paper. In the same pressroom were being printed book covers on a colored stock with an "enamel" coating on one side. The pressman using this enamel stock suggested that they try a sheet of it on the magazine form. De Vinne and Drake saw the result later, and here was a solution to their problem could they but get a paper coated with an enamel on both sides. Mr. S. D. Warren was sent for and undertook to experiment on such a paper, with the result that he produced a paper, coated on both sides, that met all requirements, and the printing of the new engraving was an accomplished fact.

Half-tone engraving came along and, wedded as Mr. Drake was to wood-engraving, he encouraged the new process. Later, also, came the printing from curved electro plates instead of the flat plates, to bring new troubles to Mr. De Vinne, and again, by patient experiment and long hours of application, these were both mastered. We who can find engraving, ink, paper, presses and skilled pressmen at hand should gratefully remember the names of Alexander W. Drake and Theodore De Vinne, who showed the way through it all.

The broad interest Mr. Drake took in all forms of art was one of his characteristics. When the writer had in 1881 devised a method of reproducing pen-and-ink drawings into intaglio etchings, Mr. Drake expressed regret that there were then no steam presses by which he could use the process in the magazine. It was not long after that he reproduced by wood-engraving, as a frontispiece, one of the etchings by Blum, made by my process. And in my last conversation with him he was so much alive to the untried possibilities in rotary photogravure.

When the American Institute of Graphic Arts was founded it was appropriate that its president should be Mr. Drake, and by a coincidence at the first meeting of the newly formed society, resolutions were passed recording the death of Mr. De Vinne, and one paragraph will show the tribute the living paid to his associate who had gone before him. It read:

> Mr. De Vinne helped, perhaps more than any other, to bring to blossom the short-lived flower of American engraving on wood, for by his ingenuity and untiring patience he discovered the way to print wood-engravings on the modern press. A. W. DRAKE.
>
> February 17, 1914.

As a collector, Mr. Drake outranked even the late Eugene Field. In his beautiful home in New York he had a wonderful collection of brass and copper articles, in addition to his ring collection, numbering over a thousand models of the goldsmith's art. He also collected ship models, candlesticks, bird-cages, old flowered band-boxes, chintzes, cotton prints, samplers, old paintings and, above all, bottles. He was especially happy among his empty bottles, and had a room full of cases of them. He used to delight in watching the effect of light upon them. His home became so crowded with his collections that in 1913 there was a great sale of them, as there were previous sales, but his home soon filled up again.

On Mr. Drake's retirement from the *Century*, more than four hundred of the leading publishers and illustrators gathered at a great banquet to do him honor, and so at his funeral was the chancel of the church banked up with flowers sent by his thousands of friends. He was married three times, and his wife, whom he married in 1901, survives him. He was a member of many clubs, among them the Architectural League, Aldine, Grolier, Century, Players, Salamagundi, National Arts, Authors, and the Caxton Club, of Chicago.



Alexander Wilson Drake.

Reproduction of pen-and-ink drawing by the late V. Gribayédoff. A full-page reproduction of this picture appeared in connection with a biographical sketch of Mr. Drake, written by Mr. Gribayédoff, in the April, 1895, issue of THE INLAND PRINTER.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Color and Its Applications."

This book deals with a technical subject in a fairly simple manner. Its point of view is theoretical, although it includes chapters on the various practical applications of color, as its title indicates. It has nothing to say, however, on color printing, though of course the chapter on color mixing, and indeed the whole chemistry of colors, which is the main concern of the author, can not fail to interest the printer who aspires to a thorough grasp of this department of his work.

"Color and Its Applications," by M. Luckeish. Published by D. Van Nostrand Company, 25 Park place, New York. Price, $3.

"Justice in War-Time."

In the arid though lurid waste of war literature it is refreshing to come across a book by a competent writer of a belligerent nation which makes some attempt at viewing the situation in a cool and impartial manner. The consequence is its author is stigmatized as a pro-German in his own country while a pamphlet of his was suppressed in Austria. This is another small illustration of the fact that neither side has any use for impartial candor at this stage of events. Indeed it may be doubted whether either this or any other war would be possible if the population were allowed to be sobered by plenty of literary soda water. Hence the censorship.

It is, however, the motive and temper of the book that calls for comment, rather than anything intrinsically important the author has to say. The volume consists of a number of articles which have previously appeared, chiefly in the *Atlantic Monthly*. He says little or nothing which has not been said before, and his criticisms of the national policy of the various countries had been made before the war. The commendable thing, however, is that the heir to a British peerage should have the courage to repeat them now. Of course he is not a pro-German. He believes what perhaps most neutrals believe, that plenty of blame attaches to all sides, but rather more to Germany than to anybody else. The best thing he has to say is contained in the first chapter, where he makes a noble appeal to the intellectuals of all the nations to cease spending themselves in the mere attempt to justify the policies of their several governments and to use "their reputation and their freedom from political entanglements to mitigate the abhorrence with which the nations have come to regard each other, to help toward mutual understanding, to make the peace, when it comes, not a mere cessation due to weariness, but a fraternal reconciliation, springing from realization that the strife has been a folly of blindness." One point, however, he apparently overlooks. He rightly remarks that "political extinction is now everywhere the penalty for a sense of justice," but is it not true that literary extinction is scarcely less inevitable? Even in the United States it pays a writer to take sides if he wants to deal with the war, while in any belligerent country the paucity of anti-jingo literature is more due to the difficulty of getting it published than to any lack of willing, able and authoritative writers. Would it not be well to direct his appeal to some of the better-to-do sympathizers to finance an anti-jingo publishing-house? Here is a chance for Mr. Carnegie and Mr. Ford.

"Justice in War-Time," by Bertrand Russell. Published by The Open Court Publishing Company, 122 South Michigan avenue, Chicago. Price, $1.

EXHIBITION OF AMERICAN PRINTING BY THE AMERICAN INSTITUTE OF GRAPHIC ARTS.

An event of exceptional interest will be an exhibition of printing by the American Institute of Graphic Arts, at the National Arts Club, in Gramercy Park, New York, from March 28 to April 14, 1916. This exhibit will be of national scope, and the interest which has already been manifested in it justifies the expectation that it will be the most complete and representative exhibit of American printing yet assembled in the United States. It is hoped to make it in every sense adequately representative of the highest achievements of the printing craft in this country.

Exhibits are invited from all American printers, and assurance is given that all exhibits submitted will be carefully considered and those found worthy of exhibition will be advantageously displayed, with due credit to the source of their production.

The exhibit is to be classified under the following general headings: Book printing, catalogues, circulars and folders, booklets, posters, stationery, labels and wrappers, color-process printing, color-plate printing. It is hoped that it will be possible to issue a complete catalogue, with a detailed list of the exhibits and the exhibitors.

The committee in charge of the exhibition wishes especially to emphasize the fact that exhibits are desired from as many sources as possible, it being the main purpose of this movement to stimulate a keener interest in the printing art, not only among those who are actively engaged in it, but among the public generally. With this in view, it is desired to make the exhibit as thoroughly representative as possible of the marked advance which has been made in the art of printing in recent years.

From this exhibition it is hoped to lay the foundation for a permanent collection of notable specimens of printing to be assembled and preserved by the American Institute of Graphic Arts.

A general invitation is extended to visit the exhibition, in regard to which the committee will be glad to furnish any additional information. Arthur S. Allen, 290 Broadway, New York, is chairman.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Edward H. Acree with Dexter Folder Company.

Edward H. Acree, Jr., has resigned as secretary of The Siegfried Company, Inc., advertising agents, 50 Church street, New York, to become advertising manager for the Dexter Folder Company, manufacturer of paper folding, feeding, binding and cutting machinery, 200 Fifth avenue, New York.

Richard Beresford Returns to Monotype Company.

Richard Beresford, formerly western manager of the Lanston Monotype Machine Company, and who resigned that position recently to become assistant general manager of the Universal Type-Making Machine Company, of New York and Chicago, has returned to the former company, having been tendered a position as confidential man in the office of the president at Philadelphia.

Miller Saw-Trimmer Company Increases Capital Stock.

A striking evidence of the return of prosperity in the printing-trade is the announcement by the Miller Saw-Trimmer Company, of Pittsburgh, Pennsylvania, of an increase in its capital stock from $75,000 to $500,000. As is well known, this company builds the Miller saw-trimmer, and, since May, 1914, has been offering the Miller platen-press feeder. The company reports a continued increase in sales each month since June, 1915, and now has orders on its books for a larger number of machines than at any period of its history. With the increased capital the company expects to materially increase its output.

Beekman Paper & Card Company Takes Larger Quarters.

Increased business has forced the Beekman Paper & Card Company to seek larger quarters, and it has taken 25,000 square feet in the new Fink building, 318 West Thirty-ninth street, New York. The company expects to be settled in its new home about May 1. The down-town store will be kept as a branch, where the trade in the lower part of the city can be accommodated as in the past. Max Greenebaum, of this company, has just returned from a trip through the West, taken solely for the purpose of learning the latest methods in handling paper. Progress has always been the slogan of this firm, and it will spare no expense in making its new up-town quarters one of the most up-to-date paper-warehouses in New York.

A. Carey Huls Takes Much-Needed Rest.

A. Carey Huls, for the past two and one-half years general sales manager of The Harris Automatic Press Company, of Niles, Ohio, tendered his resignation to the company on February 1, on account of ill health. Mr. Huls will not, however, sever his connection with the company. It is his intention to take a much-needed rest, and upon his return he will take up some special development and sales work for the Harris company in the eastern territory, with headquarters in New York. H. A. Porter, for ten years with the Harris company in the general office and sales departments, and for the past year assistant to the general manager, will take up Mr. Huls' former duties, with headquarters at the general offices in Niles.

The Productimeter.

The Productimeter is the significant name by which the time-honored and efficiency-honored Durant counter has been newly baptized. The printing world — the whole manufacturing world — is intensely considering the principles of time, quantity and quality. The Durant Manufacturing Company, 655-665 Buffum street, Milwaukee, Wisconsin, has specialized in measuring quantity and balancing it against time. The Productimeter is the impartial and adequate shower of facts now. An exceptionally fine specimen of well-written and well-illustrated descriptive literature, "The Productimeter," has been issued by the Durant Company, which every printer should have, not only for the story it tells of a printer's safeguard, but as a specimen of how a story should be told and adequately presented. It will be sent on request.

Ideal Coated Paper Company Now Making Gold Papers.

The Ideal Coated Paper Company has announced the completion of an addition to its plant at Brookfield, Massachusetts, which will be devoted to making gold papers suitable for seals, gold laces, and also for covering gold boxes, such as are used by the confectionery trade and for edging high-grade boxes. Half-fine gold papers were used exclusively for these purposes, but owing to the war the supply has been cut off and the small stock which was in this country has been exhausted. The company states that the gold paper it is now making is strictly non-tarnishable and will always retain its brilliancy. Samples and prices can be obtained from its offices at Brookfield, Massachusetts, or at sales offices in New York, Cincinnati and Chicago.

Annual Reception to Be Held by Students of School for Printers' Apprentices of New York.

The students of the School for Printers' Apprentices of New York will hold their annual reception at Palm Garden on Tuesday evening, March 7. The school is supported by New York Typographical Union, No. 6 — "Big Six" — the employing printers and the Hudson Guild, and the annual reception given by the students is given as their part in the work of maintaining the school. It should, therefore, receive the hearty endorsement and support of all interested in the printing and allied industries. That the boys take a great interest in the event was evidenced a year ago, and they assure all who attend a thorough good time, equal to, if not surpassing, that of last year.

The Roos Embossing Machine.

From Henry C. Roos, of Grand Rapids, Michigan, comes the announcement of the invention of an improvement for embossing machines, patents on which have been granted under date of June 8, 1915, serial number 832,608. The invention relates particularly to an improved bed plate, a diagram of which is shown as Fig. 1, on which the embossing die is secured by means of a series of parallel slots. Fig. 2 is a sectional view of one of the slots of the bed plate, and shows the method of attaching the die to the plate. In embossing book-covers, for instance, the die and the scoring rules can be secured to the bed plate, as shown in Fig. 1, and properly adjusted, and the cover can be

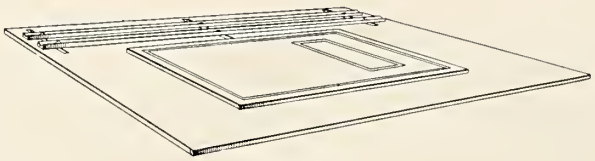


FIG. 1.

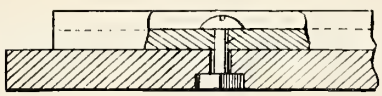


FIG. 2.

embossed and scored at a single operation. Mr. Roos states that his invention has been in use for the past year and a half in the plant of the James Bayne Company, of Grand Rapids, and has proved to be a real time and labor saver. Complete particulars will be forwarded by Mr. Roos upon request to his address, 1064 Logan street, S. E., Grand Rapids, Michigan.

First Annual Convention of Iowa Press Association.

The first annual convention of the Iowa Press Association, held at Des Moines, February 10, 11 and 12, fully came up to the expectations of the officers and committees in charge, and the interest shown throughout the three days augurs well for the future of the organization.

The session opened at half-past one on Thursday afternoon with an address of welcome, to which the president, P. S. Junkin, responded. An interesting program had been prepared, men prominent in the newspaper world speaking on subjects of the greatest importance to those engaged in newspaper work. Nor was the entertainment part of the program overlooked, for everything was done that could be to make the visit of the members enjoyable and to give them an opportunity to mix pleasure with business.

On Thursday evening the members and visitors were the guests of the Greater Des Moines Committee at a dinner at the Chamberlain Hotel. Arthur Brisbane, editor of the *New York Evening Journal;* Major E. E. Critchfield, president of the Taylor-Critchfield-Clague Company, of Chicago, and Harvey Ingham, editor of the *Des Moines Register and Tribune,* were the speakers of the evening.

Two of the principal papers read at the Friday afternoon session were by H. J. Kenner, secretary of the Associated Advertising Clubs of the World, whose subject was "Work of the Vigilance Committee of the Ad. Clubs," and that of Charles S. Brown, of Chicago, who gave some valuable information on the subject of "Insurance Values and Inventory for Publishers and Printers."

The Saturday morning session was given over to a memorial to the late Charles M. Junkin, publisher of the Fairfield *Ledger.* A large number of tributes, written by publishers in various parts of the State, were presented and read, all of which revealed the high esteem in which this departed brother was held by the newspaper fraternity of Iowa.

As a final feature of the association meeting, the guests were given a treat in the way of a visit to the plants of the *Iowa Homestead* and *Successful Farming,* two of the largest farm-periodical publishing-houses of the Middle West. Many took advantage of this opportunity to see in actual operation these large printing-plants.

All officers of the association were reëlected for another year as follows:

President, Paul S. Junkin, of the *Creston Advertiser;* vice-president, S. C. Goldthwaite, of the *Boone News-Republican;* corresponding secretary, O. E. Hull, of the *Leon Reporter;* treasurer, Elmer E. Johnston, of the *Iowa City Citizen;* field secretary, G. L. Caswell, of the *Denison Bulletin.*

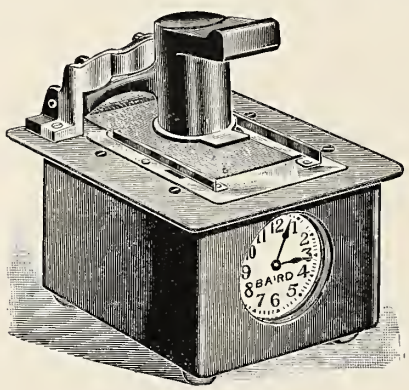
Executive Committee: C. H. J. Mitchell, of the *Storm Lake Pilot-Tribune;* W. P. Wortman, of the *Malvern Leader,* and John F. D. Aue, of the *Des Moines Register-Tribune.*

Aids to Time-Keeping — The Baird Arrowgraph.

The correct operation of any system of cost-finding is dependent largely, if not wholly, upon keeping the correct time required for performing the various processes through which a job must pass on its way to completion. An accurate method of time-keeping also plays an important part in maintaining and increasing the efficiency of any plant.

Various methods have been devised for keeping time, and one that holds a prominent place is the Baird Arrowgraph, being placed on the market by the Baird Equipment Company, 3233 North Clark street, Chicago. The operation of the Arrowgraph is simple, one motion of the lever printing the date and the arrow which points to the time on the dial printed on the time-ticket. The dial is divided into two sections, the main circle representing the hours divided into fifteen-minute periods, and the outer circle into six-minute periods or tenths of the hour.

The Arrowgraph is fitted with a flanged top so that it can be sunk into a hole in the desk or table, resting flush



The Baird Arrowgraph.

with the writing-surface. A silvered clock dial is sunk into the front of the case, by which the time can easily be read, and the printing arrow moves in unison with this clock.

The company has prepared descriptive literature showing the various applications of this device, and also has prepared a simple time-ticket for the printing-office which will be found a great convenience. Copies may be obtained by addressing the company at the address given above.

Poor Richard Club Holds Annual Banquet.

The Poor Richard Club, of Philadelphia, made a great show at its annual dinner on January 17, that being the two hundred and tenth anniversary of the birth of Ben Franklin. It was a unique entertainment, in the course of which various lessons for advertising men were emphasized by means of communication of billboard posters. In one case the posters depicted burlesque ladies in very tight tights, and everybody applauded when a rural policeman appeared, indicated the sense of outraged morality and censored the whole exhibition by sticking a Poor Richard Club notice right across the middle. Then it became apparent for the first time that the heads of the figures were those of real, live ladies, for they winked their appreciation at the censorship. Other tableaux were pathetic of the great advertising congress to be held in Philadelphia in June next. Among interesting character speeches, there was one by Charles C. Green, who was made up as "That old fossil, Ben Franklin." The voyage of Henry Ford's peace ship was also the subject of rather an elaborate burlesque, but when it came to the speeches of the president, Robert H. Durbin, and of George W. Perkins, of New York, it became apparent that among the advertising men there was a very great deal of sympathy for efforts in the direction of peace. Mr. Durbin, after referring to the great things they expected to do at the advertising congress and the results anticipated, said:

"This country is at peace with all the world. All we have to do is to mind our own business, and advertise it. If you advertise peace you can't have war. Advertising and war can't exist together — they are essentially opposed to each other. It has been well said that all a big general wants is an unlimited supply of men and ammunition, and no publicity. War temporarily stimulates business in one place by destruction in another place. Advertising nourishes business constantly, benfiting all who come within the range of its influence.

"I believe that, properly directed, it would abolish war itself. War will never be abolished by rulers, but by old Vox Populi. To teach every man that his brother across the boundary does not want his blood is the problem and duty of the age. Peace treaties would cease to be scraps of paper if they were advertised. The universal sentiment is for peace, and a world-wide peace propaganda on a straight advertising basis would crystallize that sentiment. The price of one little two-by-four navy would do it. Let Henry and Andy chip in $20,000,000 as soon as the present war is over, and advertise peace. Fifteen thousand dollars in each of one thousand influential newspapers, and $5,000,000 in the magazines would do for a start. Think it over. It isn't half so crazy as it sounds the first time."



Members of Poor Richard Club Celebrating at Annual Banquet in Honor of the Two Hundred and Tenth Anniversary of Birth of Franklin.

Mr. Perkins, who followed him, spoke in a similar vein:

"For a quarter of a century I have been an ardent believer in publicity. I believe in it as a cure-all, so to speak, for many of our modern ills, in politics and in business, and also believe it will go a long way toward solving the difficulties arising between capital and labor.

"Take, for instance, the troubles growing out of the Sherman law. If, in place of passing the Sherman law, which has so seriously impeded progress and development of business in this country, and which has fallen so far short of correcting the evils that have existed in business, Congress had passed a law requiring large interstate concerns to obtain a federal charter, and under this charter required full publicity, we would have been saved an infinite amount of trouble of all sorts and kinds.

"Why is it that in our political life we have so many more scandals and so much more petty graft in small offices in townships than in our National Government at Washington? I believe it is largely due to the lack of publicity in the small offices and the abundance of publicity in the large offices."

Herbert Houston, president of the Associated Advertising Clubs of the World, told of plans to make a survey of

the commercial conditions of the nation, so that better business methods may be adopted by merchants. One thousand representatives of the national body will engage in the work.

Service Convention of John Thomson Press Company.

During the week of December 27, the John Thomson Press Company held a Service Convention at its New York office. The following men were present: John Thomson, president of the company; J. E. Thomson, vice-president and treasurer; K. D. Pettit, sales manager; Frank J. White, Joseph Kastner, Jr., George Leiferman, O. D. Reich, B. W. Dowler, M. A. Grambow, Louis Schlegel and John Norman.



Officers and Representatives of the John Thomson Press Company at the Factory at Nott and East Avenues, Long Island.

The officers of the company realize the many advantages in dealing direct with the printers, and have now been selling their presses direct to the trade for almost two years. They are studying the requirements of the printers, have experienced men selling their presses, and are giving particular attention to the service extended to the trade. Their new selling policy has been received most enthusiastically by the trade.

Washington Newspapers Form Central Bureau.

Realizing the disadvantage of the smaller newspapers in dealing with advertising agencies and national advertisers who place their copy direct, the smaller newspapers of the State of Washington have formed a Central Bureau to handle all of the foreign advertising that comes to them.

Although newspapers of this class reach 700,000 people, or half of the population of the State, they carry less than one-fifth of the amount of foreign advertising that is annually given to the daily papers in the three metropolitan cities of Seattle, Spokane and Tacoma. But the agencies, on the basis of fifteen per cent discount from publishers, receive as much for placing the copy in these dozen papers as they would in 250 papers in the less populous districts.

To overcome this handicap, the publishers formed the Washington Newspaper Association, with headquarters in Seattle, and have a competent man in charge who will look after the interests of the smaller publishers in securing more foreign advertising, in making collections, and in buying certain materials used by the members.

This Central Bureau will make all the advertising contracts, distribute electrotypes and instructions, check publications, arrange direct with merchants for window displays in connection with the advertising campaign, and render every other possible service to the advertiser, which the small publisher has heretofore found impossible, or impracticable because of his other multitudinous duties.

The general plan of the organization is that of a voluntary association under the direction of a board of five directors elected by the members for one year. They have the general oversight of the affairs of the association and manager.

All of the publishers of the State are eligible to membership by signing the by-laws and paying the dues, which are graded according to the circulation. The principal requirements are that they will not publish fraudulent advertising, will stick to the terms of their rate-cards, and will furnish truthful circulation statements to advertisers. They are also expected to assist the association in rendering every reasonable service to the advertisers.

The usual discount will be allowed agencies, which may use as few or as many of the papers as they may wish, and will have but one office to deal with, and at the same time be assured of businesslike treatment and high-class service is one of the best advertising mediums there are.

THE·MAN·AND THE·FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Bindery Foreman, Forwarder or Finisher.

(3371) Twenty-seven years of age, married, eleven years' experience as forwarder, finisher and foreman on all classes of work, including job, blank and edition; also experienced in estimating and handling pamphlet work. Seeks position as bindery foreman, forwarder or finisher.

Seeks Position as Manager or Superintendent.

(3372) Twenty years' experience as job printer, twelve years as foreman, capable of setting 3,000 ems per hour on linotype, estimator and all-around printer, would like position to manage and run a job plant, or as assistant manager or superintendent. Will go anywhere if opportunity presents. Would invest $1,000 or $2,000 in a good, going plant, and services in some capacity where ability would warrant.

Young Lady Seeks Opening as Editorial Assistant.

(3373) Young lady, with the best of education, experienced on high-class book and magazine work, as manuscript editor, proofreader, compiler, capable of making up pages, looking after details of printing, illustrating, writing fillers, reviews, readers, etc., seeks position as editorial assistant. Is also experienced in legal, technical and general work. Prefers a small city or town. Will not consider any position that requires work close to machine or with poor or artificial light in daytime.

Society Reporter Seeks Opening.

(3374) Young lady, thirty-two years of age, six years' experience in journalism and proofreading, seeks position as society reporter on newspaper. Also experienced proofreader on general magazine and catalogue work. College graduate. Union. Best of references. Prefers position close to Chicago, or in the East, but is willing to go anywhere if opportunity is offered.

Opening for an All-Around Printer.

(3375) An opening for a man who can do everything around a small job shop and do it well and quickly, also capable of advancing with a rapidly growing business and who can take entire responsibility for mechanical end of a quality shop. Salary will be good and in proportion to amount of business done. References will be investigated.

Machinist-Operator Desires to Change.

(3376) Eighteen years' experience, can erect and keep in first-class condition all models of linotypes. Practical printer. Seeks position as machinist-operator in charge of large plant, to supervise giving out of copy. Would also consider position as machinist-operator in plant having four or more machines. Best of references.

Desires to Connect with Newspaper and Job Office.

(3377) Young man, thirty-two years of age, experienced in job and ad. composition, also as managing editor of a small newspaper and job office, at present in charge of small railroad-printing office in connection with his duties in railroad office, desires to connect with either a newspaper or job office. Has been studying extensively, with a view to giving his attention partly to journalism.

Seeks Opening as Compositor.

(3378) Thoroughly familiar with details in the composing-room, also capable of operating monotype, seeks position as compositor about March 1. Familiar with the Standard cost system. Thirty-eight years of age.

Seeks Managership or Superintendency of Printing-Plant in the East.

(3379) Twenty-four years' experience in offices doing highest grades of work, as foreman, superintendent and manager of entire plant. Understands costs, estimating, stock, etc., as well as handling help, laying out and directing production of high-grade work. Desires to locate in East, in plant requiring experienced man to take superintendency or management. In last position nine years; released owing to change in ownership.

All-Around Printer Seeks Position.

(3380) About eight years' experience in country shop, familiar with presswork, bookbinding, stock-cutting, make-up, etc., seeks opening on a good country weekly or daily. Willing to work as all-around man. Twenty-four years of age, and married. Prefers position in the Southern States.

Seeks Position as Pressman.

(3381) Young man seeks position as pressman on small cylinder or platen presses, or both. Two years' experience in shop of three small cylinders, two Gordons and one Gally; over two years as apprentice on Cottrell magazine press. Can also run an Autopress. Would consider position as apprentice on rotary, providing salary was sufficient and chances of learning more were good.

Situation Wanted by All-Around Printer.

(3382) Fifteen years' experience — twelve years as compositor, about three years on presses — on newspapers, magazines, and in book and commercial offices, frequently taking charge of different departments. Good habits. Executive ability.

Two-Thirder Seeks Opening.

(3383) Seeks position as two-thirder in small country printing-office, preferably in Texas or some other Southern State, but would consider position elsewhere. Six years' experience at the trade, most of that time being spent in composing-room of calendar plant.

Compositor Seeks Opening.

(3384) First-class compositor, with more than fifteen years' experience, including foremanship, desires position west of Chicago. Prefers machinework. Familiar with job and ad. work, make-up, stonework and linotype composition. Understands German. Graduate Inland Printer Technical School.

Seeks Opening as Foreman in Paper-House or Bindery.

(3385) Paper-ruler, seventeen years' experience, desires position as foreman in paper-house or bindery. Good habits. Best of references.

Opening for All-Around Printer and Linotype Operator.

(3386) A newspaper and job office located in West Virginia is seeking the services of a first-class job compositor who can also make ready on Gordon presses and operate linotype two days of each week. Principal requirement, however, is neat job composition.

Platen and Cylinder Pressman Seeks Change.

(3387) At present employed, but desires to make a change where he can work up to position of foreman of pressroom or manager. Seven years' experience on platen and cylinder presses. Would prefer half-tone and color work. Twenty-four years of age and ambitious. Willing to go anywhere.

Cylinder Pressman.

(3388) Expert cylinder pressman, a specialist on muslin, oilcloth, canvas, and felt and sateen pennant work, desires a position of trust. Fully capable of taking complete charge of pressroom. Nine years with last employer. Best of references.

Cylinder and Platen Pressman.

(3389) Young, married man, eight years' experience on platen and cylinder presses, is seeking position where he will have an opportunity to learn composition and the printing business in general. Would like to connect with shop having three or four platen presses, preferably in Washington or Oregon. Non-union.

Seeks Position as Working Foreman.

(3390) Competent newspaper man desires position about March 1 as working foreman in a good newspaper plant. Has also had experience in magazine and job work. Good habits and a good worker.

Opening for General Manager with Money to Invest.

(3391) A good opportunity is offered for a high-grade man having a small amount of capital to invest to make connection with a plant in the East doing annual business of $60,000. Investment carries share of profits and also management at good salary. Capital required, anywhere from $2,500 to $10,000, or enough to make connection with plant permanent.

Bindery Foreman.

(3392) Young man, at present employed as bindery foreman in Indiana catalogue-house, seeks change. First-class cutting and folding machine operator, understands stock, and can keep machinery in first-class condition. Best of references.

Foremanship of Pressroom Wanted.

(3393) Fourteen years' experience as pressroom foreman with large printing concern doing high-class catalogue and color work, seeks opening.

Good Opening for All-Around Printer.

(3394) Plant in Northwest, publishing monthly farm and descriptive magazine and doing all kinds of jobwork, is seeking the services of a first-class all-around printer who knows style in printing and can set neat and appropriate jobs. Prefers man who is also familiar with presses. Non-union.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 56. MARCH, 1916. No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

WANTED — A printer in the Eastern, Southern and Central Western States with $500 cash to invest in a business of sixteen years' standing connected with the printing and publishing trades; all publishers and printers that own their plants are interested in this business; sales are easily made; profits are liberal; if you want a steady and paying business, write at once to M 55 and give reference; I will furnish the best references. M 55.

AN ITALIAN HOUSE, formerly representing German houses, acquainted with all the printing and kindred clientèle, wishes to represent important English or American houses producing specialties in all the graphic arts, printing inks, machines and accessories, chemical products, special articles for photography and for photogravure; write to ROBERTO PIOLA, 68 Corso, Venezia N, Milan, Italy.

FOR SALE — Medium-sized jobbing plant located in thriving town within 35 miles of New York city; three presses, gasoline engine, small cutter, general equipment; auto may be included; good reason for selling; bargain, fine trade, established six years. Apply in first instance to M 45.

A PRINTING-PLANT that controls about $40,000 worth of business annually can be secured on most attractive terms; only about $7,500 cash needed; this is an up-to-date, going institution, located in New York city; present owner has other interests which require his attention. M 47.

EXCEPTIONAL OPPORTUNITY — An interest in the best-located calendar-making house in the East; equipped for $20,000, or more, worth of work; best made-to-order work; established line of trade. M 58.

FOR SALE — Job-printing plant, established 16 years, doing splendid business in manufacturing city; owner wants to retire from business; good reasons given; will bear strict investigation; in fine location. F 30.

PRACTICAL MACHINIST-OPERATOR will install and operate one or two linotypes with full equipment of type-faces and metal, in plant guaranteeing plenty of work; East preferred. M 57.

GOING TO CALIFORNIA? — The largest job-printing office in a prosperous beach city for sale; owner has other interests; includes bindery; terms if you wish. M 46.

FOR SALE — Old-established printing-plant in San Francisco. E. M. HUGHES, 205 Emerson st., Palo Alto, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send to us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — One Style 3 OA Hickok ruling-machine, No. 1799, 38 inches between rails, with a 32-inch cloth, equipped with two automatic striker beams and lifting gate, and No. 1½ layboy and ten change-gear wheels; machine also equipped with one Fuller automatic pile feeder, No. 2336, taking sheets from 11 by 11 inches to 32 by 34 inches; all in A-1 condition. STATE JOURNAL COMPANY, Lincoln, Neb.

FOR SALE — One No. 2 Miehle press, 32 by 44, perfect condition; four 10 by 15 C. & P. presses; one 8 by 12; one 14 by 20; one Universal, 14 by 22; going out of job-printing business; prices right for immediate sale. THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.40 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.50 set of 3 with extra tongues



VISE GRIP

FOR SALE — 1 Dexter quadruple magazine folder with automatic feeder attached, for folding four 8 and four 16 page signatures, open all around, largest size sheet 40 by 56 inches; one 25-pocket Gullberg & Smith gathering machine; cheap for cash or on terms. F 19.

CAMPBELL, 41 by 60 bed, $600; 41 by 56 bed, $650; 34 by 50 bed, $550; Hoe pony, 17 by 21 bed, $400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

FOR SALE — Babcock Optimus, bed 47 by 66, front carrier delivery, good condition; will print 8-quarto; $1,200. Large stock new and rebuilt cylinders, jobbers, cutters, stitchers, etc., and outfits. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — KIRKMAN AUTOMATIC PLATEN-PRESS FEEDER, in excellent condition; has been operated but very little; change in character of work only reason for our desire to sell. Address THE EDWARDS COMPANY, Youngstown, Ohio.

FOR SALE — DEXTER DOUBLE-SIXTEEN FOLDER; will fold 16 or 32 pages; capacity 32 by 44 to 16 by 26; just the thing for a magazine or monthly publication; will sell at a bargain; in first-class order. F. M. HOWELL & CO., Elmira, N. Y.

FOR SALE — Old-established weekly newspaper in best beach town in southern California; owner has other interests; a bargain at $7,500; half cash, easy terms. REDONDO NEWS PUBLISHING COMPANY, Redondo Beach, Cal.

STIMPSON PERFORATORS — Six perforators in good working order; a change in manufacturing conditions reason for sale; write at once for description and price. EUREKA SPECIALTY PRINTING CO., Scranton, Pa.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18 and 15 by 21; these presses are practically new in condition and appearance; also all sizes of cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One Christensen automatic saddle-stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 605 South Clark st., Chicago, Ill.

$75 buys one Automatic card-printing press in first-class condition. Write CHAS. FREEDLUND, 1073½ Main st., Dubuque, Iowa.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

HELP WANTED.

Composing-Room.

WANTED — A-No. 1 job printer and stoneman in modern shop, two cylinders, city of 100,000; must be competent on lock-up and register of type and cut color forms; steady, union. M 51.

LINOTYPE OPERATOR to invest $5,000 for half interest in established three-machine plant; partner retiring, owing to age; 7 per cent guaranteed besides pleasant day job. M 57.

Managers and Superintendents.

A LIVE, ENERGETIC AND CAPABLE EXECUTIVE to take charge of the mechanical department of a printing and stationery house operating three cylinders and five platens, doing high-grade work; must stand close investigation; a rare opportunity for an aggressive man who has his eye on the future; write fully in first letter to save unnecessary correspondence. M 56.

WANTED — Superintendent for printing-plant and folding-box factory in New England city; must be practical printer with ability for handling at least 100 employees; state age and experience; correspondence confidential. M 44.

WANTED — SUPERINTENDENT for medium-sized job office in Middle West, doing high-grade work; must have some knowledge of estimating; sober and reliable; good business opportunity for right man. M 60.

Pressroom.

PRESSMAN WANTED TO GO TO SCOTLAND; must have had experience of high-class work on Meisel rotary check-book printing press; young man, capable and energetic, able to take charge of department, if necessary; apply, stating salary expected, and enclose copies of references. M 59.

Salesmen.

PRINTING SALESMAN — One who can develop business successfully and close up contracts on high-class catalogues, booklets, etc.; prefer Chicago connection with party who controls trade; plant only four hours' ride from city; specially quipped for composition, black and color presswork, and pamphlet binding; good organization for turning out work promptly. M 52.

SALESMAN-CORRESPONDENT WANTED — We want a young man familiar with printing-offices to learn sales and correspondence work with large printers' supply house; good opportunity for advancement for right man; give full information in your first letter. M 43.

WANTED — Salesmen to sell printing; men who have an established trade and can carry trade with them; one of the best-equipped plants in U. S. M 17.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 5 hours, 3 evenings a week, $5 weekly; day course, 6 to 9 hours, 12 weeks, $80; unlimited course, $150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

LINO-TYPEWRITER.

LINO-TYPEWRITER — We can supply a standard visible typewriter with keys arranged same as Mergenthaler machine; price moderate. INLAND PRINTER TECHNICAL SCHOOL, 632 Sherman st., Chicago.

MATRIX POWDER.

PARTLOW'S MATRIX POWDER — Cleans font mats. 20 minutes; satisfaction guaranteed; sample, 50 cents. F. O. MARSH, 119 James st., Utica, N. Y.

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND PRINTER wants situation in congenial country office; no boozer; a steady man and can give good references. M 54.

Composing-Room.

ARTIST-PRINTER desires situation as foreman first-class shop, or advertising manager responsible firm; thoroughly competent on layouts, composition, proofreading, stonework, color register, estimating, scientific management, etc.; also a capable artist on cover-designing, hand-lettering, commercial drawings, photo-retouching, and original illustrations in line, wash or color; union; references, samples. M 40.

SITUATION WANTED — Working foreman, 20 years old, desires change; would like position doing all-around work in good shop; graduate of I. T. U. Course; union; abstains from smoking, chewing and drinking; ambitious; best references. Address J. E. G., Box 240, Phenix, R. I.

WANTED — Position as foreman composing-room by first-class man, experienced with better grade of work in two of largest shops in Middle West; fully capable, best of references. M 50.

Managers and Superintendents.

A SUCCESSFUL PRINTING-PLANT MANAGER will make a change; expert in selling, estimating, systematizing, cost-accounting; experienced in all branches of printing; if your plant is not paying, I will make it pay; if it is paying, I will make it pay better. M 53.

Pressroom.

CYLINDER PRESSMAN — Experienced in best of pressrooms (large and small) in several leading cities in past eight years, in order to gain knowledge and study pressroom efficiency, thereby acquiring various efficient ways from different systems, ideas, methods, etc.; has exceptional ability to overcome and eliminate difficult problems, showing best possible financial results; accustomed to highest quality of work; unquestionable references; specimens of his half-tone, color work, etc.; age 29; married; temperate; is at present employed in well-known large eastern plant; wishes to settle down; seeks position with growing firm; will go anywhere. M 48.

PRESSMAN, age 28, with 12 years' experience on cylinder and platen presses, for several years foreman of systematized office; been in present location 14 months, but wishes to change on account of environment; steady, reliable, union, unmarried, good references as to character and ability; prefers West. M 49.

CYLINDER AND PLATEN PRESSMAN, better grade of color and half-tone work, wants to take charge of medium-sized shop; refined, married man, union; nothing less than $25 considered; must be steady; no boozer; references; can come on short notice. M 42.

Proofroom.

CAPABLE WOMAN PROOFREADER, experienced (union), wants position on afternoon paper; rapid and accurate reader. M 20.

PROOFREADER in Middle West seeks position in first-class open shop; thoroughly experienced; jobwork preferred. M 41.

DO YOU DO EMBOSSING?

Hard as stone. Ready to run in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over again. $1.00 per package. Each package contains full instructions and hints on Embossing (over 2,000 words). Success is easy.
Sold by SUPPLY HOUSES or
A.W. MICHENER, Chicago

MICHENER'S EMBOSSING COMPOSITION

Stereotypers.

SITUATION WANTED by expert stereotyper as foreman or mechanical superintendent; 20 years' experience, reliable. M 26.

WANTED TO PURCHASE.

RULING-MACHINE WANTED — Two-beam Hickok ruling-machine wanted at once; must be in good condition and reasonable price; what have you to offer? LATSCH & ARNOLD, Memphis, Tenn.

WANTED — Deck for 8-col. Hoe web press, cut of sheet 22⅞; must be in A-1 condition, ready to be applied to quad. Address, giving price and particulars, to PRESS, P. O. Box 1320, New York city.

YOUNG MAN wishes to purchase small job-printing plant in some country town; must have fairly good business; full particulars desired. M 39.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago pays cash for used linotype machines.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-16

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Bronzing Machines.

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Copper and Zinc Prepared for Half-Tone and Zinc Etching.

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NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. tf

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-16

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-17

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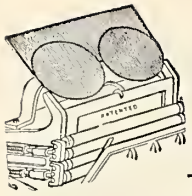
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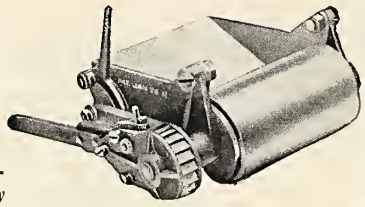
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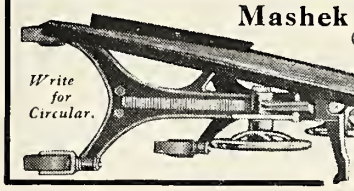
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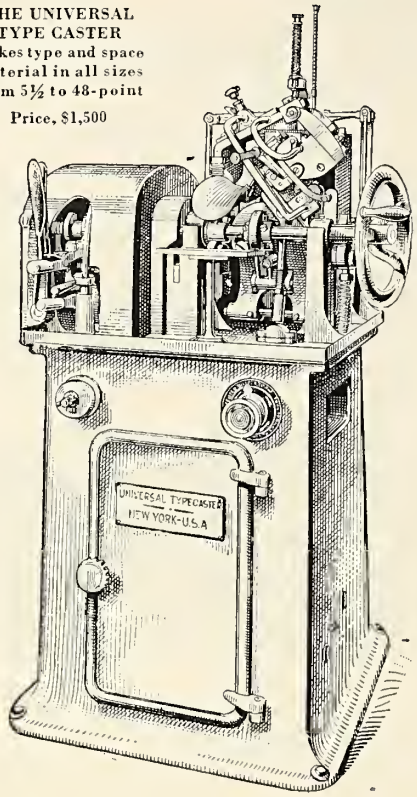
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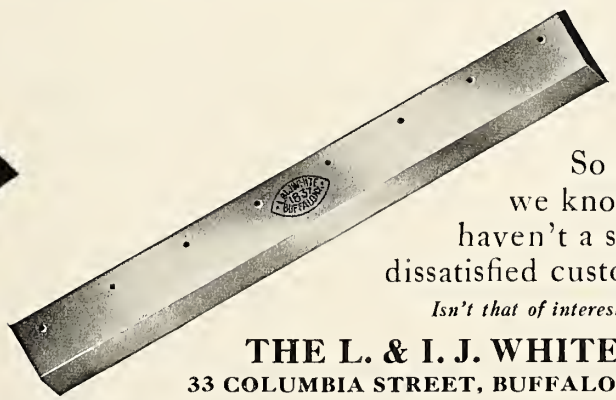
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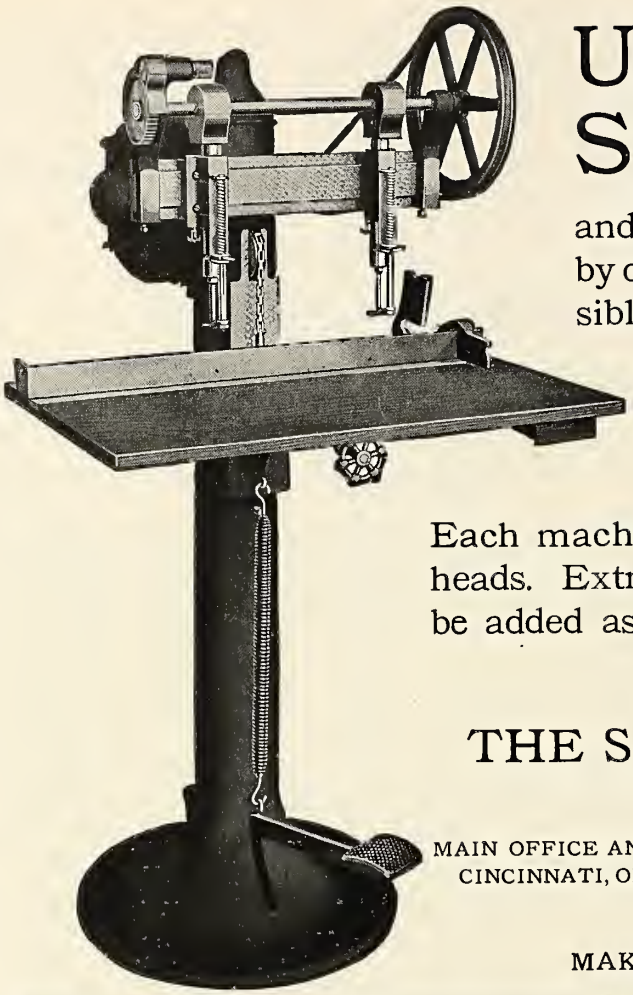


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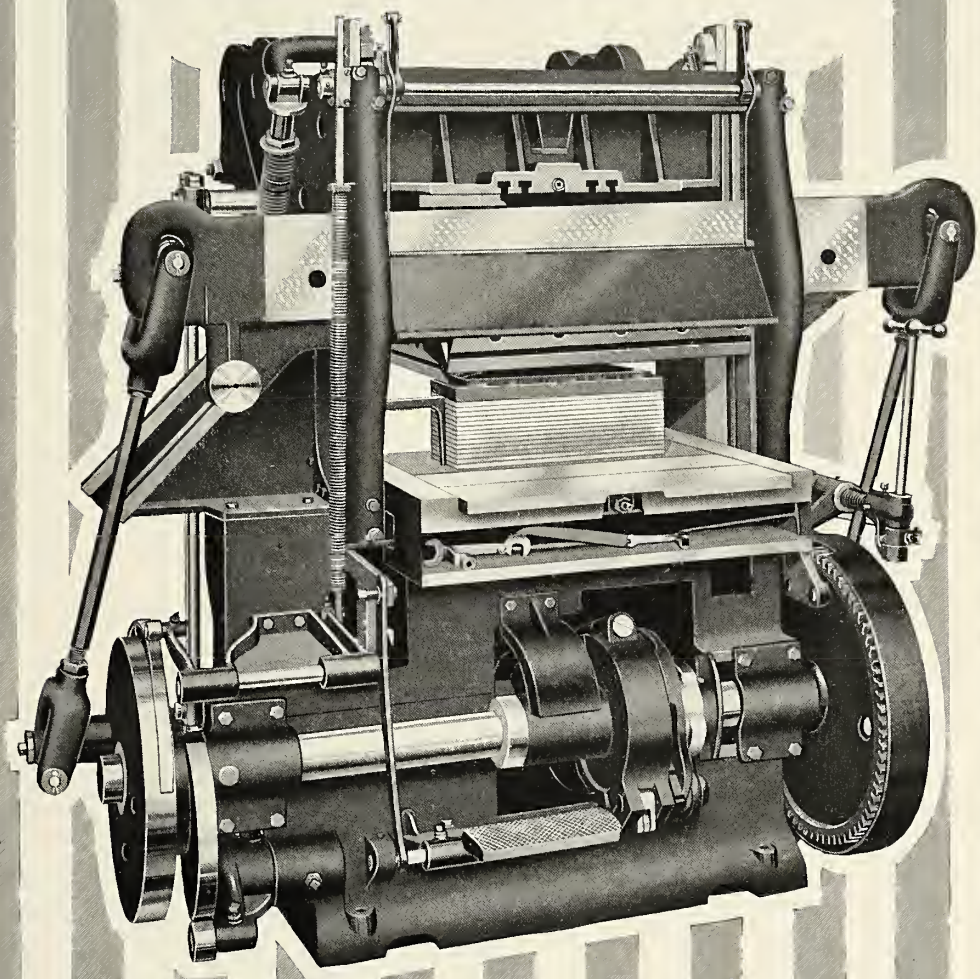
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"I tell you it can't be done."

"But if you have never tried it yourself how do you know it can't be done?"

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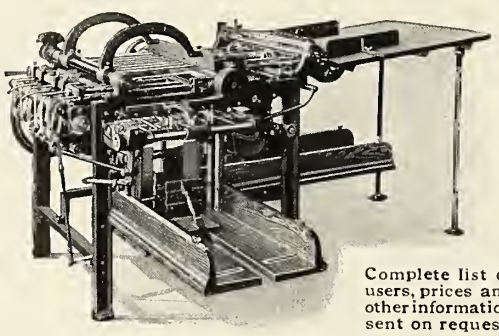
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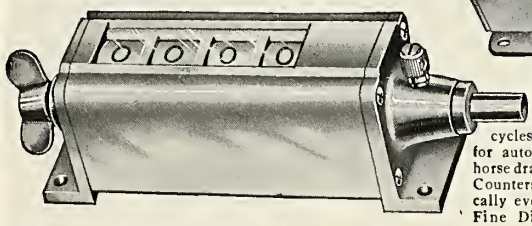
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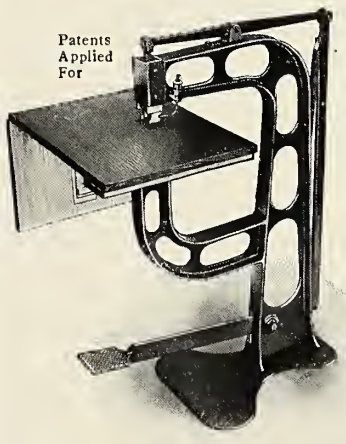
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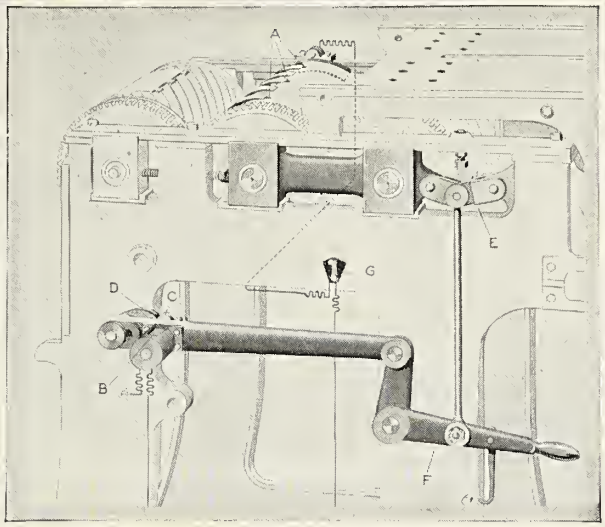
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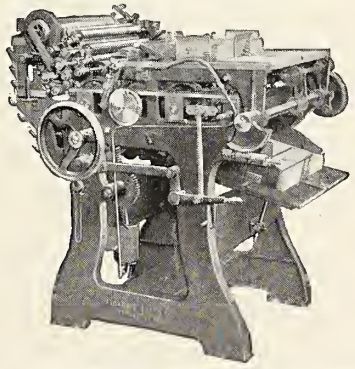
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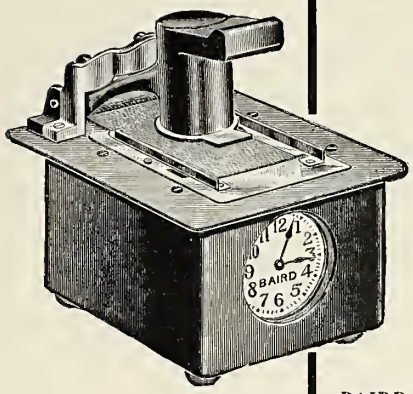
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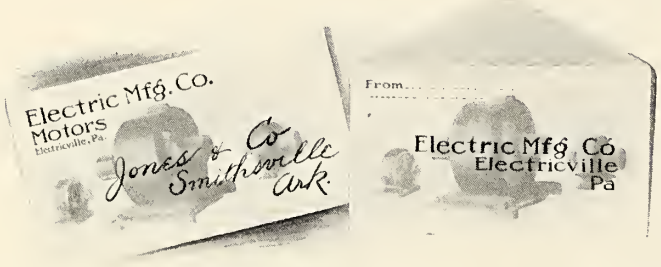
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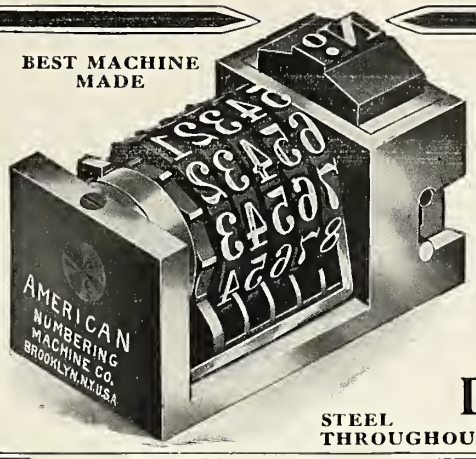
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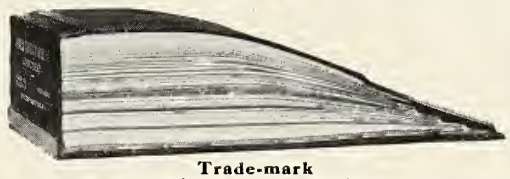
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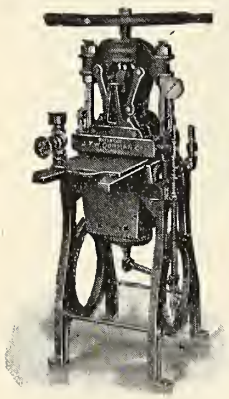
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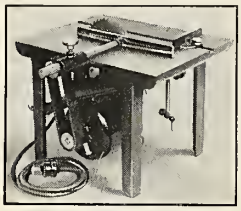
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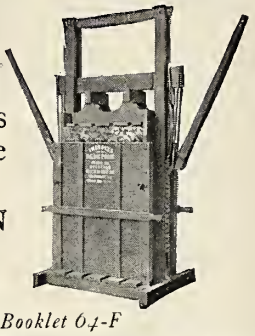
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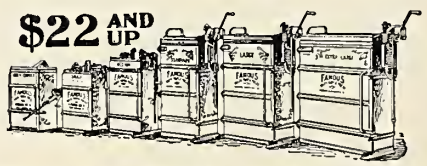
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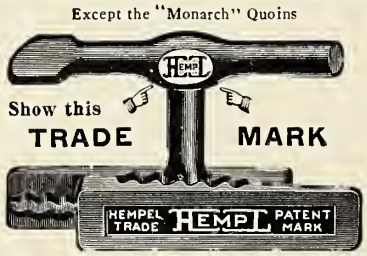
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CAMBRIDGE, MASS.

The Carborundum Machine Knife Stone Makes Your Paper Cutter Give Better Service

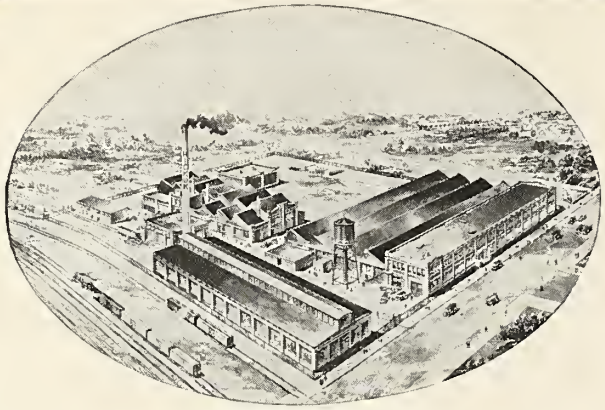


DON'T think that you must have your paper cutter knife reground every time it gets dull. Just give it a few strokes with a Carborundum Machine Knife Stone and see what a keen, smooth edge you have. It gives you an edge that cuts without feathering the stock.

¶ Think of the time it will save. No more taking the knife out of the machine, and waiting a half hour for it to be ground. The Carborundum Machine Knife Stone cuts fast and clean. It keeps your paper cutter knife always ready for business. Every printer will find it an excellent investment.

Sold by all hardware dealers
Made in two shapes. Retails at $1.50

The Carborundum Company
Niagara Falls, N. Y.



ESTABLISHED 1844

HICKOK

This is our new factory, covering 3 acres of ground, which is the last word in a modern factory building. This is the fourth time we have moved in our history of 72 years, each time to a larger building.

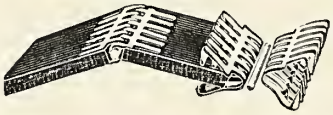
PAPER-RULING MACHINES
BOOKBINDERS' MACHINERY

THE W. O. HICKOK MFG. COMPANY
HARRISBURG, PA., U. S. A.

CLINCH IT!

THE STRONGEST BELT JOINT MADE—

Alligator Steel Belt Lacing



"Just a Hammer to Apply It"

The teeth of the smooth hinge joint clinch through the belt; safest, because strongest; save your time and belting.

A free sample will prove it.

FLEXIBLE STEEL LACING CO.
522 S. Clinton Street, CHICAGO

Save 3 to 5 Hours on Your Embossing Jobs

No more waiting for Embossing Counters to dry. O. S. Ever-Ready Embossing Wax has been used privately over 20 years. It is used without heat, gives better results, and is a great time-saver—as jobs can be run from 2 to 3 minutes after embossing counters are made. O. S. Ever-Ready Embossing Wax is especially adapted for use on Universal Embossing Machines. Send for sample and literature, which will be gladly sent on request.

EVER-READY O. S. EMBOSSING-WAX
TRADE MARK
REGISTERED

OTTO SCHMIDT, 34 Lawton St., Brooklyn, N. Y.

Ask your Dealer for O. S. Ever-Ready Embossing Wax. If he can not supply you, send order direct.

NEWS ITEMS *from the February 5 issue of the American Printer.*

PAPER CHUTE CATCHES FIRE

A panic reigned in the new building of the Homestead Printing Co. of Des Moines, Ia., recently, when fire was discovered in the paper chute that runs vertically through the seven stories of the building. It is thought that some one threw a lighted cigar into the chute.

WILL REBUILD PLANT.

A. P. Haight, owner and editor of the Carter County News plant of Grayson, Ky., which was destroyed by fire recently, announces he will rebuild the News home in a concrete building, and in it will be installed entirely new equipment, including a typesetting machine.

PRESSROOM BURNED OUT.

The plant of the Good-Speed Printing Company of Buffalo was damaged by fire to the amount of four thousand dollars recently. The fire was confined in the pressroom and the rear of the building. The cause is thought to have been crossed electric wires.

You never know when it's going to happen to you

The point is, will you be prepared *after* the fire to combat the clause in your policy that protects the insurance company, by providing for settlement upon a detailed statement of losses? You won't be unless you have a correct inventory made out *before* the fire, and no inventory is as practical, systematic or complete as PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM. This system not only protects you against all fire losses, being accepted by insurance companies as absolute proof and basis for settlement, but it acts as an ever ready reference.

The printing industry of the United States stands fifth in financial importance and sixth in manufacturing product, and yet their average credit rating is eighty-third on the list. The Trade is entitled to a better rating, but does not get it because they can not show the rating agencies and printers' supply houses an inventory of their sound value. PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM is your rating book.

Think of the satisfaction in knowing instantly

the worth of your plant, the source of all purchases, what insurance to carry, what your investment is, how to settle a fire loss. PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM will do this and a great deal more. It will reveal the presence of hundreds of dollars' worth of property you didn't know you had. It will renovate your plant and find enough old, worn-out materials, ready to be sold, to more than pay for the INVENTORY SYSTEM. It is classified, perpetual, and informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year.

Investigate to-day. Start by sending to us for complete information. Ask for testimonials from prominent printers.

THE PROUDFIT LOOSE LEAF COMPANY, Grand Rapids, Michigan, South

Practical and Authoritative Information about—

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for 50c

The new and completely revised edition of the Vest Pocket MANUAL OF PRINTING contains all this information.

This little book fulfills the great need of a technical reference book of convenient size and form, and no pains have been spared to make it comprehensive and accurate but still brief. The greatest care has been taken throughout to include matter of utility only and to reject the obsolete and trivial, so that the work in fulfilling its purpose will not encroach upon the preserves of the regular text-book.

It is invaluable to all printers and their customers.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

"Checks are money"

NATIONAL SAFETY PAPER

Better Business

You are for better business. So are we. Here is a plan for your better business:

Sell National Safety Paper

1. *To make your business larger.*
2. *To hold it fast.*
3. *To increase your profits.*

Here's how it works out:

1. *To make it larger.* You can go to concerns that have their valuable and semi-valuable stationery printed without due regard for safety and offer them protection against alteration of

Checks	Tickets	Deeds
Drafts	Coupons	Wills
Notes	Negotiable Passes	Contracts
Certificates of Deposit	Money Orders	Mortgages
Pass-Books	Pay Slips	Gift Certificates
Receipts		

or any other documents which should be non-counterfeitable, distinctive, or alteration-proof. There is a lot of good new business to be got this way.

2. *To hold it fast.* You can offer your customers — through National Safety Paper — a service of safety that is not obtainable in any other way. Such service holds business.

3. *To increase your profits.* There is good profit on National Safety Paper — money profit and good-will profit.

Write for more information about this; also for samples of National Safety Paper.

George La Monte & Son

Founded 1871

35 NASSAU STREET NEW YORK

If You Advertise

You want every dollar of your appropriation placed where it will bring you one hundred cents' worth of effective publicity.

In days gone by, it was often the ablest solicitor who secured the bulk of an appropriation, or advertising was placed because of sentiment, or friendship, or because competitors used certain mediums. The only just basis—circulation, quality and quantity—received but scant consideration. Small wonder that many publishers took advantage of this indifference on the part of space buyers and charged rates out of all proportion to the service rendered.

But this attitude is changing. Advertisers and agents are now buying space as a commodity, and insist on knowing that they are actually getting that for which they pay. But how to be *sure?* That is the problem solved by

A. B. C. SERVICE

(Audit Bureau of Circulations)

The Audit Bureau of Circulations is a national association composed of the largest advertisers and advertising agents in the country. The publisher-members are those who permit the Association to audit their circulation books and make their findings public.

A. B. C. Service gives you cold, hard facts about circulation—quality, quantity and distribution. It assembles figures, checks them, verifies them, puts them in a standardized form so you can analyze them at a glance. You want facts about circulations because they mean well-spent advertising appropriations. You *get facts* from publications which are members of the A. B. C.

The last INLAND PRINTER "A-B-C" statement proves beyond a doubt that this magazine is supreme in its particular field and offers unequaled advertising possibilities to those having anything to sell to the Printing and Allied Trades. Following are a few interesting figures:

Total Circulation February, 1916, 15,002

Proprietors	64.4%	Superintendents	2.4%
Managers	2.2%	Foremen	6.0%
Linotype Operators	3.2%	U. S. Consuls	2.0%
Compositors	6.1%	Libraries	4.5%
Pressmen	2.9%	Schools	2.8%
Apprentices	0.8%	Unions	0.7%
		Miscellaneous	2.0%

MR. RUSSELL WHITMAN, Managing Director of the Audit Bureau, 15 E. Washington Street, Chicago, will gladly supply any advertiser or publisher with full details.

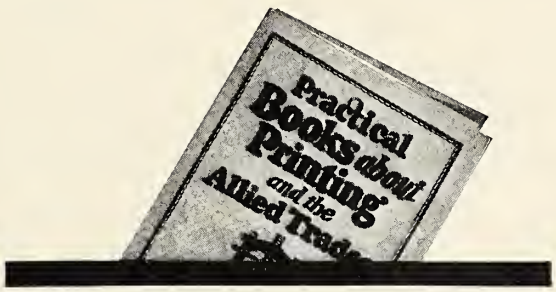
Do you want to get ahead?

If you have an ambition and are really in earnest about it, here's the help you need

What you need is something that other people have learned and something that you can learn from other people. You will have to work to get it, but not anywhere near as hard or as long as if you were the first ambitious person in the printing business. Those who "have been there before," started where you did, got where you want to get, can share with you their laboriously learned "know how." You can not expect to get much help from people in your office or shop, no matter how friendly they may be. You do not like to ask for help or hints or suggestions, and you soon learn that many who know the job best and can tell you right away whether you are right or wrong, can not explain why, so you do not get the reason for what you are to do.

But, by reading good books, you can get what is known about Administration, Composition, Presswork, Proofreading, etc.—and in each instance the summary is written by one who *knows the subject thoroughly* at first hand and can convey the knowledge to others. There are books that contain practical information you can use for the narrowest and most technical part of the job you want to make good in.

Then there are books of reference that will give you the other sort of help you need—general information on subjects connected with your work, written by men just as expert and accurate as those who write on your more particular specialty. In the printing business, the man who is successful is the one who knows a great deal about Bookbinding, Advertising, Engraving, and the other allied trades.



Free for the asking

This catalogue lists and describes practically all the best books dealing with the printing and the allied industries. The detailed descriptions of each title make it very easy for you to select the books you need—*the right books for study and reference.* Send for your copy to-day.

THE INLAND PRINTER CO.

632 SHERMAN STREET
CHICAGO

1729 TRIBUNE BUILDING
NEW YORK

A Good Suggestion—*Read It*

The vast majority of engravers' proofs are pulled on high-grade coated paper, but few jobs are printed on such superior stock. The wide-awake printer will send along a sample of stock when ordering special inks, so that the ink maker may meet the requirements intelligently.

SINCLAIR & VALENTINE CO.

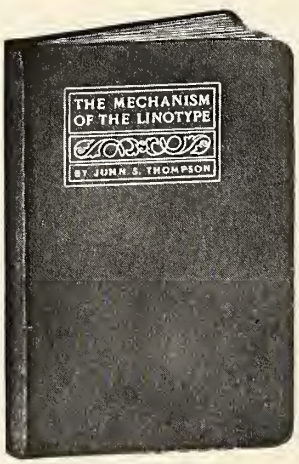
NEW YORK

Printing Ink Makers

BRANCHES AT

Boston	Cleveland	Winnipeg	Baltimore
Philadelphia	Chicago	Toronto	St. Louis

You can get a thorough understanding of the Linotype Machine in all its parts from this book



275 pages. Size, 4½ x 7.
Leather binding. Price, $2.00.
Postage, 10 cents extra.

The Inland Printer Co.

632 Sherman Street, CHICAGO
1729 Tribune Bldg., NEW YORK

THE MECHANISM OF THE LINOTYPE

By JOHN S. THOMPSON

The subject matter in this book, first published in serial form in THE INLAND PRINTER, has become the standard reference work on the subject of the Linotype machine. The present revised edition embodies all the improvements made in the Linotype to the present time. It is used as a text-book in The Inland Printer Technical School, and as such its practices and teachings have been thoroughly tested and found good. For a thorough understanding of the Linotype machine in all its parts this book has no equal. It will be found invaluable by the experienced operator as well as the novice.

CHAPTER HEADINGS

Keyboard and Magazine; The Assembler; Space-band Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise-Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; List of Adjustments; Definitions of Mechanical Terms; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Nine, Eleven and Twelve; Erecting Machine; etc.

You Paid for a Full Equipment

of the Hancock Type Tie-Ups several times last year, but did you get them? You did not. You can not afford another such loss this year.

THE HANCOCK TYPE TIE-UP

makes every thirty seconds do two minutes' work. Pays for itself, in time saved, every four times it is used. Thousands now in use. *Once Around Does It.*

$7.50 per 100. Special prices for 1,000 or more

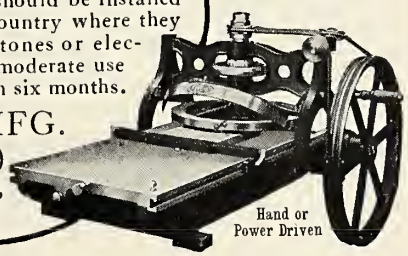
H. H. HANCOCK, *Maker*, Lynn, Mass.

THE TYPE-HI PLANER

G. F. Simpson, President of The Onondago Press, says:—It is, without any question, one of the greatest labor-saving machines we have ever brought into our pressrooms and it should be installed in every plant in the country where they use wood-block half-tones or electrotypes. With but moderate use it will pay for itself in six months.

"What it does" is told in a booklet, a copy of which you ought to have.

TYPE-HI MFG. CO. (Inc.)
SYRACUSE, N. Y.



Hand or Power Driven

BOOSTING YOUR SALES

On the
PACIFIC SLOPE — From British Columbia to South America / From the Mississippi to California
and
PHILIPPINES-HAWAII and the FAR EAST — China / Japan / East Indies

CAN BE DONE MOST EFFECTIVELY AND MOST ECONOMICALLY

Through the columns of The PACIFIC PRINTER & PUBLISHER. ¶ The only printing trade paper in the Pacific West. ¶ The only trade paper with a circulation in the printing offices of the ORIENT.

NOW IN ITS EIGHTH YEAR

We solicit your correspondence.

PACIFIC PRINTER & PUBLISHER

440 Sansome Street, San Francisco, California

WANTED!



Advertising Men with a Knowledge of Printing

Good Advertising positions await the man with a knowledge of printing. Any ambitious printer can learn advertising through the help of the International Correspondence Schools, and so make his printing knowledge a stepping-stone to still greater success.

The great Advertising Course of the I. C. S. is particularly arranged for the printer. First it teaches him the real science of type and layouts—explains how to write copy—how to lay out and write catalogues and booklets—tells how commercial illustrations are made and how advertising is done by big advertising agencies and national advertisers.

This knowledge not only fits the printer for good advertising positions, but will actually make his printing service more efficient, because a printer who knows advertising is better equipped to do big work than one who does not know.

I. C. S. training comes to you in your own home and spare time. The cost will be arranged to suit **you.** When you write to learn how this course will help you, you go to no expense and place yourself under no obligation. Fill in the attached coupon **to-day** and learn all about it.

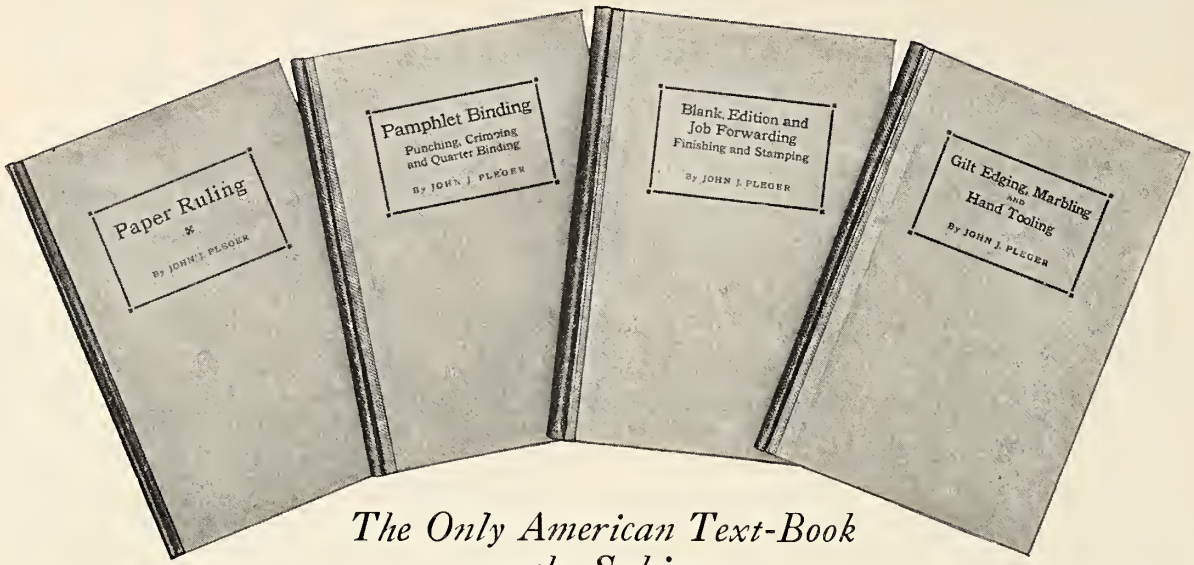
International Correspondence Schools
Box 7703, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

St. and No. _____

City _____ *State* _____



The Only American Text-Book on the Subject

BOOKBINDING and Its Auxiliary Branches

JOHN J. PLEGER, the author, is the first and only man in this country who has written a complete text-book on binding that covers the subjeet in all its phases. Beeing an advanced exponent of the art, he has given the trade a concise and comprehensive work that will prove of great interest and value to all who peruse its pages.

The fund of information it contains will appeal to the employer as a ready reference, espeeially when the time comes to consider the purehase of new and additional equipment.

It will prove a great boon to journeymen and apprentices in their work and offers valuable assistanee in broadening opportunities for better employment and remuneration.

The "care of books" is a subjeet Mr. Pleger covers thoroughly, for the benefit of librarians and others who have such responsibilities.

The work is issued in four volumes as follows:

PART ONE.—Paper Ruling. 22 illustrations. Price, $1.25.

PART TWO.—Pamphlet Binding, Punching, Crimping and Quarter-Binding. 37 illustrations. Price, $1.50.

PART THREE.—Blank, Edition and Job Forwarding, Finishing and Stamping. 129 illustrations. Price, $2.00.

PART FOUR.—Gilt Edging, Marbling and Hand Tooling. 29 illustrations. Price, $1.25.

Complete set, $5.00 net. The separate volumes may be had each at the prices shown.

THEY SPEAK WELL OF IT

"The work will prove helpful alike to expert and the novitiate. . . . Thousands of printers everywhere ean be greatly aided through the study of Parts 1 and 2."—*The Printing Trade News.*

"We heartily recommend these books."—*American Printer.*

"The printing and bookbinding trades are under a debt of gratitude to John J. Pleger. . . . This 'library' for bookbinders, for such it is, supplies a need that has been felt by many who desired to perfect their knowledge of one or more branches of this essential allied trade of the printing industry."—*Printer & Publisher.*

"We looked through the books very carefully with eonsiderable interest and congratulate you on the excellent work you have produeed."—*R. R. Alloway, Editor, Printer & Publiser.*

"The books are especially adapted to the needs of the printer who is required to do a little binding, and will prove especially profitable to that large class of employers who hold membership in the International Typographieal Union."—*Typographical Journal.*

"We know of no other text-books on bookbinding that are equal to these for instructiveness, whether to the more expert or to the learners. They are especially valuable to printers who have to rely upon others to operate their binding departments."—*American Bulletin.*

"Those interested in perfecting themselves in the various braneches of bookbinding will find the books of exceptional value."—*Master Printer.*

"Worthy of the highest commendation. . . . The books are valuable to librarians in the plain exposition of processes, and will be a valuable aid in making speeifieations for binding, as well as a safeguard for the results desired."—*Public Libraries.*

THE INLAND PRINTER CO. 632 SHERMAN STREET, CHICAGO
1729 TRIBUNE BLDG., NEW YORK

TABLE OF CONTENTS

MARCH, 1916

PAGE

Acree, Edward H., with Dexter Folder Company 831
Allison, Alonzo, Editor and Publisher *Brown County Democrat* 823
American Institute of Graphic Arts, Exhibition of American Printing by the... 830
APPRENTICE PRINTERS' TECHNICAL CLUB:
Lines of Type Should Be Set as They Are Read 787
Review of Specimens..... 788
Apprentices, Views and Practices Regarding — No. 3 760

Bechman, Henry F.— Developing Influences 822
Beresford, Richard, Returns to Monotype Company 831
BOOK REVIEW:
"Color and Its Applications"..... 830
"Justice in War-Time"..... 830

Character 769
Clippings and Comments..... 784
Cole, Timothy — A Master Wood-Engraver (illustrated) 781
Color 769
Compound Words, Some Practical Thoughts on 778
CONTRIBUTED ARTICLES:
Allison, Alonzo, Editor and Publisher *Brown County Democrat*..... 823
Apprentices, Views and Practices Regarding — No. 3 760
Cole, Timothy — A Master Wood-Engraver (illustrated) 781
Compound Words, Some Practical Thoughts on 778
Developing Influences — Henry F. Bechman 822
Federal Trade Commission Investigates the Trade in Printers' Supplies, The (illustrated) 811
Indexed Dump Saves Time and Labor... 767
Master Minds of Type and Press — No. 3.— Tolbert Lanston 807
Preparedness, The Question of (illustrated) 755
Pressmanship, Precautions of Good..... 765
Printing Small Sheets on Large Presses. 764
Specialty-Printing Problems and How to Overcome Them — No. 2.— Order Sheets (illustrated) 762
Wood-Engraving — Alexander Wilson Drake, The Father of the New..... 828
CORRESPONDENCE:
Apprentice, The Plight of the..... 773
Flood Edition, Getting Out a..... 773
"How a Newspaper Editor Secured the Funds to Purchase a Linotype".... 773
"Newspaper Men of the Night"..... 773
COST AND METHOD:
Customer, A Present to the..... 818
Cutting Stock 819
Estimating the Cost..... 818
Extreme Case, An..... 817
Ink — A Warning 817
Office Pay-Roll, The..... 817
Printer Who Did It Was Right..... 820
Production, Records of..... 820
Real Coöperation the One Method..... 821
Theoretical versus Actual Cost..... 819
Time versus Money..... 817

Drake, Alexander Wilson, The Father of the New Wood-Engraving..... 828

EDITORIAL:
Character 769
Color 769
Glycerin 769
Newspaper Making 769
Printed Word, The..... 769

PAGE

EDITORIAL — *Continued:*
Printers and Their Market..... 770
Scientific Policy in Regard to "Fillers," A 770

Federal Trade Commission Investigates the Trade in Printers' Supplies, The (illustrated) 811
"Fillers," A Scientific Policy in Regard to. 770
Foreign Graphic Circles, Incidents in..... 774

Glycerin 769

Huls, A. Carey, Takes Much-Needed Rest.. 831

ILLUSTRATIONS:
Bechman, Henry F..... 822
Brown County Democrat, Press Day on the 823
Drake, Alexander Wilson.....828, 829
Industries Illustrated — No. 8.— Vulcanizing Rubber Type, by Carl Scheffler. 772
Learning the Trade..... 816
Native Hawaiian Lad Climbing a Cocoanut Tree 776
Poor Richard Club Celebrating Annual Banquet in Honor of Two Hundred and Tenth Anniversary of Birth of Franklin 833
Prescott, William Blair..... 804
Surf-Board Riding, An Unusual Feat in. 779
Tannenberg 821
Thomson, John, Press Company, Officers and Representatives of the..... 834
Wilson, Woodrow 780
Incidents in Foreign Graphic Circles..... 774
Indexed Dump Saves Time and Labor..... 767
Iowa Press Association, First Annual Convention of 832

JOB COMPOSITION:
Shape and Design..... 785

MACHINE COMPOSITION:
Casting Twin Slugs..... 814
Damaged Matrix Ears..... 815
Distributor Box Trouble..... 815
Ejector Failed to Retract Fully..... 814
Friction Clutch Makes Unusual Noise... 814
How to Remove Lower Magazine from Model K 814
Transposition, Causes of..... 814
Master Minds of Type and Press — No. 3. — Tolbert Lanston 807

Newspaper Making 769
NEWSPAPER WORK:
Result of Newspaper Contests..... 801
Review of Newspapers and Advertisements 802

OBITUARY:
Allen, Mrs. Henry..... 828
Anderson, James Kirk..... 827
Boughton, Edward Smith..... 827
Chamberlain, Samuel S..... 827
Hill, John Alexander..... 827
June, Marcus M..... 827
Lacey, William R..... 827
Prescott, William Blair..... 804
Strang, Charles J..... 827
Wallower, William W..... 828
Wilson, Watts D..... 827
Worthington, John S..... 827

Peterson Process of Printing in Colors from One Plate, The..... 824
Poor Richard Club Holds Annual Banquet. 833
Preparedness, The Question of (illustrated) 755
Prescott, William Blair..... 805
Pressmanship, Precautions of Good..... 765
PRESSROOM DEPARTMENT:
"Cutting and Creasing"..... 825

PAGE

PRESSROOM DEPARTMENT — *Continued:*
Discoloration of Lithographed Cutouts.. 825
Gordon Press, Making Ready on a..... 826
Hot Embossing 825
Printing a Half-Tone on Bond-Paper... 825
Rotary Press, Wear of Plates on..... 826
Wear on Plate Edges..... 825
Printed Word, The..... 769
Printers and Their Market..... 770
Printing Small Sheets on Large Presses... 764
Printing to Influence Women Buyers..... 779
PROCESS ENGRAVING DEPARTMENT:
Half-Tone Screens with a New Idea..... 809
"Horgan's Half-Tone" Criticized..... 810
Mr. Ives' Latest Achievement..... 810
Photographing Glassware 810
Process Notes and Answers..... 810
Rotary Photogravure Extending Round the Globe 809
Substitutes for Costly Potassium Bromid. 809
Two-Color Printing 809
Productimeter, The 831
PROOFROOM DEPARTMENT:
Apostrophes 777
Close Quote Inside of Point — "Only".. 777
Comma and Dash..... 777
French Family Names..... 777
Some Practical Thoughts on Compound Words 778

Rotogravure, The Process of — and the Advertising Man's Relation to It (illustrated) 782
Russian Market, How to Capture the..... 824

School for Printers' Apprentices of New York, Annual Reception to Be Held by Students of..... 831
Specialty-Printing Problems and How to Overcome Them — No. 2.— Order Sheets (illustrated) 762
SPECIMEN REVIEW 789

THE MAN AND THE FIELD..... 835
THE WORD AND THE PRINTER:
Another Printing and Advertising Combination 797
Faithorn's Unique Circular Has a Strong Appeal 798
Four of Hoyt's Circulars Analyzed to Discover Why They Win Trade..... 799
TRADE NOTES:
Acree, Edward H., with Dexter Folder Company 831
Baird Arrowgraph, The — Aids to Time-Keeping 832
Beekman Paper & Card Company Takes Larger Quarters 831
Beresford, Richard, Returns to Monotype Company 831
Huls, A. Carey, Takes Much-Needed Rest. 831
Ideal Coated Paper Company Now Making Gold Papers..... 831
Iowa Press Association, First Annual Convention of 832
Miller Saw-Trimmer Company Increases Capital Stock 831
Poor Richard Club Holds Annual Banquet 833
Productimeter, The 831
Roos Embossing Machine, The..... 832
School for Printers' Apprentices of New York, Annual Reception to Be Held by Students of..... 831
Thomson, John, Press Company, Service Convention of the..... 834
Washington Newspapers Form Central Bureau 834

Walton & Spencer Company, Sales-Making Printers 808
Washington Newspapers Form Central Bureau 834

PROGRESS-PROSPERITY

Thirty-two years ago, THE INLAND PRINTER was introduced to the trade. It declared for progress at the start, which *compelled* the attention and support of the trade.

Because of its methods, THE INLAND PRINTER has made greater progress than any other journal in the field, *until it is to-day admitted to be the leading journal in the printing and allied industries.*

In the years that it has been a vital factor for progress, it has become firmly intrenched in the hearts and shops of thousands of printers.

In the box we show the circulation figures of THE INLAND PRINTER and show its distribution throughout the country. A glance at these figures will suffice to show its circulation supremacy, and it will be interesting and significant to note that 2,500 of THE INLAND PRINTER'S subscriptions have been added within the past two months—the result of a recent campaign—and they are still coming in on the average of 100 per day.

Its readers include the most prosperous men in the trade, and THE INLAND PRINTER has had a large part in their growth, as these men themselves will testify. THE INLAND PRINTER feels justly proud of the fact that it has done the trade good service. Its power and influence are increasing daily, which means that it will be of greater service in the future, to the individual worker and to the trade as a whole, than it has been in the past.

CIRCULATION

TOTAL February,	**15,002**
New England States,	**958**
North Atlantic States,	**2,874**
South Western States,	**902**
South Eastern States,	**427**
Middle States,	**6,969**
Western States,	**1,284**
Canada,	**797**
Alaska, etc.,	**65**
Foreign,	**726**

The large and rapid increase in the circulation of THE INLAND PRINTER shows the generous support the trade has given it.

The circulation of THE INLAND PRINTER indicates beyond question that it occupies *first place* in the hearts of the progressive printers—the men who read and study.

This could not be unless THE INLAND PRINTER had done things—big things. By making its pages more interesting, more valuable and more progressive—therefore more useful to the printer—it has outstripped from the start all of its contemporaries.

THE INLAND PRINTER was and is able to do this because it is the oldest in the field, its editors and contributors are masters in their particular branches, and their ideas and opinions bear the stamp of authority. Its closeness to the trade gives THE INLAND PRINTER the opportunity, which it uses well, to draw upon vast information, and bring to the attention of its readers those things that vitally affect and interest all of them.

The trade is not the only gainer by this. It is good for the manufacturer, the man who has machinery and supplies to sell. It gives him an insight into the inner workings of the trade, and enables him to realize and more intelligently cater to the needs of the progressive printer, who is ever on the lookout for up-to-date equipment.

So, while THE INLAND PRINTER is mighty proud of its circulation supremacy, it is only proud because it is an endorsement of the aims and ambitions of THE INLAND PRINTER to be of use to the printer and promote the progress and prosperity of the trade.

A magazine with the following that THE INLAND PRINTER has is bound to bring results to the advertiser. Why not let us talk to you about a conservative publicity campaign?

THE INLAND PRINTER, CHICAGO

632 SHERMAN STREET
H. S. BROWNE, Business Manager

MEMBER
AUDIT BUREAU OF CIRCULATIONS

Compositors!

Have you reached your Dead-Line

¶ Are your opportunities limited because of the limitations of your ability?

¶ Do you "stand back," plodding along on mediocre work or reprint, while the really good work is handed to the "expert" whom good taste, study or experience has endowed with ability to plan in advance for results which are sure?

¶ This expert may not have studied the I. T. U. Course, profiting by the long letters of constructive criticism on his lessons, but, if not, he is abundantly blessed with that priceless endowment—good taste.

¶ For those not similarly endowed, a means of attainment is furnished by the I. T. U. Course, and hundreds of ambitious compositors have found it a stepping-stone to better and more interesting work with a corresponding increase in wages.

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REPRINT CLASS

¶ Learn the joy of living when engaged in the production of better grades of work.

¶ The first step in that direction is to write for particulars.

Terms: Complete course of 37 lessons $25 cash or $30 in instalments of $2.50 with application and $1 a week till paid. The short course in punctuation is sold for $10, $2.50 down and $1 with each lesson.

Your Dead-Line
is not impassable

The
I. T. U.
Course
will help you over

The I.T.U. COMMISSION

632 Sherman Street, Chicago, Ill.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

INDEX TO ADVERTISEMENTS.

	PAGE
Ad Specialty Co	841
American Autopress Co	735
American Electrotype Co	748
American Folding Machine Co	727
American Numbering Machine Co	851
American Pressman	848
American Printer	848
American Steel & Copper Plate Co	744
American Steel Chase Co	841
American Type Founders Co....722, 723,	743
Anderson, C. F., & Co	846
Anway, H. B	841
Art Reproduction Co.....844,	852
Audit Bureau of Circulations	856
Automatic Justifier Co	738
Babcock Printing Press Manufacturing Co.	728
Baird Equipment Co	849
Barnhart Bros. & Spindler	840
Barton Manufacturing Co	841
Bayard & Co	846
Beekman Paper & Card Co	841
Bingham's, Sam'l, Son Manufacturing Co..	726
Blatchford, E. W., Co	852
Blomgren Bros. & Co.....843,	852
British Printer	848
Brown Folding Machine Co	740
Brown, L. L., Paper Co	839
Brown, Paul	841
Butler, J. W., Paper Co	721
Cabot, Godfrey L	841
Campbell Paper Box Co	840
Campbell Printing Press Repair Parts Co..	842
Carborundum Co	853
Carver, C. R., Co	747
Challenge Machinery Co	746
Chambers Bros. Co	751
Chandler & Price Co	741
Cleveland Folding Machine Co	736
Colonial Co	841
Cooper Hewitt Electric Co	846
Crane, Harold G	852
Crane, Z. & W. M	864
Delphos Printing Press Co	749
Demling Brothers	853
Deutscher Buch- und Steindrucker	849
Dewey, F. E. & B. A	751
Dexter Folder Co	730
Dinse, Page & Co	745
Dorman, J. F. W., Co	852
Durant, W. N., Co	842
Economy Engineering Co	841
Emboso Sales Co	729
Embossograph Process Co	851
Empire Type Foundry	840
Feuerstein, S. B., & Co	840
Flexible Steel Lacing Co	854
Franklin Co	745
Freie Künste	848
Fuchs & Lang Manufacturing Co	732
Gatchel & Manning	841
General Adhesive Manufacturing Co	842
Glaze, J. L	852
Globe Engraving & Electrotype Co	750
Globe Type Foundry	852
Golding Manufacturing Co	740
Hamilton Manufacturing Co	734
Hancock, H. H	859
Hartnett, R. W., Co	841
Hellmuth, Charles	744
Hempel, H. A	852
Hickok, W. O., Manufacturing Co	854
Ideal Coated Paper Co	745
Illinois Electrotype Co	852
Imperial Engraving Co	840
Inland Printer Technical School	849
International Correspondence Schools	859
I. T. U. Commission	863
Jaenecke Printing Ink Co	744
Jones, Samuel, & Co	744
Juengst, George, & Sons	746
Kassell, B. C	841
Kast & Ehinger	744
Kidder Press Co	741
Kimble Electric Co	739
King, Albert B., & Co	842
Kohl & Madden Manufacturing Co	852
La Monte, George, & Son	855
La Salle Engraving Co	737
Latham Machinery Co	737
Lead Mould Electrotype Foundry	840
Manz Engraving Co	852
Mashek Manufacturing Co	841
Megill, E. L	836
Meisel Press Manufacturing Co	747
Mergenthaler Linotype Co	Cover
Michener, A. W	837
Miehle Printing Press & Manufacturing Co.	731
Miller Saw-Trimmer Co	737
Mittag & Volger	852
Monitor Controller Co	750
Nashua Gummed & Coated Paper Co	748
Natonal Lithographer	849
National Machine Co	842
New Era Press	743
New York Printing Machinery Co	841
New York Revolving Portable Elevator Co.	852
Osterlind Printing Press & Manufacturing Co.	850
Oswego Machine Works	725
Pacific Printer & Publisher	859
Paper Dealer	840
Parker, Thomas & Tucker Paper Co	853
Parsons & Whittemore	850
Penrose, A. W., & Co., Ltd	838
Pittsburgh White Metal Co	852
Printing Art	853
Process Engraver's Monthly	848
Proudfit Loose Leaf Co	854
Queen City Printing Ink Co	724
Redington, F. B., Co	841
Regina Co	743
Riessner, T	841
Ringler, F. A., Co	736
Riteway Machine Works	847
Roberts Numbering Machine Co	736
Rosing School of Lettering & Design	842
Rouse, H. B., & Co	748
Schmidt, Otto	854
Scott, Walter, & Co	Cover
Seybold Machine Co	845
Shepard, Henry O., Co.....742, 842,	851
Simplex Manufacturing Co	840
Sinclair & Valentine Co	858
Sparks & Co., Ltd	842
Sprague Electric Works	745
Standard High-speed Automatic Job Press.	750
Stauder Engraving Co	736
Stokes & Smith Co	847
Sullivan Machinery Co	852
Swift, George W., Jr	852
Tablet & Ticket Co	848
Tatum, Sam'l C., Co	844
Type-Hi Manufacturing Co	859
Ullman, Sigmund, Co	Cover
United Printing Machinery Co	840
Universal Type-Making Machine Co	842
Veeder Manufacturing Co	847
Want Advertisements	836
Western States Envelope Co	850
Weston, Byron, Co	843
Wetter Numbering Machine Co	843
White, James, Paper Co	851
White, L. & I. J., Co	843
Whitlock Printing Press Manufacturing Co.	733
Wiggins, John B., Co	850
Wing, Chauncey	847

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ROTARY OFFSET PRESSES
Are Money-Making Machines

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the wonderful results obtained by the Offset method of printing. There are opportunities still waiting for those who are progressive enough to go out of the beaten paths and take up new methods of producing illustrated printed work.

The Scott Offset Perfecting Press

is the money-maker for the progressive printer who installs it. It will print eight-page magazines at a speed of twenty thousand per hour, sixteen-page magazines at ten thousand per hour, and thirty-two-page magazines at five thousand per hour, delivering the product folded to page size.

The Scott One-Color Rotary Offset Press

requires no introduction to the trade. It is the one standard machine that made color-printing by this process a commercial success. Look around at the samples of offset colorwork and you will find, in most cases, that they were printed originally on Scott Offset Presses.

The Scott Two-Color Rotary Offset Press

is the latest creation of our factory. It prints sheets up to forty-five by sixty-five inches, runs as fast as a single-color press, is fitted with all the devices that make for good printing, and it will prove to be a money-making machine wherever installed.

COMMUNICATE WITH US IF INTERESTED IN OFFSET PRINTING

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Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

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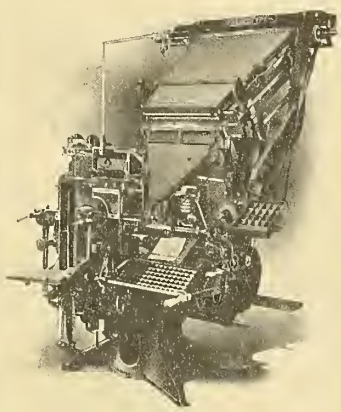
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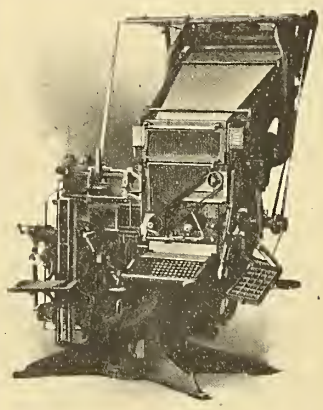
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Step by step the Mergenthaler Linotype Company has improved and developed its machines until the acme of perfection has been reached in

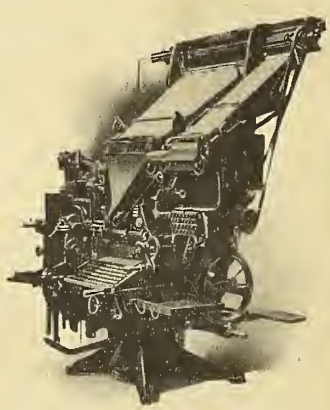
Multiple Magazine Linotypes



Model 8
Three Magazines



Model 9
Four Magazines



Model 14
Three Magazines with
Auxiliary Magazine

MERGENTHALER LINOTYPE COMPANY

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